Set of four
George II Silver Candlesticks
London, 1747, by William Gould

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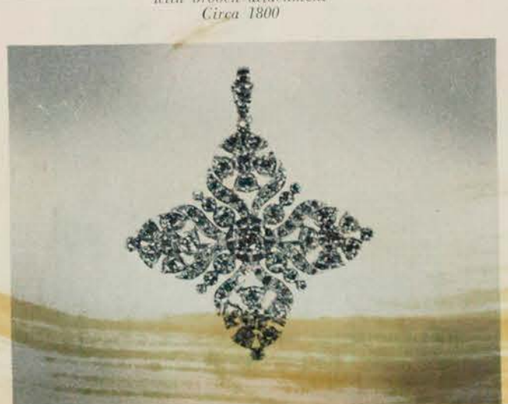
Georgian Diamond Pendant
with brooch attachment
Circa 1800



(Museum accessions, continued from page 162)

Major General Sir William Draper, by Thomas Gainsborough (1727-1788). The distinguished military officer wears a white uniform with blue velvet collar and cuffs, rose-color sash, and trimmings of silver braid. He was in his forties at the time the portrait was made, in the late 1760's. *M. H. de Young Memorial Museum.*

Sir Robert Gunning, by George Romney (1734-1802). The subject, who posed for this portrait in 1784 and again in 1787, is represented in the robes of a Knight of the Bath; he served as minister plenipotentiary to Berlin and then to St. Petersburg and died in 1816. The portrait hung for two centuries in the seat of his family before going to Canada. *Montreal Museum of Fine Arts.*

(Continued on page 170)

1. Acquisitions

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Québec Le Soleil, Qué.
Circ. 162,023
January 9, 1968

P-871

Le Musée de Montréal expose les "Acquisitions récentes" de l'année

MONTREAL — Comme la maîtresse de maison, un musée doit équilibrer ses achats selon son budget.

"Que pouvons-nous offrir aujourd'hui? Un filet mignon ou du boeuf haché?", telle est en quelque sorte la question qui se pose et doit être traduite en fonction de l'art.

C'est ainsi que le public de Montréal peut voir ce qu'un musée achète lorsqu'il fait ses emplettes.

L'occasion: une exposition intitulée "Acquisitions récentes" au Musée des Beaux-Arts. Elle comprend une centaine d'oeuvres acquises au cours de l'année. On peut y admirer un bol en verre de l'époque romaine aussi bien que des oeuvres contemporaines.

M. David Carter, directeur du musée, a déclaré que l'exposition est présentée au début de l'année nouvelle afin de "souligner l'importance d'une croissance annuelle des collections".

Ces tableaux et objets d'art n'ont pas encore été exposés. En les groupant, le musée veut souligner les rapports de l'ensemble des acquisitions nouvelles à la collection permanente. L'exposition sera ouverte jusqu'au 25 janvier.

PRINCIPAUX ACHATS

Parmi les principaux achats se trouve un retable du 18e siècle, la Visitation, par Giaguinto Corrado (1699-1765). Acquis de fraîche date, le retable devait arriver au musée au début de cette semaine.

Corrado est un peintre important de l'école napolitaine du 18e siècle. Il n'était pas encore représenté dans la collection du musée. Cet artiste a travaillé surtout à la décoration de palais et d'églises de Turin, Rome et Pise.

Deux tableaux de l'école hollandaise du 16e siècle forment également des acquisitions remarquables. L'un d'eux montre le Christ, Marie, Jean et les saintes femmes.

Un bronze de Giacomo Manzu "La Mort du partisan", a servi d'étude pour l'un des panneaux de la Porte de la Mort de la basilique Saint-Pierre, à Rome.

On remarque également des portraits de Sir Henry Raeburn, le premier Fernand Léger du musée, des écrans japonais de Kishi Ganku (le plus célèbre des peintres japonais de la première moitié du 19e siècle), des médailles datant du 15e siècle italien, une soupière française et une silhouette du Siam.

Il y a aussi parmi les acquisitions une sculpture en albâtre représentant la résurrection du Christ, une toile du 17e siècle par Cornelis van Poelenburgh, un portrait du 18e siècle par J.S.C. Schaak, le seul tableau que l'on connaisse de Lewis Foy, artiste canadien du 18e siècle, un nu d'Egon Schiele, un réchaud à eau-de-vie irlandais, en argent, un portrait de George Romney ainsi qu'une nature morte de Krieghoff.

UN BUT

En répondant à la question hypothétique: "Que pouvons-nous nous offrir ? Un filet mignon ou du boeuf haché?", M. Carter dit:

"Le musée dispose de certains fonds provenant de legs laissés par des amis du musée, spécialement destinés à l'acquisition d'oeuvres d'art.

"Comme n'importe qui nous désirons tirer le meilleur parti possible de ces fonds.

Notre but est d'acquérir des oeuvres de qualité. Que l'oeuvre soit actuellement en vogue ou non n'influence guère notre choix".

M. Carter ajoute que les acquisitions d'un musée sont "l'âme même de l'institution et en façonnent la renommée. Cette responsabilité, déjà considérable, devient encore plus difficile à notre époque alors que les gouvernements étrangers peuvent refuser l'exportation des oeuvres d'art et que la concurrence internationale est fort élevée quand il s'agit de la vente d'un chef-d'oeuvre.

"Ces problèmes confrontent tous les musées canadiens avec une gravité particulière car ceux-ci ne possèdent vraiment pas les fonds nécessaires pour faire face à la concurrence de plus en plus grande.

"Etant donné l'insuffisance des fonds, l'ingéniosité qu'exige chaque solution en est d'autant plus intéressante".

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Que.
Circ. 208,609
January 3, 1968

M-871

ENTRE PARENTHÈSES

UNE centaine de peintures, sculptures, gravures et objets représentant une partie des dons et acquisitions du Musée des Beaux-Arts au cours de l'année seront exposés à partir de demain, au Musée.

La diversité des acquisitions permet au Musée d'enrichir divers secteurs de la collection permanente, depuis les débuts de l'époque romaine, la poterie précolombienne, la sculpture du XVe siècle, jusqu'aux créations contemporaines de Fernand Léger, Egon Schiele et Yves Gaucher. Parmi les oeuvres exposées, on remarquera une plaque de bronze de Giacomo Manzu, intitulée "La Mort du Partisan", un dessin de Luca Cambiaso, "Chute de Phaëton", un réchaud à eau-de-vie irlandais datant du début du XVIIIe siècle, un portrait de Sir Robert Gunning par George Romney, ainsi qu'une "Nature morte de fleurs, fruits et maïs" de Krieghoff.

Montreal Star, Que.
Circ. 190,399
January 5, 1968

A-871

1967 purchases

Museum unveils Japanese screens

By WILLIAM BEVAN

"The Visitation" has not arrived, but "The Lamentation" is installed in the Montreal Museum of Fine Arts for the unveiling of the museum's 1967 purchases in an exhibition, which starts today.

"The Lamentation" is a 16th century painting of the Netherlandish school, which David Carter, director of the museum, has not yet been able to attribute.

Giaquinto's 17th century altar-piece has been slightly delayed by the weather.

Two Japanese screens by artist Kishi Ganku, which are slightly Chinese in style, are the museum's largest buys.

Also new, but gifts, are a Manzu bronze relief, two Italian bronze medallions, a Léger and two works by Raeburn.

In the Canadian field, the museum, now, has "The Game of Bones" by Hind and the only known work of the 18th century artist Lewis Foy.

The museum depends for most of its acquisitions on the generosity of private donors.

"Donors outweigh any other category in terms of what the museum represents," said Mr. Carter. The museum has benefited in the past from several large personal donations, like the Van Horne Bequest, the Strathcona paintings and the Cleveland Morgan pieces of decorative art (porcelain, silver, etc).

"Our purchases depend on our donations and on accident of the market," explained Mr. Carter. "But the museum is bound to try and cover the whole spectrum of art. So works must be acquired, which would fill the gaps in the collection."

Such was the case a few years ago, when nearly the whole annual budget was spent to buy the Assyrian reliefs in which field the museum previously had nothing. The same is true of this year's Japanese painted screens; there is nothing else like them in museum.

"But we are competing with the large world collections and we do not have the money to do it. We have no state aid," said Mr. Carter. This compares unfavorably with other countries.

American museums benefit from considerable tax concessions available to donors. Many European museums receive aid from their governments. Montreal's museum depends on help from private individuals.

Mr. Carter would like to see increased reciprocity in the tax situation between Canada and the U.S. At the moment the situation favors a donor to an an American institution, who can get as much tax allowance as a 30% of gross income. A donor to a Canadian museum gets less than 10%.

It is estimated that the Louvre Museum in Paris has $3,000,000 - $4,000,000 available per year for the purchase of art works.

The Montreal Museum has $8,800 a year to spend on Canadian painting and the same on outside painting since 1900. The remainder of its slender budget, of which this is more than one third, is meant to cover the rest of the world's art.

Staff Photo by George Bird

NEW PAINTING FOR MONTREAL: David Carter, director of the Montreal Museum of Fine Art, with one of his 1967 acquisitions, "The Lamentation," of the 16th century.

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

JAN 10 1968

BOWDEN'S

Au Musée des Beaux-Arts de Montréal

T-12-M

EXPOSITION "ACQUISITIONS RECENTES"

Comme la maîtresse de maison, un musée doit équilibrer ses achats selon son budget.

"Que pouvons-nous nous offrir aujourd'hui? Un filet mignon ou du boeuf haché?", telle est en quelque sorte la question qui se pose et doit être traduite en fonction de l'art.

C'est ainsi qu'à compter de jeudi, le public pourra voir ce qu'un musée achète lorsqu'il fait ses emplettes.

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

Montreal-Matin, Qué.
Circ. 124,118
January 15, 1968

T-12-M

...arce que leur travail est très important. Mais les candidats, eux ?

Le gros et jovial JEAN-PAUL ROCHELEAU préside aux destinées du groupe des JOUVENCELLES DE L'EST... Excellent, ce SEL DE LA SEMAINE avec monseigneur FELIX-ANTOINE SAVARD... Le musée des beaux-arts possède enfin dans sa collection un FERNAND LEGER. Son absence était d'autant plus incompréhensible que ce grand peintre français était souvent venu à MONTREAL durant la dernière guerre et qu'il vendait dans le temps ses toiles à bas prix... La réception annuelle des journalistes dans la salle de réception de la brasserie MOLSON a duré de midi à dix heures.

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

Montréal Le Devoir, Qué.
Circ. 41,081
January 10, 1968

Arts et spectacles

T-8-M

UNE CENTAINE D'ACQUISITIONS POUR LE MUSÉE

Comme la maîtresse de maison, un musée doit équilibrer ses achats selon son budget.

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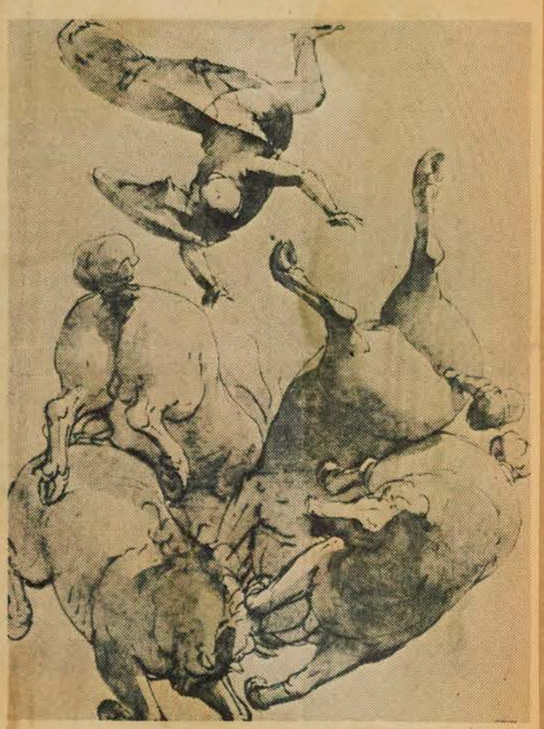

LUCA CAMBIASO: 'CHÛTE DE PHAÉTON"

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Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2
Montreal-Matin, Qué.
Circulation 126,939
June 3, 1968

Au Musée des Beaux-Arts

LE BUSTE D'ALEXANDRE SÉVÈRE

Le Musée des Beaux-Arts de Montréal a fait l'acquisition de deux bustes importants, l'un du IIIe siècle et l'autre du XVIIIe siècle, et tous deux sont exposés pour la première fois.

Le buste du IIIe siècle est l'un des rares portraits d'un empereur romain peu connu, Alexandre Sévère.

"C'est le premier portrait classique de notre collection, ajoute M. Carter, de même que notre premier buste d'un empereur romain." Il appartenait jusqu'ici à un collectionneur suisse.

Terre cuite

L'autre acquisition innove également : c'est la première sculpture française du XVIIIe siècle dans la collection permanente du musée.

Terre cuite du sculpteur Pajou, elle représente Jean-Philippe du Vidal, marquis de Montferrier, syndic général des Etats du Languedoc.

"L'un des portraits les plus heureux de Pajou, déclare M. Carter, elle appartient aux sculpteurs français les plus distingués de l'époque."

On croit que le buste fut sculpté entre les mois de janvier et juillet 1781, à Paris, vers l'époque du mariage du marquis.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
June 1, 1968

Art Museum is exhibiting two newly-acquired busts

The Montreal Museum of Fine Arts is exhibiting two newly-acquired busts, one of a Roman emperor, one of an 18th century French aristocrat.

The third century bust of Emperor Alexander Severus is the museum's first classical portrait. The museum bought it from a collection in Switzerland.

The 18th Century French terracotta bust by Pajou shows Jean Philippe du Vidal, Marquis de Montferrier, syndic general des etats de Languedoc.

As part of Museum Week, the two works were added to the museum's exhibits this week.

Gazette June 8th 1968

Montreal Museum acquires important busts

Two important busts—one of the 3rd century, the other of the 18th — have been acquired by the Montreal Museum of Fine Arts.

Director David Giles Carter says both pieces are of "critical importance in terms of the museum's educational function in the community."

The 3rd century bust is a rare portrait of the little-known Roman emperor Alexander Severus.

"In addition to the fact that it is the first classical portrait to enter our collection, it is also our first bust of a Roman emperor," says Mr. Carter. It was bought from a Swiss collection.

The other work is also a first for the museum — the first French sculpture of the 18th century to become part of the collection.

Created in terracotta by the sculptor Pajou, it is a bust of Jean Philippe du Vidal, Marquis de Montferrier, syndic general des Etats du Languedoc.

"The work is one of Pajou's most successful protraits," Mr. Carter says. "In addition, it is a most distinguished French sculpture of the period."

It is believed the work was executed between January and July, 1781, in Paris, around the time that the marquis was married.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
MAY 31 1968
BOWDENS

ENTRE PARENTHÈSES

LE MUSEE des Beaux-Arts vient de faire l'acquisition de deux bustes importants, l'un du IIIe siècle et l'autre du XVIIIe siècle. Tous deux sont exposés pour la première fois à l'occasion de la Semaine des Musées, organisée sous les auspices du Conseil international des Musées. Le buste du IIIe siècle est l'un des rares portraits d'un empereur romain peu connu, Alexandre-Sévère. L'autre acquisition est la première sculpture française du XVIIIe siècle à entrer dans la collection permanente du musée. Terre cuite du sculpteur Pajou, elle représente Jean-Philippe du Vidal, marquis de Montferrier, syndic général des Etats du Languedoc. On croit que le buste fut sculpté entre les mois de janvier et juillet 1781, à Paris, vers l'époque du mariage du marquis.

QUEBEC, QUE.
L'ACTION
D 34,000
JUN 12 1968
BOWDENS

Deux nouveaux bustes au Musée des Beaux-Arts

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M. David Giles Carter, directeur du Musée des Beaux-Arts, a déclaré, à propos de ces acquisitions, qu'elles "tiennent un rôle capital par rapport à la fonction éducative de l'institution".

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Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,710
June 1, 1968

Acquisition de deux bustes

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(Voir: Acquisition page 21)

Acquisition...

(Suite de la page 10)

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Québec L'Action, Qué.
Circ. 34,288
January 10, 1968

M-871

Le Musée des Beaux-Arts se lance : 100 nouveaux achats

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M. Carter ajoute que les acquisitions d'un musée sont "l'âme même de l'institution et en façonnent la renommée. Cette responsabilité, déjà considérable, devient encore plus difficile à notre époque alors que les gouvernements étrangers peuvent refuser l'exportation des oeuvres d'art et que la concurrence internationale est fort élevée quand il s'agit de la vente d'un chef-d'oeuvre.

"Ces problèmes confrontent tous les musées canadiens avec une gravité particulière car ceux-ci ne possèdent vraiment pas les fonds nécessaires pour faire face à la concurrence de plus en plus grande.

"Etant donné l'insuffisance des fonds, l'ingéniosité qu'exige chaque solution en est d'autant plus intéressante".

MONTREAL, QUE.
GAZETTE
D 138,000
JAN 6 1968
BOWDEN'S

Museum Uncovers Year's Shopping

R-12-M

Like any housewife, a museum must budget its purchases, and now the public can see what a museum buys when it goes shopping.

The occasion is an exhibition called "Recent Acquisitions at The Montreal Museum of Fine Arts."

It comprises more than 100 works of art acquired by the museum in the past year, ranging from a Roman glass bowl of the first or second century B.C. to the most contemporary creations.

David G. Carter, director of the museum, said the exhibition is being presented as the opening show of the year to underline the importance of annual growth.

These pictures and objects have been withheld from public view until now to "impress more strongly upon the viewer the relation of the aggregate to the permanent collection". The exhibition will be on view until Jan. 25.

Among the more important acquisitions is an 18th century altarpiece of the Visitation by Giaguinto Corrado (1699-1765).

Corrado is an important painter of the Neapolitan school of the 18th century. He was not previously represented in the museum's collection. His work in palaces and churches can be seen in such cities as Turin, Rome and Pisa.

Two paintings from The Netherlandish School of the 16th century are also significant additions to the collection. One is of Christ, Mary, John and the holy women.

Giacomo Manzu's La Morte del Partigiano, a bronze relief, is a preparatory study for one of the panels of the Door of Death of St. Peter's, Rome.

Portraits by Sir Henry Raeburn; the Museum's first Fernand Leger; Japanese screens by Kishi Ganku, the most famous Japanese painter of the first half of the 19th century; 15th century Italian bronze medals; a French soup tureen and platter; a silhouette figure from Siam are among some of the other acquisitions.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Lasalle Le Messager, Que.
January 10, 1968

M1-871

Arts

Le Musée des Beaux-Arts présente, jusqu'au 25 janvier, une exposition assez inusitée qui groupe toutes les oeuvres achetées au cours de l'année. Sous le titre "Acquisitions récentes", on peut y voir une centaine d'oeuvres diverses, depuis un bol en verre de l'époque romaine, un retable du 18e siècle, des écrans japonais, des médailles et quantité d'autres objets. Ces nouvelles pièces de collection du Musée n'avaient pas encore été exposées au public.

La prochaine visite guidée en français au Musée des Beaux-Arts, aura lieu mercredi le 17 janvier, à 20h. L'entrée est libre et le public est invité à profiter de ce service éducatif.

La Maison des Arts La Sauvegarde présente, du 9 janvier au 6 février, les "Polyesters nacrés" de Claude Blin. Blin, un diplômé des Beaux-Arts de Paris, a dirigé ses recherches vers les matières plastiques. C'est ainsi qu'il a pu tirer de la résine liquide du polyester, les éléments qu'il a transformés d'après sa propre technique et qui, avec le jeu de la lumière, donnent des effets de couleurs tout-à-fait nouveaux.

"Orion: Maître du ciel", tel est le titre du nouveau spectacle que le Service des Parcs de la Ville de Montréal présente au Planétarium Dow, du 10 janvier au 3 mars. Commandité par la Brasserie Dow, le spectacle suit un horaire facilement accessible au public français: Dimanche: 1h., 3h 30, 4h. 30 et 9h. 30 p.m. Lundi: 2h. 15 p.m. Mardi: 4h. 30 et 9h. 30 p.m. Mercredi, jeudi et vendredi: 12h. 15, 2h. 15 et 9h. 30 p.m. Samedi: 2h. 15, 4h. 30 et 9h. 30 p.m.

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Montréal, Qué.
January 10, 1968

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Tournée des expos

Après une période des Fêtes relativement calme, l'activité reprend lentement dans les galeries et les musées. Ainsi, pour sa première exposition en 1968, le Musée d'Art contemporain a décidé de s'orientaliser. Depuis dimanche 7 janvier, on y expose des estampes japonaises exécutées, bien entendu, par des artistes contemporains. Cette exposition durera trois longues semaines pour se terminer le 28 janvier. (Musée d'Art contemporain, angle Sherbrooke et Pie-IX).

Après l'exposition, que je n'ose qualifier d'affreuse, intitulée (quelle prétention !) "Les grands peintres français contemporains", au Centre d'art du Mont-Royal, la Ville de Montréal a décidé d'entreprendre la nouvelle année en jetant un regard sur ce qui se fait ici : elle nous offre une exposition sur la peinture néo-canadienne. Celle-ci doit débuter vendredi et se terminer le 28 janvier. (Centre Maisonneuve, 3000, rue Viau. L'exposition est ouverte tous les jours de 14 h. 30 à 22 h. 30.)

Le peintre BAILLAR, dans son atelier où il expose en permanence les toiles dans lesquelles il essaie d'exprimer ses sentiments et d'élaborer un style personnel. Baillar se consacre à la peinture depuis huit ans. "Huit ans de sacrifices, dit-il, de privations, de sincérité, de convictions, de recherches techniques, de pratique et de voyages dans vingt pays, afin de connaître les plus grands musées du monde et d'entrer en contact avec les plus grands représentants de l'histoire de l'art." On peut visiter son atelier tous les jours, de 1 heure de l'après-midi à 11 heures du soir, et faire un brin de causette avec le peintre. Atelier Baillar, 5794, 9e Avenue, Rosemont.

Ce soir, au Musée des Beaux-Arts, on présente le film français "Doulos", réalisé par Jean-Pierre Melville en 1962. En vedette : Jean-Paul Belmondo, Jean Desailly et Serge Reggiani. Les cinéphiles pourront s'y donner rendez-vous à la première représentation, à 18 h. 15, ou à la seconde qui doit débuter à 20 h. 30. L'entrée est libre.

A partir d'aujourd'hui, la Maison des Arts La Sauvegarde expose des "polyesters nacrés" de Claude Blin, un artiste diplômé des Beaux-Arts de Paris. Blin s'intéresse beaucoup aux matières plastiques. Depuis plusieurs années, il fréquente les centres de recherche des usines où il apprend les techniques de transformation de ces matériaux, en particulier le polyester. Jusqu'au 6 février.

Le Musée des Beaux-Arts expose en ce moment une partie des oeuvres acquises au cours de l'année dernière. On peut y voir une centaine de sculptures, de peintures, de gravures et d'objets divers des époques romaine et précolombienne, du XVe siècle et des oeuvres contemporaines d'Yves Gaucher, d'Ergon Schiele et de Fernand Léger.

Canadian Press
Clipping Service
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481 University Ave., Toronto 2

Le Petit Jnl., Montréal, Qué.
January 14, 1968

NI-876

Jusqu'au 25 janvier, au Musée des Beaux-Arts de Montréal

Une exposition des oeuvres acquises en 1967 pour la "collection permanente"

Comme la maîtresse de maison, un musée doit équilibrer ses achats selon son budget. **"Que pouvons-nous nous offrir aujourd'hui ? Un filet mignon ou du boeuf haché ?"**, telle est en quelque sorte la question qui se pose et doit être traduite en fonction de l'art. C'est ainsi qu'à compter de jeudi, le public pourra voir ce qu'un musée achète lorsqu'il fait ses emplettes.

L'occasion : une exposition intitulée **"Acquisitions récentes"** au Musée des Beaux-Arts de Montréal. Elle comprend une centaine d'oeuvres acquises au cours de l'année. On peut y admirer un bol en verre de l'époque romaine aussi bien que des oeuvres contemporaines.

M. David Carter, directeur du musée, a déclaré que l'exposition est présentée au début de l'année nouvelle afin de **"souligner l'importance d'une croissance annuelle des collections"**. Ces tableaux et objets d'art n'ont pas encore été exposés. En les groupant, le musée veut souligner les rapports de l'ensemble des acquisitions nouvelles à la collection permanente. L'exposition sera ouverte jusqu'au 25 janvier.

Parmi les principaux achats se trouve un retable du 18e siècle, **la Visitation**, par Giaguinto Corrado (1699-1765). Acquis de fraîche date, le retable arrivera au musée probablement au début de l'exposition. Corrado est un peintre important de l'école napolitaine du 18e siècle. Il n'était pas encore représenté dans la collection du musée. Cet artiste a travaillé surtout à la décoration de palais et d'églises de Turin, Rome et Pise.

Deux tableaux de l'école hollandaise du 16e siècle forment également des acquisitions remarquables. L'un d'eux montre le Christ, Marie, Jean et les saintes femmes.

Un bronze de Giacome Manzu **"La Mort du partisan"**, a servi d'étude pour l'un des panneaux de la Porte de la Mort de la basilique Saint-Pierre, à Rome.

On remarque également des portraits de Sir Henry Raeburn, le premier Fernand Léger du musée, des écrans japonais de Kishi Ganku (le plus célèbre des peintres japonais de la première moitié du 19e siècle), des médailles datant du 15e siècle italien, une soupière française et une silhouette du Siam.

Il y a aussi parmi les acquisitions une sculpture en albâtre représentant la résurrection du Christ, une toile du 17e siècle par Cornelis van Poelenburgh, une portrait du 18e siècle par J.S.C. Schaak, le seul tableau que l'on connaisse de Lewis Foy, artiste canadien du 18e siècle, un nu d'Egon Schiele, un réchaud à eau-de-vie irlandais, en argent, un portrait de George Romney ainsi qu'une nature morte de Krieghoff.

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GAZETTE DES BEAUX ARTS
140, Faubourg St-Honoré
75 - PARIS (8e)

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Chronique des Arts, mai-juin 1968

David Carter, Directeur du **Musée des Beaux-Arts de Montréal,** a exposé ses acquisitions récentes, afin de « souligner l'importance d'une croissance annuelle de collections ». Citons notamment : un retable de *La Visitation* par Corrado Giaquinto ainsi que des portraits de Raeburn, des écrans japonais de Kishi Ganku, un Fernand Léger.

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Montrealer, Montreal, P.Q.
October 1967

871

ITALIAN FASHION BY IONA MONAHAN

Double-breasted military style wool coat designed by Litrico. See 'Roman holiday'

Roman holiday

Italy's farewell gesture to EXPO '67 will be a fashion show 'Grandioso' to be staged at the Chateau Champlain on October 17. Supper tickets at $25 a couple will benefit the Montreal Museum of Fine Arts. Two touring groups of temperamental Italian designers will converge on Montreal for that date. Vancouver, San Francisco and Los Angeles will see one group. Washington and Boston will see the other. Lucky Montrealers will see both.

In typical Italian fashion, who-is-in-what-tour is still vague but the following names are being dropped: Valentino, Balestra, Biki, Forquet, Fabiani, Fontana, Antonelli, Marucelli, Lancetti and Carosa. Brioni and Litrico, who are to men's wear what Valentino is to the fashionable female heart, are sure to be here, there and everywhere. The boutique collections of Avagolf and Trico are another travelling fact. The gala fashion event is being arranged by the Italian Institute for Forcign Trade under the auspices of the Italian Foreign Trade Ministry. Translated into personalities, this means that Montreal's diplomatic charmer Elio Pesso is preparing for the histrionics and the hysterics of his country's fashion force, most of whom were 'at home' last month to delegations of fashion reporters.

Long coat designed by Carosa. See 'Designing Princess.'

Designing Princess.

The friendly attitude of the Italian couturiers, at home and abroad, is as refreshing as a bottle of Frascati — after the grey moods of their Parisian counterparts. Interestingly enough, both industries make a fetish of the titled employee and a public relations consultant who isn't at least pale-blue-blooded is a source of embarrassment. On the design level, Italians have the best (i.e. oldest) titles. Carosa (whose collection includes coats and suits of unusual length) is really the Princess Giovanna Caracciola and a direct descendant of Ferdinando, Bourbon King of the Two Sicilies. Forquet, whose impossible-to-copy bias cuts are a status symbol, has the same forbear. Galitzine is a princess. Pucci is a count and so is Rudi Crespi, who works at publicity and public relations. . . .for the fashion industry. Princes and princesses, counts and countesses combine their talents and their titles to publicize Italy's fashion industry. And, particularly in title-happy, democratic America, it works!

Coat dress in double knit by Avagolf; see 'Par for the course.'

Par for the course

Sometimes, Italians carry their loyalties right into their business worlds. Some years ago, Ava Gardner walked into the Milan showrooms of a 'piccolo' sweater knitter to buy a "golf" . . . the Italian word for cardigan sweater. She bought the sweaters. Today "Avagolf" is an internationally known name in boutique knitwear.

Beyond the paleface

Seasonal Italian couture collections put an enormous emphasis on make-up and hairstyling and exclusive faces and cosmetic tricks are listed on every programme. This summer, most designers wanted palefaces for fall and winter. Galitzine asked Estee Lauder for a special look. Both Forquet and Fabiani settled for the new Elizabeth Arden colors. Valentino remained loyal to Helena Rubinstein. Barocco worked with Eve of Rome while Antonelli dug up Barbara Gould. Only Biki asked for a strong color scheme and

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Fashions for men will be shown by two couturiers.

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Voyage-mode

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Alta Moda Italiana I

Unfortunately no; they will be played by other actors.

Are animals more interesting than people?

I don't make that distinction usually. People do, between themselves . . . and other animals.

I think most people like animals.

I like animals too, but everything's got to exist on two levels, a real level and a symbolic level. A play, to be at all interesting, has got to move on two or possibly three or four levels.

Do you like animals?

Yes. I think they like me too. At the moment I have five cats and two dogs. I grew up around horses and dogs and cats. I was in England a couple of weeks ago and in Harridges and they had a tame puma which I wanted very much. But somebody had bought it already so I couldn't have it.

Does it help you to place life away from yourself, so that you are looking at it rather than being involved in it?

I think a writer has got to learn the trick of being involved in the situation, and at the same time being objective about his involvement. Some people call that schizophrenia. Other people call it very useful for the creative process.

Does this take the passion out of living?

No, I don't think it takes the passion out of living. It doubles the intensity I suspect.

Why?

Because you're doing two things at the same time. There's passion in doing, and passion in the observation of what you're doing.

And this holds true even though you're not writing about your own life in any way?

I would guess that any writer is writing about his own life in a sense that he's filtering what passes in reality through his own prisms. So obviously one is writing about one's own life. Can't avoid it. Whether you're writing specific and strict autobiography or not, everything is filtered through your own view of reality so that you are writing about your own life. You are creating your own life as you write about it.

Do you specifically recreate certain tensions or contradictions in order to resolve them?

I can't answer that specifically. It's part of the area I don't like to think about terribly much. People do say that writing, by its very nature, is an act of aggression and that one is getting something out of one's system. But fortunately one always finds there's a great deal more in the system. Each time one gets something out, there's something else coming in to get out.

That's the personal aspect of writing. We were talking earlier about the didactic writer, and then the writer who works a secondary way, in which something comes out after he has written it.

I think they're both doing the same thing. It's just a difference in approach. All writing inevitably is didactic.

What about political commitment? Are you committed in any way, or do you stay apart from that?

Yes. I'm deeply committed. But I'm hesitant about stating political specifics. I've seen too many playwrights and too many writers in general lessen the artistic intensity of what they were doing in order to make intense, immediate, passionate political points.

What do you feel about the war in Viet Nam?

I'm thoroughly disgusted with the United States, and with the Soviet Union and China for making the Vietnamese people, north and south, into a metaphor. This war has absolutely nothing to do with the slaughter of people in Viet Nam. It is geo-politics played at the highest level between the three super powers, and it's disgusting. But it's disgusting for all three, not just the United States.

What do you feel you can do about it? Or do you feel helpless?

I don't necessarily feel helpless. I'm suspicious of just about every point of view. Intellectually and emotionally suspicious. Perhaps I can't reconcile myself to the notion that geo-politics have got to be all that immoral.

How does the problem of morality enter into it?

I like to assume that governments are run according to morality as well as people's lives. Alas it may not be true. I find almost every point of view too simplistic.

Does this mean that you have walked away from doing anything political?

No. I'm trying to think it through before I start carrying placards either as a hawk or a dove.

Your latest play, Delicate Balance, has cooled off after the white heat of Virginia Woolf. It's like looking at love two thousand years later. It's cool; it's got a kind of elegance that comes from order, from a pattern that is in it.

The play is about the death of passion. The play is after the fact, and is about people realising that they no longer have freedom of choice any more and so naturally the play has got to seem cool because it is about a cooling off. I don't necessarily suspect that means my own passions have cooled. If you're writing about people whose passions have cooled then you've got to give that impression.

You won the Pulitzer Prize for that play. What did that mean to you?

It meant that I won the Pulitzer Prize for it.

Are you excited by laurels and accolades?

No. I suppose if they exist you might as well win them. I don't see any point in resisting.

Is this the first one you've won?

I don't think so. In 1963 the Pulitzer Prize jurors voted Who's Afraid of Virginia Woolf the prize and then the trustees, all 15 of them, got together. They were wheeled and carted in, and they had decided by an eight to seven vote that Who's Afraid of Virginia Woolf was too controversial, or too dirty, or something. And so they overrode the jurors. And then it turned out — which I found the only interesting thing — that of the eight who voted against it, four had neither read nor seen it. So I don't know whether this is my first Pulitzer prize or my second. I don't really think it's terribly important.

Is it important to you to be an American playwright? To live and work in the United States?

I really can't answer that question. Do I really want to live anywhere else? Not particularly. I don't want to live here either.

Why not?

I don't like it very much. But I don't like it much anywhere else. I am an American I suppose, and I'm an American playwright. And my point of view is specifically American, but my plays don't seem to be particularly exotic. In fact I've seen productions of them all over Europe, Eastern Europe and Western, and they seem to resemble each other, and the critics seem to come to more or less the same conclusions about them; if perhaps slightly more intelligent conclusions in Europe than in the United States. One has to live somewhere. I don't know if I'd write the same kind of plays in a different environment or not.

Ski suit in stretch material designed by Biki; see 'Beyond the paleface.'

Lounging 'cat-suit' designed by Emilio Pucci; see 'Soap operatics.'

Exotic hairstyle created by Franca of Femme Sistina for the Galitzine collections; see 'Beyond the paleface.'

got it, in Mexican colors, from Lancome. Hairstyles were just as important — and as secret. Valentino finally revealed long corkscrew side curls on his mannequins. Fabiani's girls had something called a 'curtain tassel hairdo' . . . which consisted, not too surprisingly, of curtain tassels fastened into long straight hair. Exaggeration was the order of the day and of the night. . .particularly at Galitzine, where models wore a giant ponytail hairdo, with the day clothes and a bread-loaf-twist, with evening clothes. Popular hairstylist Franco of Femme Sistina got credit for that.

Soap operatics

If painful noises can injure our hearing, what must painful sights be doing to our vision? This anxiety thought surfaced while editors were listening to Emilio Pucci discuss detergent packaging. . .during a fashion show in Florence. The Marchese's current collection was shown in his own personal palazzo on the Via dei Pucci and included a sportswear group made of towels. (The Florentine designer works with an American towel company to improve the look of beach, bath and guest towels.) The designs and patterns were unmistakably Pucci. . .in renewed Art Nouveau flowerings. The same agitated patterns filled his grey and white salon. . .on tabletops, walls and upholstery.

In talking to editors, the famous designer and politician (he divides his time between fashion in Florence and the Italian Parliament in Rome) announced that "every single every day article should be permeated with an aesthetic seal of the times" and that fashion could not be confined to apparel.

"Sheets need fashions. . .and so does detergent packaging!" he said. A success in the bathroom, he is now starting to work on the bedroom sheets. Presumably, the Pucci-packaged detergent, for both his towels and his sheets, will come next.

FROM FRANCE!

HENRI MAIRE

Arrosé de bon vin repas devient festin

POTS BEAUJOLAIS
(1833) 2/3 bouteille $2.30

VIN FOU Blanc brut
(1964) la bouteille $4.70

ARBOIS Rosé
(1967) la bouteille $2.75

PRODUIT DE FRANCE
Office Général des Grandes Marques, limitée

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Alta Moda Italiana I

ON THE CIAO LINE

Seasonally, the collections of Italian designers are replete with ideas which later turn up in French and American collections. This past season was the best in years and the adjectives used most often to describe the collections were: wild, weird and wonderful! Short sturdy coats made news — as did the new long coats. Capes and coat-dresses were in most collections. Pantsuits and walking suits stressed lengthened jackets. Cocktail and evening clothes were a blaze of color and glitter.

Few Montrealers know the 'looks' of the great Italian designers as well as they think they know the moods of Dior, St. Laurent, Chanel and Cardin.

Style, Toronto, Ont.
August 28, 1967

Italian Couturiers Show In Montreal

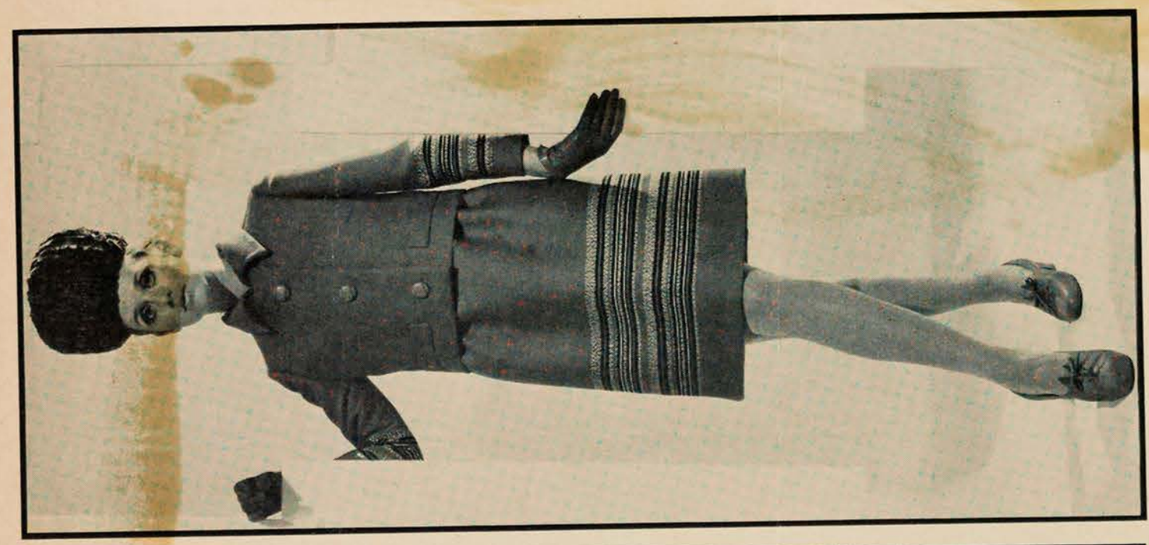
MONTREAL — Creations by 12 Italian couturiers will be shown at a black tie dinner-fashion show at Chateau Champlain Oct. 17.

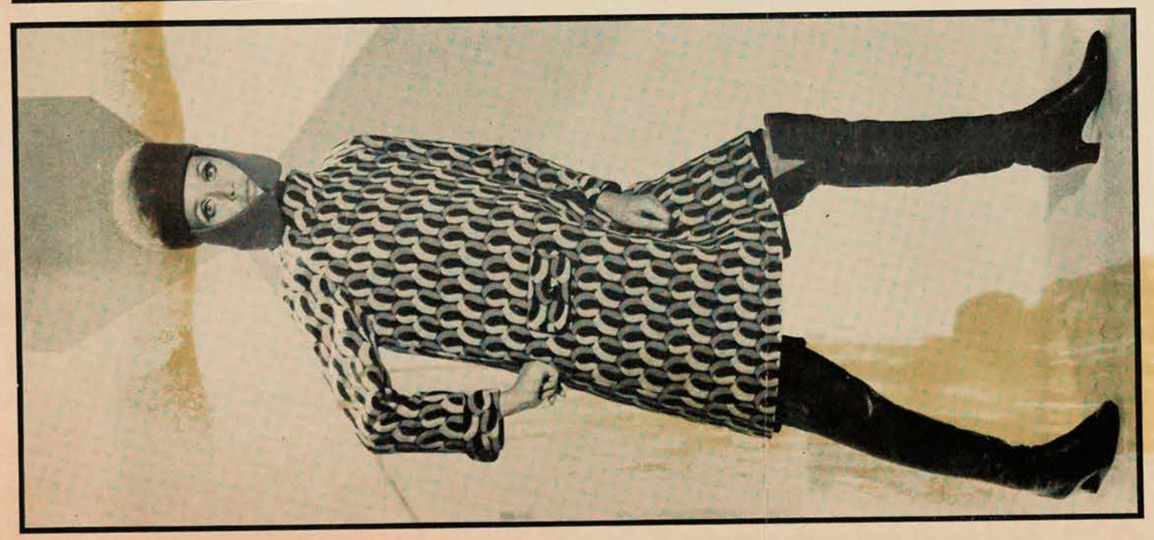
The Canadian presentation marks the first time so many Italian couturiers have been represented in a collection, said Dr. Elio Peso, consul of Italy and trade commissioner in Montreal.

Fashions for men will be shown by two couturiers.

Proceeds of the event will be given to the Montreal Museum of Fine Arts.

Photo-Journal
Montreal, Que.
W-E 184,200
OCT 11 1967
BOWDEN'S





But Italian designers plan to change all that with their seasonal tours of Alta Moda Italiana . . . a kind of supershow of the 'best of Italy'. It includes: Facing page, Carosa's blue shetland wool suit has a calf-length culotte skirt and the new belted jacket.

Above left: Barocco's red, white and blue wool coatdress reveals a glimpse of the bright blue Bermuda shorts.

Above right: Balestra's dress and jacket costume of red wool has stripes of grey, black and white. The skirt is shirred.

Voyage-mode

La mode est un moyen agréable de voyager tout en restant bien assis sur sa chaise. La preuve est que l'Italie viendra nous visiter bientôt dans le cadre d'un imposant défilé, le plus important jamais présenté au Canada, le mardi 17 octobre à 21 heures, au Château Champlain. Les bénéfices seront versés au Musée des Beaux-Arts de Montréal. Les modèles, passant de l'ensemble sport à la robe du soir, viendront des maisons Antonelli, Balestra, Carosa, Avolio, Avagolf, Biki, Brioni, De Simone, Sorelle Fontana, Lancetti, Litrico, Marucelli, Pucci, Sarli et Trico. Quelques mannequins italiens, quelques couturiers italiens aussi, seront transportés ici par un avion des lignes Alitalia. ALTA MODA ITALIANA, qui signifie haute couture italienne, est organisée par le consulat d'Italie à Montréal, sous les auspices du ministère du Commerce extérieur et de l'Institut du Commerce extérieur d'Italie. Un clin d'oeil que Montréal fait à l'Italie et qui ne sera pas sans charmer les adeptes de la mode, car c'est un mot qui a un sens international. Ça veut dire quoi, l'Italie, en termes de vêtements ? Ça veut dire beaucoup de choses. Des coloris pleins de chaleur, des lignes tout à fait modernes, pleines de simplicité, dynamiques ou conservatrices.

Le Journal de Montreal, Qué.
Circ. 42,000
October 6, 1967

Des couturiers italiens à Montréal

Quinze couturiers italiens, parmi les meilleurs de leur pays, présenteront à Montréal les plus récentes créations de la haute couture italienne mardi, le 17 octobre à 21 heures, lors d'une soirée de gala au Château Champlain.

Les bénéfices de cette soirée seront versés au Musée des Beaux-Arts de Montréal.

Alta Moda Italiana (haute couture italienne) est organisée par le consul commercial d'Italie à Montréal, sous les auspices du ministère du Commerce extérieur et de l'Institut du Commerce extérieur d'Italie.

De l'ensemble sport à la robe du soir, les créations feront preuve d'imagination, d'ingéniosité et d'une élégance raffinée. Ce sera le plus important défilé de mode italienne jamais présenté au Canada.

Les modèles viennent des maisons d'Antonelli, Avagolf, Avolio, Balestra, Biki, Brioni, Carosa, De Simone, Sorelle Fontana, Lancetti, Litrici, Marucelli, Pucci, Sarli et Trico.

Un coquetel et un dîner à l'italienne précéderont le défilé. Les billets sont de $15. chacun.

MONTREAL, QUE.
LE DEVOIR
D 48,200
OCT 12 1967
BOWDEN'S

Billet-vérité sur ma ville...

La couture italienne dans nos mûrs

Encore combien d'heures, combien de jours, sans métro, sans autobus? Mystère. En attendant, les piétons continuent de marcher et de faire de l'auto-stop. Mais les automobilistes deviennent de moins en moins courtois. Des piétons nous ont affirmé avoir attendu plus d'une heure, rue Dorchester ou Sherbrooke avant de trouver un automobiliste bienveillant. Même sur l'autoroute Bonaventure qui conduit à l'Expo, des dizaines de piétons, brandissant leur passeport, sont laissés en panne. Les touristes commencent à douter du sens de l'hospitalité de certains Montréalais. Ne serait-ce que pour conserver cette réputation enviable d'un Québec hospitalier, offrons à ceux qui en font la demande des places dans nos voitures.

Quinze couturiers italiens participeront à un grand défilé de haute couture italienne, la semaine prochaine à Montréal. On relève parmi eux les noms les plus célèbres des Sœurs Fontana, Antonelli, Balestra, Biki, Carosa, Lancetti, Pucci, Sarli, Brioni, etc. Ce défilé d'une qualité exceptionnelle aura lieu, le 17 octobre prochain sous les auspices du Musée des Beaux-Arts de Montréal, au Château Champlain. Voulez-vous un bon souffle de Rome, Florence ou Venise, assistez à ce défilé prestigieux où le tout-Montréal de la couture, des arts et du spectacle se donnera rendez-vous.

La Presse, Montréal, Qué.
Circ. 208,609
October 5, 1967

Gala de la haute couture italienne au profit du Musée des Beaux-Arts

Quinze couturiers italiens, parmi les meilleurs de leur pays, présenteront à Montréal les plus récentes créations de haute couture italienne le mardi 17 octobre à 21 heures, lors d'une soirée de gala au Château Champlain. Les bénéfices seront versés au Musée des Beaux-Arts de Montréal.

Alta Moda Italiana (haute couture italienne) est organisée par le consul commercial d'Italie à Montréal, sous les auspices du ministère du Commerce extérieur et de l'Institut du Commerce extérieur d'Italie.

De l'ensemble sport à la robe du soir, les créations font preuve d'imagination, d'ingéniosité et d'une élégance raffinée. Ce sera le plus important défilé de mode italienne jamais présenté au Canada. Des vêtements pour hommes feront également partie de la collection. Les modèles viennent des maisons d'Antonelli, Avagolf, Avolio, Balestra, Biki, Brioni, Carosa, De Simone, Sorelle Fontana, Lancetti, Litrico, Marucelli, Pucci, Sarli et Trico.

La compagnie aérienne Alitalia transportera ici quelques-uns des couturiers et leurs mannequins en cette circonstance. Des mannequins montréalais seconderont leurs collègues italiens et Mlle Iona Monahan sera responsable de la coordination.

Un coquetel et un dîner à l'italienne précéderont le défilé. En harmonie avec le prestige des modèles, le smoking sera de rigueur. Deux billets, aller-retour en première classe pour Rome, via Alitalia, seront tirés dans l'assistance.

La Tribuna Italiana
Montreal, Que.
October 11, 1967

SFILATA DI ALTA MODA

MONTREAL — Quindici creatori di moda e famosi sarti italiani presenteranno a Montreal i piu' recenti modelli della "Haute couture" martedì 17 ottobre, alle ore 21, durante una serata di gala che si svolgerà allo Chateau Champlain. I benefici della manifestazione saranno devoluti al Museo delle Belle Arti.

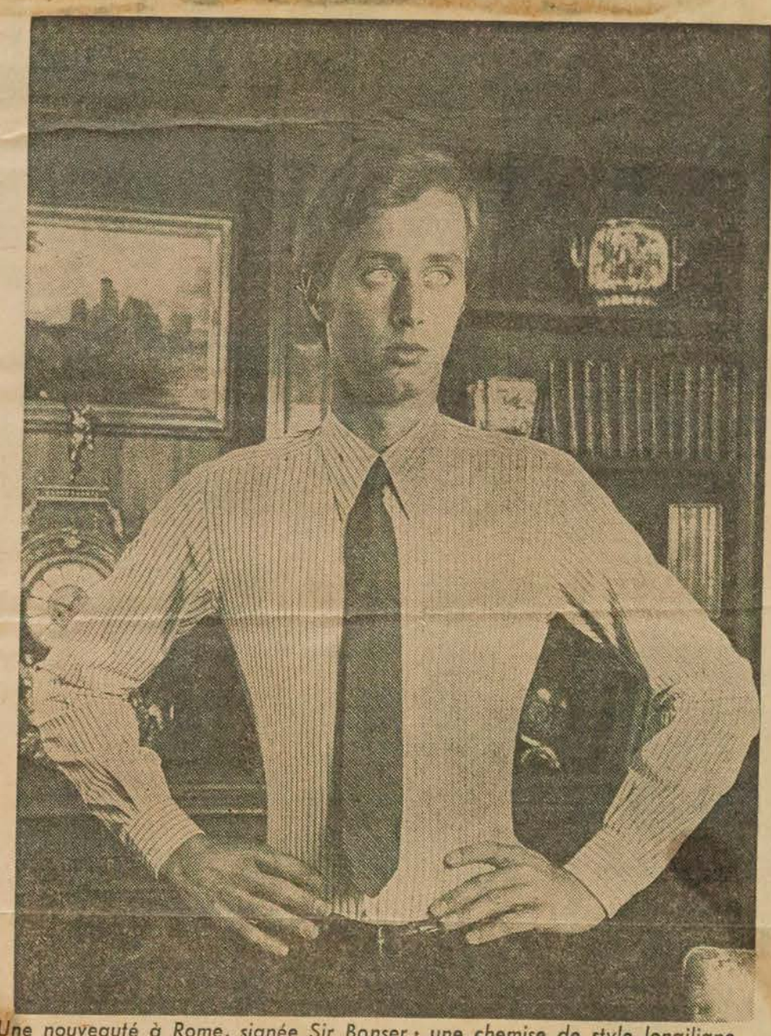
La serata dell'Alta Moda Italia è organizzata dal Consolato Generale d'Italia a Montreal, in collaborazione con l'I.C.E. Tutta la gamma della grande moda italiana, dagli assieme sportivi ai gran di vestiti da sera, sarà presentata dalle case Antonelli, Avagolf, Avolio, Balestra, Biki, Brioni, Carosa, De Simone, Sorelle Fontana, Lancetti, Litrico, Marucelli, Pucci, Sarli e Trico.

Il "defilé" sarà presentato da indossatrici italiane e montrealesi, mentre la compagnia Alitalia, oltre a trasportare indossatrici e sarti, darà la possibilità ai partecipanti di vincere un biglietto di prima classe per Roma. La sfilata sarà preceduta da un cocktail. E' necessario lo smoking. I biglietti costeranno $15.00 ciascuno. Presentatrice sarà la signorina Iona Manaham.

Modello SORELLE FONTANA — Abito da gran sera in broccato oro e turchese Rhodiatoce.

la vie féminine

Voici deux costumes griffés ANGELO LITRICO : pour le monsieur sérieux une veste de bonne coupe, à peine cintrée, entièrement surpiquée à la main et fermée bord à bord par trois boutons ; à droite il propose pour le jeune homme un blazer croisé à la ligne discrètement allongée, les épaules bien carrées, une taille ajustée avec beaucoup de souplesse. Les pantalons sont de ligne tube sans pli en avant.



Une nouveauté à Rome, signée Sir Bonser : une chemise de style longiligne, très cintrée, col classique à pointes longues et poignets suédois.

Présentation de Haute Couture italienne

Le gouvernement italien organise un grand défilé de haute couture qui aura lieu le mardi soir 17 octobre, au Château Champlain, sous les auspices du Musée des Beaux-Arts. Ce sera la plus importante manifestation de ce genre jamais organisée sur ce continent puisque 15 des principaux couturiers d'Italie y prendront part personnellement. Ce sont : Antonelli, Balestra, Biki, Carosa, Sorelle Fontana, Lancetti, Marucelli, Pucci, Sarli; les boutiques Avolio et De Simone; les tricots Avagolf et Trico; les tailleurs pour hommes Brioni et Litrico. Nous vous présentons en primeur sur cette page des créations de ce dernier.

A trente ans un homme doit :

Faire couper ses longs cheveux s'acheter un costume classique et... se marier

— Angelico Litrico

par Lyse ROSSIGNOL

En France et en Angleterre les couturiers pour dames se sont mis en tête d'habiller les hommes comme de jolis papillons."

Cette déclaration fracassante nous est faite par Angelico Litrico. Nous sommes à Rome, dans son atelier où nous voyons sur les murs, en guise "d'ex-voto" les témoignages des hommes célèbres qu'il a habillés. Des hommes politiques tels que John F. Kennedy, Nikita Khrouchtchev, le maréchal Tito ; les rois Umberto de Savoie et Hussein de Jordanie ; les comédiens Richard Burton, Vittorio Gassman, Rossano Brazzi et John Huston, on dit même que le pape lui a commandé des pantalons.

Vous préconisez donc le vêtement classique !

— Une certaine fantaisie, dans le vêtement pour homme, est assurément intéressante, mais les couturiers pour dames ont tenté de féminiser le costume masculin : après avoir transformé la femme en adolescent ils veulent maintenant habiller l'homme en petit seigneur de la Renaissance. Il faut s'entendre, les exigences quotidiennes de l'homme contemporain doivent être respectées, l'on ne peut pas aller à son bureau, sauter dans un taxi ou prendre l'avion en pantalon de velours, brocart et jabot de dentelle.

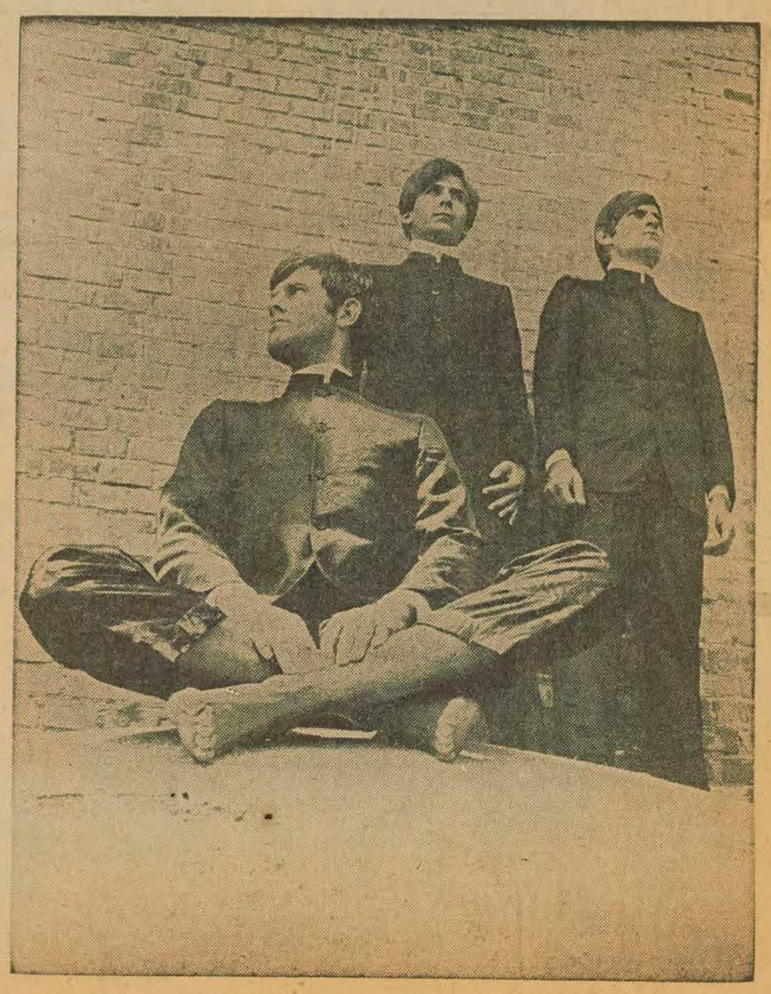
Jadis, il était entendu qu'un jeune garçon gardait ses cheveux bouclés et ses habits de velours jusqu'à l'âge de six ou sept ans. Mais après cet âge il fallait décider de quel sexe il devait être. Finis les boucles et les vêtements jolis : il est temps de porter le pantalon.

Jusqu'à quel âge permettez-vous la fantaisie ?

— Trente ans est le maximum, et je suis généreux ! Il faut tenir compte du physique. C'est ainsi que j'ai lancé la mode Belle Epoque pour les hommes jeunes qui aiment une pointe d'excentricité : jaquette-redingote, pantalons étroits qui sont élégants et distingués chez les très jeunes. Mais il faut savoir vieillir. A son trentième anniversaire un homme doit faire trois choses : il doit aller chez le barbier et se débarrasser de ses cheveux "dans l'vent", il doit s'acheter un costume classique et... il doit se marier.

Angelico Litrico, plein d'une verve humoristique et dont les yeux vifs dénotent les origines de la région de Catania pourrait nous entretenir longuement de son sujet préféré : habiller les hommes d'une façon virile et laisser aux femmes dentelles et falbalas.

La ligne "Swing" de FRANZONI. Costume en quadrillé marron dont la veste s'attache à l'oblique sur le côté droit.



Au défilé de modes masculines présenté par "Flying Cross" à Rome, le jeune monsieur était habillé de soie moirée, satin brillant et velours coupé.

Montreal-Matin, Qué.
Circ. 124,118
October 12, 1967

M-871

Les soeurs Fontana

Elles ont soustrait la mode italienne à l'influence de la mode française

Très classique et pourtant nouvelle (c'est la caractéristique des créations Fontana), une tenue de voyage en tweed de Woessmer. La cape en lainage réversible beige d'un côté et orangée de l'autre recouvre un tailleur assorti. A noter le bottillon de cuir vernis porté avec des chaussettes de "boy-scout". Il a été créé également par Fontana. Le chapeau est signé Ophélia.

Pour mieux se faire un nom, elles ont laissé tomber leurs prénoms. Pour le monde entier et pour les clientes, elles sont tout simplement les "Sorelle Fontana". Elles n'ont pas pour autant renoncé à toute individualité. Chacune porte à sa manière à elle son collier de perles à quatre rangs.

Les soeurs Fontana comptent parmi leurs clientes des personnalités aussi connues que Mme Jacqueline Kennedy, Margaret Truman, Elizabeth Taylor, Ava Gardner, Linda Christian, Kim Novak, Audrey Hepburn et Ursula Andress.

La maison des trois soeurs Fontana figure parmi quinze grands salons de haute couture italienne qui présenteront leurs plus récentes créations à la soirée Alta Moda Italiana, lors d'une première canadienne de gala, le mardi, 17 octobre, à 21 heures, au Château Champlain. L'événement est offert au bénéfice du Musée des Beaux-Arts de Montréal.

La famille Fontana est originaire de Parme, dans le nord de l'Italie, où la maison de couture fut fondée en 1907 par Mme Fontana, affectueusement appelée Mamma Anabile. Les Fontana s'établirent à Rome à la fin de la Seconde guerre mondiale.

Les Sorelle Fontana avaient alors décidé que le moment était venu de libérer la mode italienne de l'influence française. Leur succès fut rapide et considérable.

Margaret Truman attribue son mariage à Clifton Daniel aux soeurs Fontana : "J'ai rencontré mon mari à un bal où je portais une création Fontana. Je crois qu'il fut séduit d'abord par ma robe !" Par la suite, les soeurs Fontana créèrent la robe de noces et le trousseau de Margaret.

Avant qu'il ne devienne président des Etats-Unis, feu John F. Kennedy avait accompagné son épouse Jacqueline au Salon Fontana et l'avait aidé à choisir une garde-robe.

En 1957, la maison Fontana célébra son 50e anniversaire et les soeurs Fontana obtinrent une audience avec le pape Pie XII. Par ailleurs, le Metropolitan Museum of Art de New York a inclus une création Fontana dans sa collection spéciale de costumes.

Alta Moda Italiana est organisée par M. Elio Pesso, consul commercial d'Italie à Montréal, sous l'égide du Ministero per il Commercio Estero et l'Istituto per il Commercio Estero.

En harmonie avec le prestige des collections, le smoking sera de rigueur à ce défilé qui sera précédé d'un coquetel et d'un dîner à l'italienne. Les billets sont de $15 par personne. Mlle Iona Monahan dirigera la présentation des mannequins.

En outre, la compagnie aérienne Alitalia offrira à ur des spectateurs deux billets aller-retour pour Rome.

Montreal-Matin, Qué.
Circ. 124,118
October 13, 1967

T-871

SECTION FÉMININE

DU TRICOT MAISON AU TRICOT HAUTE COUTURE

Robe de cocktail en laine rose d'Avagolf. Les rayures sont en lamé or et créent un effet de tricot à côtes

Elle vit à la campagne, dans une maison qui est située sur le versant d'une colline, et partage son temps entre la haute couture, la culture des fleurs et ses trois chiens.

Signora Lisetta Poggio est la fondatrice et la directrice artistique d'Avagolf, une des 15 maisons dont les plus récentes créations seront présentées à la soirée Alta Moda Italiana, au Château Champlain, le mardi, 17 octobre, lors d'une première canadienne de gala au bénéfice du Musée des Beaux-Arts de Montréal.

Avagolf, qui fêtera bientôt ses 20 ans d'existence, emploie 300 personnes dans un établissement situé à une dizaine de milles de Milan. Un nouvel établissement sera inauguré à l'occasion du 20e anniversaire et l'on prévoit qu'il sera en mesure de doubler la production actuelle.

Signora Lisetta a commencé sa carrière en créant des modèles qu'elle tricotait pour elle-même et ses amis à temps perdu.

Aujourd'hui, Avagolf attribue son succès à sa vitalité, à son esprit d'invention et à son flair pour la mode d'avant-garde.

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Les Grands Mages de la mode italienne sont attendus à Montréal

Tenue d'hôtesse créée par les soeurs Fontana : pyjama à corsage drapé autour d'un anneau-bijou.

Autre création de grande classe signée les soeurs Fontana : un deux pièces réhaussé d'un col à large échancrure.

La mode, la vraie, celle qui reflète une époque aussi sûrement que le cinéma ou la littérature, se laisse regarder comme un spectacle. Et plus encore peut-être la mode italienne. Au pays de la Commedia dell'Arte, les grands couturiers sont considérés comme des artistes, presque des mages. Ce qu'ils sont d'ailleurs.

Quinze grands mages de la haute couture présenteront un défilé "magique" le mardi soir, 17 octobre, au Château Champlain. Jamais encore l'Amérique n'aura vu, venant d'Italie, un tel déploiement de haute couture. Les profits de cette soirée seront offerts au Musée des Beaux-Arts de Montréal.

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Coquetel et dîner à l'italienne précéderont la présentation des collections. Donc, spectacle sur la scène et parmi l'assistance. Nous vous présentons ici Sorelle Fontana, Avagolf et Brioni.

De Milan, signé Avagolf, nous provient ce très chic trois-pièces en laine, présenté par un joli minois exotique. Les manches de la veste sont de style ottoman, le col du blouson, d'allure militaire. Merveilleux contraste d'orange et "camel".

Les soeurs Fontana ont libéré la mode italienne de l'influence française

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Avagolf: raffinement dans le tricot

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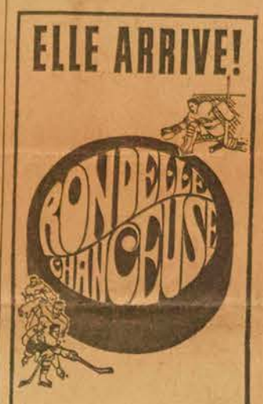
ELLE ARRIVE!



Surveillez bien ce journal

Brioni revalorise la soie dans la mode masculine

Le tailleur italien d'avant-garde Gaetano Savini-Brioni s'est acquis la réputation d'avoir revalorisé la soie dans la confection du vêtement masculin. Il a emprunté son nom à une île de l'Adriatique, lieu de villégiature de la haute société.

Brioni est né le 9 septembre 1909. Ses études le préparèrent à devenir comptable mais il décida très tôt de se consacrer à la mode masculine et en 1944, il ouvrait sa propre maison de couture. Ses tentatives en vue d'introduire des nouveautés se heurtèrent d'abord à l'indifférence des manufacturiers. Après six ans d'efforts, cependant, certains fabricants de tissus, de lainages, de chaussures et de chemises commencèrent à collaborer avec lui.

En 1950, le marquis G. B. Giorgini réunissait dans sa résidence de Florence les modélistes les plus en vue de la couture italienne afin de montrer leurs collections aux acheteurs qui revenaient des présentations de haute couture parisienne. Brioni réussit à convaincre le marquis Biorgini d'inclure quelques créations pour hommes, soit 25 costumes et manteaux confectionnés exclusivement dans des tissus italiens et d'après des modèles fort inusités.

Plusieurs de ces costumes étaient en soie, notamment un smoking en shantung qui remporta un réel succès. Brioni estime que la mode masculine contemporaine date de cette première présentation.

Modèle de sport en shantung de laine, une création de Brioni, de Rome.

Messieurs, ne maltraitez pas vos femmes !

Le Dr Takemune Soda déclare que les femmes, dans les pays en voie de développement, vivent maintenant plus longtemps depuis que leurs hommes ont arrêté de les maltraiter.

Le Dr Soda, qui était dernièrement vice-président d'une assemblée mondiale sur la santé à Genève, est aussi le premier statisticien-hygiéniste du Japon. En 1945, l'espérance de vie d'une femme japonaise était de 37 ans; à l'heure actuelle, ce chiffre est de 76 ans, d'après la revue World Medicine.

Le Dr Soda est membre de l'Union Internationale pour l'étude des populations et aimerait que cet organisme encourage plus de recherches dans ce domaine. Au Vietnam, au Cambodge, au Ceylan et en Inde, où l'espérance de vie du sexe faible ne s'est pas beaucoup améliorée, la longévité féminine est encore médiocre. Pour ce qui est des femmes d'Afrique et d'Amérique latine, la situation s'améliore même si les conditions d'hygiène demeurent pauvres.

Bon Anniversaire!...

Les boulangers POM aiment tellement les anniversaires qu'ils font des gâteaux superbes spécialement pour ces occasions : d'énormes gâteaux de mousseline recouverts d'une délicieuse couche de sucre glacé. La prochaine fois que vous célébrerez un anniversaire, invitez les boulangers POM à la réunion... ils vous feront un gâteau superbe, avec vos voeux joliment dessinés sur le dessus.

Nous faisons plus de produits délicieux que toute autre boulangerie à Montréal

Les boulangers POM
HARRISON BROTHERS LIMITED

L'amour a mis le rêve à... son doigt

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Alta moda italiana

BRIONI, le Florentin, sera à Montréal, ce soir, pour présenter ses célèbres modèles masculins. Après avoir dit non à la comptabilité, Brioni ouvrait sa première maison de couture en 1944. Ses costumes de soie firent le tour du monde en quelques années.

Une collection prestigieuse pour venir en aide au Musée des Beaux-Arts

Quinze couturiers italiens, parmi les meilleurs de leur pays, présenteront à Montréal les plus récentes créations de haute couture italienne, mardi prochain, le 17 octobre à 21 heures, lors d'une soirée de gala au Château Champlain. Tous les bénéfices de cette soirée seront versés au Musée des Beaux-arts de Montréal.

Cette soirée unique à laquelle le public est invité à participer est organisée par le consul commercial d'Italie à Montréal, M. Elio Pesso, sous les auspices du ministère du Commerce extérieur et de l'Institut du Commerce extérieur d'Italie.

Les couturiers seront accompagnés de leurs mannequins. On note la présence des célèbres soeurs Fontana, de Biki, hAntonelli, Avagolf, Avolio, Balestra, Brioni, Carosa, De Simone, Lancetti, Litrico, Marucelli, Pucci, Sarli et Trico.

Cet événement mondain sera précédé d'un coquetel et d'un dîner à l'italienne.

En avant-première, voici une mini-collection de la mode italiana. De gauche à droite, en bas:

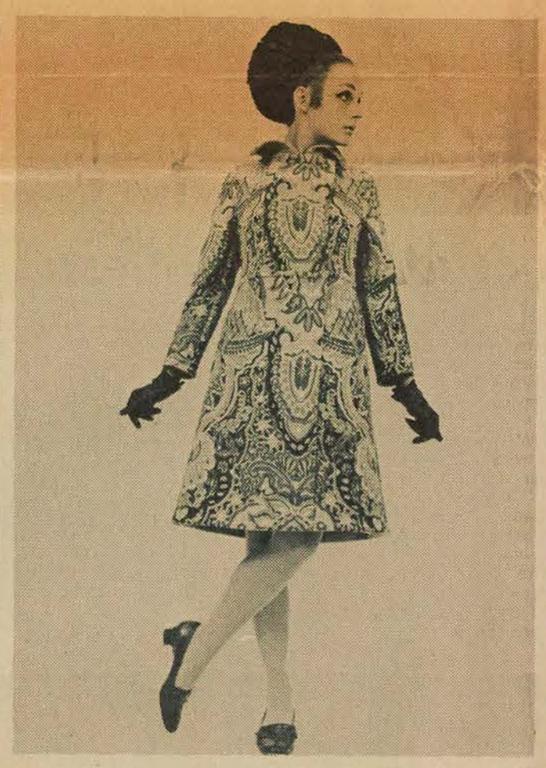
● Robe du soir des célèbres Soeurs Fontana qui comptent parmi leurs clientes des personnalités aussi connues que Jacqueline Kennedy, Elizabeth Taylor, Audrey Hepburn, Ursula Andress.

● Ensemble du soir comprenant robe et manteau sur un motif de tapis antique de Balestra dont la presse a dit qu'il était le plus futuriste des couturiers traditionnels.

● C'est très humblement que Maria Antonelli a débuté dans la couture en 1951. Aujourd'hui, elle dirige une luxueuse maison de Rome et présente ses collections à Florence, comme tout le monde. Un modèle petite fille sage de Antonelli.

● Ce mini ensemble de ski est signé Emilio Pucci. C'est l'un des couturiers les plus copiés à l'étranger. La copie oétant un signe de succès dans la couture, Pucci jouit d'un prestige illimité.

CAROSA habille l'aristocratie internationale. C'est une femme optimiste et sportive. Elle fait partie du groupe des couturiers italiens attendus à Montréal. Son vrai nom : la princesse Giovanna Caracciolo. Voici l'une de ses créations 67 : un manteau sport en tweed noir et blanc.



Chacun a le droit d'être considéré comme un être à part entière

Dans une société qui met l'accent sur l'efficacité, le profit, la consommation, la productivité, que deviennent la gratuité, les relations interpersonnelles, le besoin fondamental d'être considéré comme un être à part entière, a demandé le conseiller moral des équipes Séréna, l'abbé René Viau aux 80 couples-moniteurs qui participaient à la session d'automne de cet organisme.

"Je crains fort que certains aspects de notre vie personnelle ne soient mis en brèche par un monde perturbé. Ce monde sécularisé, prenant sa distance vis-à-vis la religion sera-t-il une chance ou un risque destructeur pour l'homme contemporain? A nous de le décider, car de plus en plus, nous devons terrasser le minotaure si nous voulons sortir victorieux du labyrinthe."

Quelques 80 couples-moniteurs des équipes Séréna des provinces de Québec, d'Ontario, du Nouveau-Brunswich et de la Saskatchewan participaient à la rencontre qui avait lieu au sanctuaire du Lac Bouchette, au Lac St-Jean.

"Quand on voit tant de foyers déchirés, n'est-il pas abusif de décrire la famille et le couple qui en est l'origine comme reposant sur l'Amour, s'interroge le conférencier. Non. Bâtir la famille sur l'amour, rien de mieux, et nous persistons à penser que tel est bien le sens de tout le courant moderne. Nous voyons là tout un champ d'activités pour un travail d'éducation à l'amour au sein du service Séréna."

Le Père Jean-Marie Raymond, s.j., diplômé en psychothérapie, a traité du problème de "la masculinité et de la féminité" ainsi que de la "psychologie comparée de l'homme et de la femme".

En décembre, congrès du Conseil du Québec de l'enfance exceptionnelle

Le prochain congrès du conseil du Québec de l'Enfance exceptionnel aura lieu, à l'hôtel Reine Elizabeth de Montréal les 7, 8, 9 et 10 décembre prochain.

Quinze cents spécialistes, chercheurs et éducateurs auprès de l'enfance inadaptée se réuniront pour discuter des moyens à prendre pour améliorer la situation de ces enfants et aussi pour mettre en commun leurs expériences. Il y sera question de l'enfant semi-éducable, de l'enfant épileptique, de l'enfant présentant des troubles d'apprentissage scolaire, de l'enfant infirme moteur cérébral, de l'enfant perturbé socio-affectif, de l'enfant déficient mental éducable.

Le président du Conseil du Québec de l'enfance exceptionnelle, M. Eucharist Paulhus, ptre, présidera le congrès. On prévoit déjà la participation du Dr Amodo de France, qui sera le conférencier de clôture du congrès.

C'est le Dr Laurent Houde, psychiatre, qui assumera la présidence du nouvel exécutif du conseil du Québec de l'enfance exceptionnelle, à l'issue de ce congrès.

Tous les éducateurs ou spécialistes de l'enfance sont chaleureusement invités à participer à ce congrès. On peut dès maintenant obtenir des renseignements supplémentaires en s'adressant au Conseil même, 3747 chemin Reine-Marie, Montréal.

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Gabriel Boussion INC

Montréal

Montreal Star, Que.
Circ. 194,939
October 13, 1967

A871

ITALIAN ORIGINAL: From Germana Marucelli this checked wool coat will be one of the Italian fashions shown at a gala presentation at the Chateau Champlain in aid of the Montreal Museum of Fine Arts Oct. 17 starting at 9 p.m.

15 Italian designers in show

Fifteen Italian designers will bring their fall collections here next week to participate in the second "Alta Moda Italiana" at the Chateau Champlain Oct. 17.

The show will be preceded by a dinner Italian style and will start with cocktails at 9 p.m. Proceeds will go to the Montreal Museum of Fine Arts.

Seats for the black tie gala are limited.

Haute couture designers, who will participate, include Fiorella Antonelli of Antonelli, Renato Balestra of Balestra, Elvira Leonardi Bouyeure of Biki, Princess Giovanna Caracciolo of Carosa, Giovanna Fontana of the Fontana Sisters, Giuseppe Lancetti of Lancetti, Germana Marucelli of Marucelli, Marquis Emilio Pucci of Pucci and Fausto Sarli of Sarli.

Also showing are Avolio boutique fashions, De Simone boutique fashions, Avagolf knits, Trico knits and men's wear from Brioni and Litrico.

Models are being brought from Italy to show the fashions. Montreal models will also participate.

Alta Moda Italiana is being organized by Dr. Elio Pesso, Commercial Consul for Italy in Montreal. Tickets are $15 per person and there will be a door prize of two first class return tickets to Rome via Alitalia.

Miss Iona Monahan of Montreal will co-ordinate the show.

THE MONTREAL STAR, SATURDAY, OCTOBER 14, 1967

TO BE SHOWN HERE: This camel wool knit is from Avagolf, well known Italian knit house. The founder and director, Signora Lisetta Poggio, is among the Italian fashion personalities now in Montreal preparing for the gala presentation of Italian fashions at the Chateau Champlain Tuesday night. Proceeds will aid the Montreal Museum of Fine Arts.

LA SEMAINE À MONTRÉAL
CURRENT EVENTS

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COVER

A gauche: Example des modes "Alta Moda Italiana" qui seront présentées à un défilé-dîner, au profit du Musée des Beaux-Arts le mardi 17 octobre, au centre, en haut: une des sculptures groupées dans les jardins de la Place des Arts - présentation des Sculpteurs du Québec; à droite: Pauline Julien, interprète montréalais de la chansons; et en bas: scène de "Au Revoir Charlie" présentation du Théâtre du Rideau Vert.

LA SEMAINE À MONTRÉAL
CURRENT EVENTS

ANTONELLI : Pour le soir, le noir dramatique, séduisant et simple ; le fourreau est à fines bretelles. Une longueur inédite : le lèche-mollets.

AVAGOLF : Le tricot a établi depuis longtemps la réputation de l'Italie en matière d'élégance confortable. Ce modèle traditionnel et toutours chic oppose le blanc cassé et le noir.

LITRICO : Pour elle, le manteau en shetland à empiècement sur le biais. Pour lui, le pardessus en prince-de-galles légèrement cintré.

La Patrie, Montréal, Qué.
October 15, 1967

T-871 — T.S — V

Bella, Bellissima...

La mode italienne est belle, très belle. A Montréal, elle fait cause commune avec l'art au cours d'un gala dont les profits sont versés à notre Musée

L'Italie s'y connaît, en art.

Ce pays, l'un des plus attachants d'Europe, est du reste un vaste musée.

Aussi, l'initiative du consulat italien de Montréal d'organiser un gala au profit de notre musée des Beaux-Arts est-elle d'une parfaite logique en même temps que du plus haut intérêt.

Mais comme les jolies robes se transportent plus facilement que les statues de Cellini ou de Michel-Ange, le gala sera une impressionnante **soirée-mode** qui se déroulera au Château Champlain, **le mardi 17 octobre à 21 heures.**

Quinze couturiers de Milan, de Rome, de Florence, présenteront des créations tant pour les hommes que pour les femmes, créations qui illustreront l'élégance racée, fine, joyeuse, de même qu'un certain art de vivre typique de l'Italie.

Les modèles nous viennent de maisons aussi réputées que Antonelli, Avagolf, Avolio, Balestra, les Soeurs Fontana, Biki, Carosa, Pucci, Marucelli et plusieurs autres, dont le tailleur d'avant-garde Gaetano Savini-Brioni, qui, le premier, introduisit des costumes masculins en soie. Tous ces noms ont fait la haute réputation de la mode italienne, produit d'exportation fort recherché dans toutes les grandes villes du monde.

Les photos que nous reproduisons ici sont des modèles de ce défilé, une première canadienne, qui sera précédé d'un cocktail et d'un dîner à l'italienne.

Pour cette soirée, la cravate noire est de rigueur. Le prix du billet est de $15 et l'on obtiendra des renseignements supplémentares en s'adressant au musée des Beaux-Arts de Montréal, tél. 842-8091.

LES SOEURS FONTANA : Sous la chasuble en flanelle grise, la petite robe en tartan assortie à la casquette.

CAROSA : Le pyjama du soir en soie imprimée de Nattier, recouvert d'un manteau d'organza répétant les mêmes motifs.

BIKI : Le tailleur est classique, le tissu l'est moins : un lainage "arlequin" multicolore. Le feutre noir évoque les fanchons des paysannes du sud.

Le Journal de Québec
Circ. 7,388
October 16, 1967

M-871

LAMÉ ARGENT DE LA BOUTIQUE SORELLE FONTANA

Une magnifique robe petit soir en lamé imprimé argent garnie de boutons-bijoux. Elle sera présentée lors du défilé Alta Moda Italiana au château Champlain demain le 17 octobre dans le cadre des activités du Musée des Beaux-Arts de Montreal.

Le Journal de Montreal, Qué.
Circ. 42,000
October 16, 1967

M-871

LAMÉ ARGENT DE LA BOUTIQUE SORELLE FONTANA

Une magnifique robe petit soir en lamé imprimé argent garnie de boutons-bijoux. Elle sera présentée lors du défilé Alta Moda Italiana au château Champlain demain le 17 octobre dans le cadre des activités du Musée des Beaux-Arts de Montreal.

Montreal Gazette, Que.
Circ. 137,735
October 16, 1967

TODAY

M-871

For Evening, a pink wool cocktail dress with Ottoman stitch stripes in gold lame by Avagolf. Its director is one of 15 top Italian designers who will present their latest fashions at the gala premiere Canadian showing, Alta Moda Italiana, at Chateau Champlain Tuesday at 9 p.m. Other designers include Pucci, the Fontana Sisters, and Balestra. The show is in benefit of the Montreal Museum of Fine Arts.

Montreal-Matin, Qué.
Circ. 124,118
October 17, 1967

T-871

C'est un manteau de Sarli en lainage blanc, beige et marron. Les rayures font des pontes qui ne sont pas sans évoquer à l'horizontale le profil de sapins stylisés du Pavillon des Pâtes à papier à l'Expo.

Alta Moda italiana

Le salon est situé dans la fashionable Via Veneto, célèbre depuis "La Dolce Vita", et le couturier se nomme Sarli.

Il est un des 15 grands couturiers italiens qui présenteront leurs plus récentes créations à un défilé de haute couture italienne, intitulé Alta Moda Italiana, lors d'une première canadienne de gala le mardi 17 octobre à 21 heures, au Château Champlain. Les bénéfices de ce gala seront versés au Musée des Beaux-Arts de Montréal.

Fausto Sarli fit ses débuts dans un petit atelier de Naples. Il s'installa ensuite dans une élégante boutique de la Via Chiaia.

Cet établissement devint bientôt trop étroit et Sarli déménagea dans la Via Filangieri, au rez-de-chaussée d'un palais qu'il meubla dans le style des grandes maisons de couture.

Il ouvrit une succursale à Rome en 1959, Via Sistina, puis, en 1961, Via Veneto.

La soirée Alta Moda Italiana est organisée par M. Elio Pesso, consul commercial d'Italie à Montréal, sous l'égide du Ministero per il Commercio Estero et l'Istituto per il Commercio Estero.

En harmonie avec le prestige des collections, le smoking sera de rigueur à ce défilé qui sera précédé d'un coquetel et d'un dîner à l'italienne. Les billets sont de $15 chacun.

De plus, la compagnie aérienne Alitalia offrira à l'un des spectateurs deux billets aller-retour pour Rome.

Sur la gauche, manteau croisé tout laine à manches rapportées et poches cachées dans les coutures du devant. Sur la droite, également croisé, ce manteau réversible est idéal pour tous les temps, pour la ville ou la campagne. Un côté est en ratine écossaise tout laine, l'autre côté en bonne popeline de coton. Ces deux modèles sortent d'Aquascutum de Londres.

15 couturiers italiens nous visitent

Le salon est situé dans la fashionable Via Veneto, célèbre depuis "La Dolce Vita", et le courturier se nomme Sarli.

Il est un des 15 grands couturiers italiens qui présenteront leurs plus récentes créations à un défilé de haute couture italienne, intitulé Alta Moda Italiana, lors d'une première canadienne de gala le mardi 17 octobre à 21 heures, au Château Champlain. Les bénéfices de ce gala seront versés au Musée des Beaux-Arts de Montréal.

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Montreal-Matin, Qué.
Circ. 124,118
October 16, 1967

NI-871

LA MODE ITALIENNE AU MUSÉE DES BEAUX-ARTS

Quinze couturiers italiens, parmi les meilleurs de leur pays, présenteront à Montréal les plus récentes créations de haute couture italienne le mardi 17 octobre à 21 heures, lors d'une soirée de gala au Château Champlain. Les bénéfices seront versés au Musée des Beaux-Arts de Montréal.

Alta Moda Italiana (haute couture italienne) est organisée par le consul commercial d'Italie à Montréal, sous les auspices du ministère du Commerce extérieur et de l'Institut du Commerce extérieur d'Italie.

De l'ensemble sport à la robe du soir, les créations font preuve d'imagination, d'ingéniosité et d'une élégance raffinée. Ce sera le plus important défilé de mode italienne jamais présenté au Canada. Des vêtements pour hommes feront également partie de la collection.

Les modèles viennent des maisons d'Antonelli, Avagolf, Avolio, Balestra, Biki, Brioni, Carosa, De Simone, Sorelle Fontana, Lancetti, Litrico, Marucelli, Pucci, Sarli et Trico.

La compagnie aérienne Alitalia transportera ici quelques-uns des couturiers et leurs mannequins en cette circonstance. Des mannequins montréalais seconderont leurs collègues italiens et Mlle Iona Monahan sera responsable de la coordination.

Un coquetel et un dîner à l'italienne précéderont le défilé. En harmonie avec le prestige des modèles, le smoking sera de rigueur. Les billets sont de $15 chacun.

MONTREAL-MATIN, LUNDI, 16 OCTOBRE 19

La Presse, Montréal, Que.
Circ. 208,609
October 18, 1967

NI-871

Gala de la haute couture italienne

La première canadienne de la haute couture italienne "Alta Moda Italiana" avait lieu hier soir, à 21 heures, au Château Champlain. Ce magnifique gala, où l'on présentait les plus récentes créations de quinze couturiers italiens au cours d'un dîner à l'italienne, était organisé par M. Elio Pesso, consul commercial d'Italie à Montréal, sous l'égide du Ministero per il Commerci Estero et l'Istituto per il Commercio Estero. Les bénéfices de cette soirée seront versés au Musée des Beaux-Arts de Montréal. Sur la photo, de gauche à droite : S.E. M. Alessandro Farace di Villaforesta, ambassadeur d'Italie au Canada, Mme Farace di Villaforesta, M. Mario Zagari, sous-secrétaire des Affaires étrangères d'Italie, Mme A. Donati et M. A. Donati, président de l'Institut italien du commerce extérieur.

Québec Le Soleil, Qué.
Circ. 162,023
October 17, 1967

NI-871

D'ITALIE nous arrive cet ensemble signé par les soeurs Fontana. Un costume tartan comprenant pantalon et jaquette complété par un manteau droit doublé de même tissu que le costume.

15 couturiers italiens présentent leurs créations à Montréal

MONTREAL (PC) — Quinze grands couturiers présenteront leurs plus récentes créations à un défilé de haute couture italienne "Alta Moda Italiana", dont la première canadienne a donné lieu hier soir à un gala dans les salons d'un hôtel de la métropole.

Ce défilé, précédé d'un cocktail et d'un dîner à l'italienne, est organisé par M. Elio Pesso, consul commercial d'Italie à Montréal, sous les auspices du ministère italien du Commerce.

Les bénéfices de cette soirée seront versés au Musée des Beaux-Arts de Montréal.

Les somptueuses créations vestimentaires de la collection sont signées Antonelli, Avagolf, Avolio, Balestra, Brioni, Biki, Carosa, De Simone, Lancetti, Litrico, Marucelli, Pucci, Sorelle Fontana, Sarli et Trico.

De scintillants tissus pailletés, vaporeuses mousselines, soie mordorée, de même que des lainages parfois réversibles, et autres étoffes, ont servi à la confection de ces vêtements aux divers styles, illustrant la mode italienne.

Fiorella Antonelli, fille de la célèbre couturière qui a lancé la maison portant ce nom, est une jeune et jolie personne qui sait mettre en valeur les modèles de la collection.

A l'instar de plusieurs autres maisons haute couture, Antonelli offre ses originaux et sa collection Boutique du prêt-à-porter, et une collection commerciale pour les jeunes, comportant des modèles en tissus moins coûteux et selon le style-jeunesse.

Mme Giovanna Fontana, l'une des trois soeurs qui dirigent la célèbre maison du même nom à Rose, est actuellement à Montréal à l'occasion du défilé "Alta Moda Italiana".

La Maison Fontana aura contribué à mettre la capitale italienne en évidence sur la carte mondiale de la mode.

Le nom de la Maison Trico est connu depuis moins longtemps, mais il est fort populaire. Le sympathique directeur, Pierluigi Scazzola, 33 ans, espère rencontrer durant son bref séjour à Montréal, les représentants de grands magasins qui achètent ses vêtements, des tricots de luxe. A son avis, les couturiers délaissent maintenant la minijupe.

Parmi ces 15 couturiers, Biki connaît une renommée en Italie qui dépasse les limites de la mode. On dit qu'elle est la petite-fille du fameux compositeur Puccini, auteur de la Bohème et la Tosca.

Dès son enfance, Biki a évolué parmi les écrivains et la haute société milanaise. Son historique demeure contient des chefs-d'oeuvre.

Devenue le symbole de la mode, Biki a remporté un grand nombre de prix et récompenses couronnant son talent de modéliste. La cantatrice Maria Callas est une cliente attitrée de Biki, laquelle possède une boutique à Saint-Moritz, et une autre via Montenapoleone, à Milan. Dans la vie privée, la modéliste s'appelle Elvira Leonardi Bouyeure.

Québec Le Soleil, Qué.
Circ. 162,023
October 17, 1967

NI-871

15 couturiers italiens viennent présenter leurs plus récentes créations à Montréal

MONTREAL (PC) — Quinze grands couturiers présenteront leurs plus récentes créations à un défilé de haute couture italienne "Alta Moda Italiana", dont la première canadienne a donné lieu hier soir à un gala dans les salons d'un hôtel de la métropole.

Ce défilé, précédé d'un cocktail et d'un dîner à l'italienne, est organisé par M. Elio Pesso, consul commercial d'Italie à Montréal, sous les auspices du ministère italien du Commerce.

Les bénéfices de cette soirée seront versés au Musée des Beaux-Arts de Montréal.

Les somptueuses créations vestimentaires de la collection sont signées Antonelli, Avagolf, Avolio, Balestra, Brioni, Biki, Carosa, De Simone, Lancetti, Litrico, Marucelli, Pucci, Sorelle Fontana, Sarli et Trico.

De scintillants tissus pailletés, vaporeuses mousselines, soie mordorée, de même que des lainages parfois réversibles, et autres étoffes, ont servi à la confection de ces vêtements aux divers styles, illustrant la mode italienne.

Fiorella Antonelli, fille de la célèbre couturière qui a lancé la maison portant ce nom, est une jeune et jolie personne qui sait mettre en valeur les modèles de la collection.

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INSIDE THE PAPER

NEW LOOK: Montrealers last night realized "the Italians were coming" — and had arrived at a dazzling fashion show. See pages 37 and 44.

SPACE SHOTS: A newly incorporated Space Research Institute now has "space guns" ready to fire again both in Quebec and in the West Indies. Story on page 3.

BUSINESS VOICE: Financier Jean-Paul Ostiguy believes Canada should be led out of its disunity doldrums. Report on page 3.

TORIES UP: The British Tory party opens its annual conference amidst unprecedented criticism of its leader, Edward Heath. See page 81.

Antonelli's daytime outfit

Montreal Star, Que.
Circ. 194,939
October 17, 1967

A-871

Staff Photo by Adrian Lunny

ITALIAN DESIGNERS DISCUSS FASHIONS: Marquis Emilio Pucci, Princess Giovanna Caracciolo of Carosa, Mrs. Elvira Leonardi Bouyeure and Mrs. Fiorella Borrello Antonelli discuss fashion trends at a press conference at the Windsor hotel yesterday. They will participate in a showing by 15 Italian designers at the Chateau Champlain tonight with proceeds going to the Montreal Museum of Fine Arts. A wide variety of haute couture will be seen.

Italians reach no agreement on hems but say fashion mood still very gay

By ZOE BIELER

"Thank God for our differences," said the Marquis Emilio Pucci at the press conference at the Windsor Hotel held for the 15 Italian designers here in Montreal for the gala showing of their fashions at the Chateau Champlain tonight.

He was referring to the differences between France and Italy but he could also have been referring to differences between the Italians themselves. The conference was trilingual and animated. Every one of the designers had something to say and they all said it at once. Pucci, whose English is impeccable, acted as interpreter and democratically took a vote on each question. Voting was never even close to unanimous except that the majority did agree that Italian fashions are still colorful and gay. They did not favor the return of black. However two of the leading female designers appeared wearing black with pearls.

When it comes to the question of hemlines there is no agreement. Renato Balestra likes them short, Fausto Sarli likes them long. Miss Fiorella Borrello Antonelli voted for longer hems but she herself was wearing a short skirted dress with white knee socks. Speaking for himself, Pucci said he likes short skirts, no waists, and above all "fashions with motion." Sarli likes a skirt that is longer than the present fashions but not fuller.

The Dr. Zhivago look with its long fur-trimmed skirt and cinched waistline was termed "quite passé," by most of the designers. "Only good for the Cossacks" said Mr. Balestra. Mrs. Elvira Leonardi Bouyeure agreed but Fausto Sarli said firmly he still like the Cossack look.

Turning to boots, Giuseppi Lancetti said they might be all right for day but not for evening. Sarli thought they would pass "with a funny cocktail outfit," Mrs. Bouyeure stated firmly that "people are tired of boots" while Princess Giovanna Caracciolo of Carosa said that "boots are still right for sport. But Vittorio Manzoni of Avagolf Knitwear declared boots could be worn with anything and are still elegant.

Discussing the trend to nudity in fashion Lancetti declared he doesn't favor "fancy dress." Asked what sort of woman he preferred to dress he stated "one who looks masculine." He later explained this statement by pointing out that today men and women lead very similar lives and he feels there is no reason why they should not dress much alike. However, he does not like pant suits. For daytime he likes simple tailored fashions and he likes the idea of fur for men.

Balestra does not foresee an era of nude fashions. "Just for pictures and headlines," he said. Pucci said that he feels "exposure can be amusing if it is done with taste. It is suitable for a tropical climate," he declared, "and today a tropical climate is a way of life for many people."

Commenting on the differences between Italian, French and British design Pierluigi Scazzola of Trico knitwear noted that the Italian fashion industry started out with the boutique. Shortly after Mr. Scazzola walked out of the conference claiming he was misunderstood. Throughout the whole press conference several designers walked away from the meeting for private chats, or to supervise photography but most came back later.

Pucci described French fashions as traditional "keyed to a formal way of life while the Italian is more casual and keyed to an open air way of living. We are younger, gayer and more informal," he stated. As far as the British go the designers more or less ignored the London haute couture but obviously admired Mary Quant and the Chelsea-Mod school of fashion in London. "It represents a revolt of young people against the Establishment and is an important trend towards gaiety and light-heartedness," Pucci said.

All the designers like color but Mrs. Bouyeure said she was "sick and tired of prints" and prefers solid colors. Pucci noted that there "are prints and prints but prints used as an ornamentation are dead."

All of the Italians deplored Twiggy. "Twiggy is too dried up," said one. However, they reached no agreement on a favorite type of woman. Opinions ranged from the masculine type favored by Lancetti to a gay, young mod type preferred by Princess Caracciolo to "a practical woman" cited by Balestra. Pucci delcared he wanted to design clothes for the woman "who is the result of today's upbringing." He described her as "elongated and feminine with a sweet face."

Tastes differed on fashions in stockings too. Lancetti is all for the total look with legs the same color as the outfit. Sarli, however, likes "ordinary stockings with no special look." Mrs. Bouyeure of Biki feels that hand-knit stockings are good for sport. Pucci feels that legs are very important but when there is already lots of color you don't need more on the legs.

All of the Italians played down the influence of teenagers on fashion. "They are not haute couture," they declared. They favor a return to romanticism but feel it may affect men more than women. Men may have elongated suits with wider shoulders, they said. They also predicted a more luxurious way of life. "With the possibility of a 30-hour work week people are turning to hobbies. We will find ourselves living an artisan way of life again," Pucci said. He feels that while scientifically it is possible to obtain all necessary nutrition from a pill "people of the future will

Pierluigi Trico de Rome
Princesse Giovanna Caracciolo (Carosa) et Renato Balestra.

Angelo Litrico attire notre attention sur une magnifique création signée Sarli, alors que Pino Lancetti déballe une robe du soir sillonnée de perles et un ensemble de lainage.

Musée des Beaux Arts: les couturiers italiens déballent leurs merveilles pour le gala

par Lyse Rossignol

— "Nous sommes si heureux d'être à Montréal, cette ville merveilleuse. Quelle féérie ces milliers de lumières multicolores qui nous accompagnent dès notre départ de Dorval et vont en s'accentuant jusqu'au coeur de la ville où se trouve notre hôtel. C'est un spectacle unique. Tout est si différent de chez nous, nous sommes emballés, heureux comme des enfants éblouis".

C'est avec cette spontanéité, avec cette exubérance bien méridionale, que nous sommes accueillis, samedi, par *Balestra, Brioni, Carosa, Lancetti, Litrico*, un représentant de la maison *Sarli* et *Trico*. Nous sommes au salon bleu de l'hôtel Windsor. D'énormes malles sont entrouvertes. Déjà les superbes créations s'alignent sur les cintres et devant nous, les tissus pailletés sourient, scintillent, éblouissent; des fils métalliques dessinent, en relief, les arabesques du velours découpé sur fond de mousseline; le lamé matelassé — de nuances vives, brillantes, aux dessins étranges — rivalive avec la mousseline éblouissante, de couleurs, la soie mordorée, le jacquard lourd dont le mélange de tons éclatants et sourds évoque la beauté des tapisseries anciennes. Sur les toiles, les taches sont hardies, bigarrées; le lainage souple est souvent à double face, imprimé, réversible; l'endroit diffère de l'envers tout en ayant l'un et l'autre des similitudes de formes. Puis, pour les hommes, des pardessus minces, allongeants, des redingotes de soie rappelant les héros balzaciens, des costumes aux vestes un peu cambrées à la taille, fendues dans le dos. Et, pour tout résumer la mode italienne — où la jeunesse triomphe, l'opulence éclate — est à Montréal.

Deux groupes

Ce premier groupe, dont les noms sont cités plus haut, fait partie des quinze grands couturiers qui présenteront leurs plus récentes créations à un défilé de haute couture italienne "Alta Moda Italiana". La première canadienne aura lieu lors d'un gala, demain soir à 21 heures, au Château Champlain. Ce défilé, précédé d'un coquetel et d'un diner à l'italienne, est organisé par M. Elio Pesso, consul commercial d'Italie à Montréal, sous l'égide du Ministero per il Commerci Estero et l'Istituto per il Commercio Estero. Les bénéfices seront versés au Musée des Beaux-Arts de Montréal.

Le deuxième groupe, que nous n'avons pas pu rencontrer — parce qu'ils arrivaient plus tard dans la soirée — est composé d'*Antonelli, Avagolf, Avolio, Biki, De Simone, Sorelle Fontana, Marucelli* et *Pucci*. Le mois dernier ils ont quitté Rome pour présenter leurs modèles à Vancouver, San Francisco, Los Angeles. Ils terminent leur tournée à Montréal.

Au Canada les gens sont chaleureux

Nous n'avions pas encore eu le temps de leur demander des nouvelles de cette tournée, qu'avec enthousiasme ils nous parlent du Canada :

— Que c'est beau Vancouver avec ses fleurs, sa verdure. Que nous avons hâte de visiter votre Exposition. Nous y passerons toute la journée de dimanche.

— "Per favor" dites-nous où trouver vos grands magasins, vos boutiques, nous avons si peu de temps, nous repartons mercredi.

— Comme nous avons été bien reçu partout au Canada. Que les gens sont chaleureux ! Avec quel enthousiasme ils ont applaudi chacun de nos modèles.

Sur ces bonnes paroles, nous laissons travailler les maîtres de la couture italienne à la préparation de ce défilé grandiose que les Montréalais pourront admirer au Champlain, demain soir.

T-12-M

BIKI adore les sirènes. Cette robe du soir complètement brodée jacquard est son modèle préféré pour l'hiver 67. Même le soir, l'allure sportive est de bon ton. En montagne, vous gardez sous le fuseau le tricot noir; le soir venu, à l'heure de la danse, vole le tricot et les épaules apparaissent sous la robe.

Brève rencontre avec les

Deux BB de la haute couture italienne

par Renée Rowan

C'est ce soir à 21 heures que les quinze couturiers italiens de passage à Montréal présenteront leur défilé unique au profit du Musée des Beaux-Arts, dans les salons de l'hôtel Champlain. Nous avons rencontré pour vous, hier, les deux BB de la couture italienne: BIKI et BRIONI, tout aussi coloré, jovial et rieur l'une que l'autre.

"A bas l'homme en gris, terne et neutre qui passe inaperçu auprès des femmes".

"Un homme bien mis, c'est en effet une chose très compliquée à définir. C'est un homme élégant même dans des vêtements sport, aristocrate d'allure, jeune d'apparence même à cinquante ans. C'est avant tout un homme de son temps..."

Pour Gaetano Savini-Brioni, le tailleur italien d'avant-garde qui a réussi à imposer de nouveau la soie dans la confection des vêtements pour hommes, tout est affaire de proportions. C'est ce qui fait, selon lui, qu'un vêtement est chic ou ne l'est pas. Ensuite, on peut se permettre des fantaisies.

– Je ne suis pas un extrémiste même si j'adore la nouveauté. Ne trouvez-vous pas ennuyeux de voir les hommes tous et toujours vêtus de la même façon? Adieu, l'homme en gris, à l'allure "business man".

●

Pour accueillir les journalistes, hier matin, Brioni portait un costume d'un ton beige assez accentué, aux découpes soulignées de piqûres, accompagné d'une chemise en soie jaune brillant et cravate à motif jaune et brun. Personnage très coloré, avec la vitesse de l'éclair, il vole du français à l'italien, de l'italien à l'anglais, ce qui donne une merveilleuse salade italienne bien relevée.

– Les fabricants de tissus, de lainage, de chaussures et de chemises ont mis six ans avant de collaborer avec moi. Maintenant ils sont dans le coup.

Brioni est accompagné à Montréal de son fils Georges, dessinateur pour la maison de couture de son père, dont il est le bras droit.

– Les femmes devraient toujours accompagner leurs maris quand ces derniers vont choisir un costume. Ce sont elles qui suivent la mode et la font suivre à leurs partenaires. Elles connaissent les nouveautés, sont plus audacieuses que leurs maris et ne craignent pas la couleur. De toute façon, si elles se refusent à accompagner leurs maris, elles critiquent ensuite leur choix. Aussi bien, les mettre dans le coup, immédiatement.

Et pourquoi pas?

BIKI

et BRIONI

Si vous faites long, vous faites vieux

"La jupe courte est là pour rester. Non pas la mini-jupe, mais la jupe à mi-genou. Si vous faites long, vous faites vieux, il n'y a rien à faire." BIKI n'a pas besoin d'être présentée, puisque son nom est célèbre depuis plusieurs années déjà dans le monde de la haute couture aussi bien en Italie qu'à l'étranger.

Petite, vive, les yeux pétillants, elle est vêtue d'un tailleur en lainage noir, éclairé d'un rang de perles; elle est coiffée d'un vison noir.

– Pour moi, j'aime le noir, du noir égayé d'une touche de couleur, un bijou, des gants, parfois le chapeau. Pour ma collection, c'est autre chose: J'adore jongler avec les couleurs. C'est moi qui ai lancé, il y a quelques années, les contrastes de rouge et rose, violet et turquoise, blanc et marron, rouge et vert bouteille.

●

Parmi les dix modèles apportés à Montréal par la couturière milanaise, se trouvent plusieurs créations à motif jacquard – ainsi un tailleur blanc porté avec un chapeau et des bas de tricots à la main mêlant le turquoise, le marine et le rouge, ou cet autre tailleur prune souligné d'un chapeau et de bas mariant le marron, le rouge et le marine.

Pour Biki, une femme bien habillée, c'est une femme qui a trouvé sa personnalité à travers un couturier. C'est rare de nos jours, dit-elle.

– Ce qui me fait le plus plaisir, c'est que l'on s'exclame dans un salon: "Tiens, c'est un Biki qui entre!" Pour moi, c'est le signe du succès... pour ma cliente, c'est le signe de l'élégance.

●

Les collections présentées par Biki ces dernières années ont été dessinées suivant l'esprit de la patronne par Alain Reynaud qui est non seulement son collaborateur, mais son gendre. Reynaud a travaillé plusieurs années pour Jacques Fath, à Paris.

BIKI s'intéresse à la musique et à l'opéra. Elle compte parmi ses clientes les plus fidèles, la célèbre Maria Caslas. Du mauvais caractère de sa cliente, Biki ne veut souffler mot... "c'est une femme fort élégante" nous confie-t-elle. C'est tout ce qu'on apprendra.

Les grandes lignes chez Biki

Une coupe nette, sportive, même pour les robes du soir et la robe de la mariée, mais une ligne étudiée où les détails ont de l'importance.

Biki s'est aussi lancée dans la confection... robes, manteaux, maillots de bain, chapeaux, etc.

– C'est justement à cause de notre coupe et des détails de nos vêtements que nous réussissons si bien dans le prêt-à-porter. C'est parce que nous avons des idées, ajoute-t-elle en riant, pendant qu'une autre journaliste la tire à l'écart pour la questionner à son tour.

BRIONI veut que l'homme se sente à l'aise dans ses vêtements, mais il le désire moins conventionnel. Ton sur ton, ce complet d'allure sportive est en laine et adopte le pantalon plus évasé, la veste à quatre boutons, et la découpe à la verticale.

Chez les couturiers italiens:

Sarli

Fontana

Certains d'entre eux deviendront des pièces de musée; d'autres habilleront cet hiver les grandes dames de Rome, New York, Téhéran, Paris, Milan, Copenhague, Rio . . . ou Montréal; il y a ceux qu'on verra dans les films, portés par les actrices, ou au théâtre sur toutes les scènes du monde. En somme, ils seront partout. Ils le sont déjà.

EUX sont les incomparables vêtements haute couture et boutique de luxe présentés hier, dans un faste sans précédent, par ALTA MODA ITALIANA au cours d'un défilé de mode italienne dont la première canadienne avait lieu à l'hôtel Champlain. Quinze noms prestigieux portant bien le prestige de l'Italie dans le domaine de la mode, quinze grands noms devenus maintenant familiers au Canada.

Pour être un bon couturier, un vrai, il faut être parfait ou presque. Dans le plus-que-parfait qu'il fût donné à LA PRESSE de voir hier, il y avait, par ordre alphabétique :

Antonelli

Elle semble fuir l'an 2000 après avoir lancé avec Pucci — deux ans avant Courrège — la mode spatiale et la mini-jupe. Ses robes et ses manteaux frôlent le mollet. Un style 1920 adouci par le romantisme des teintes. Beaucoup de jeunesse chez Antonelli qui fait tandem avec sa fille Fiorella.

Avagolf

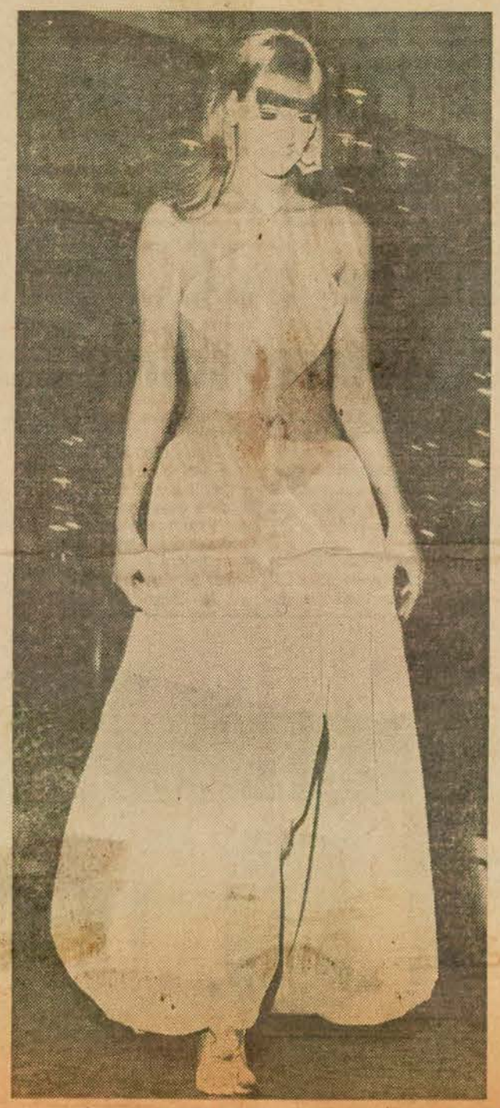
Dans sa collection "La mer", il réinvente les tricots. Et les couleurs. Pour faire ressortir ces dernières, il a présenté un maillot de bain aux reflets perlés accompagné d'une courte mante du soir de forme culotte. C'est étrange... mais possible ! Dans ses ensembles corsaires se heurtent le violet avec l'ocre, le turquoise avec le bleu paon.

Avolio

Peut-être parce qu'il est né à Paris, il aime bien les imperméables (et nous aussi). Il les accompagne de fourrure et parce qu'il vit à Milan, il aime les teintes douces, bleu, mauve rose, rose, jaune. Il a le flair pour choisir les étoffes et ce sont les étoffes qui l'inspirent.

Balestra

Un prestidigitateur. Sa robe Bijou semble être faite de tous les coquillages de la mer et de toutes les étoiles. Beaucoup de paisly souvent scintillant et de tissu double-face. Ses manteaux faits pour s'entrouvrir laissent voir des ramages et des teintes fulgurantes. Et contrastantes.



Pucci

Biki

Pour son premier voyage au Canada, elle a dessiné une collection complète. Et spéciale. Pour nous. Elle nous fait voir "notre" hiver chaud ,moelleux, gai. Des jacquards tricotés à la main pour les chandails et des mitoufles assorties aux bonnets. Des culottes bouffantes, serrées aux genoux et veste assortie. Un triomphe : sa robe du soir à larges rayures en diagonale argent, noir, bleu et vert accompagnée d'un capuchon qui se transforme en écharpe. Le dos est nu.

Texte :
Thérèse VAILLANCOURT

Photos :
Paul-Henri TALBOT

Carosa

Chez elle, "Total Look", faste fastueux et sport sophistiqué. Ses modèles font très femme et à prime abord, vieillissent un peu... mais on se fait vite à la "longueur si longue" de ses jupes et de ses robes-culottes. Beaucoup de noir, beaucoup de brun. Et du corail.

De Simone

Ses robes de plage sont colorées comme les drapeaux de la Place des Nations à l'Expo. Il est Napolitain, fou de lumière et de soleil. Il en met partout. Applaudis : l'un en rouge et blanc, l'autre en noir et blanc, deux vêtements de plage à une seule jambe très large. Redevenu sage, il ourle de fourrure les jupes, les manches et les cols de ses tailleurs d'hiver.

Lancetti

Tailleurs du soir à la ligne fluide et fine. Robes longues qui seraient monacales sans les teintes enchanteresses choisies par Lancetti. De longues plumes placées en faisceau sur les chignons des coiffures font ressembler les femmes

Biki

Et les hommes ?

Brioni et *Litrico*, couturiers italiens de réputation internationale, ont présenté, au cours du défilé Alta Moda Italiana, des *vêtements pour hommes* caractérisés par une coupe splendide, une fantaisie de bon ton et des teintes inusitées ici.

SECOND SECTION
PAGES 19-26

The Gazette

WEDNESDAY, OCTOBER 18, 1967

WOMEN'S
SOCIAL
MARINE NEWS
COMICS

Designers Show High Fashion Look Italian-Style

De Simone's bat-wing beach dresses in brightly printed cotton voile were among 120 outfits shown at the gala "Alta Moda Italiana" held last night at the Chateau Champlain.

Glittering evening gowns and coats showed the Italian approach to gala after-five dressing.

Feminine Look Shown At Its Most Alluring

By WINI RIDER
Gazette Fashion Commentator

The Italian impact is one of beauty.

Italians are "more"—more everything. When they're sad they don't spare you, they weep openly. When they're happy they sing from their hearts. And when they declare their love of women, they let the world know by designing the most beautiful, purely feminine, seductive fashions conceivable.

Fashion trends and future predictions are second to this visable statement of adoration. Any women seeing the Alta Moda Italiana collection yesterday at the Chateau Champlain left the showing delighted she is female.

It is the first time in North America that so many Italian designers have converged at one time in one city. Fifteen in all, they presented to Montreal their Latin concept of what women should be.

Avolio saw warmth and softness in his women. Designing coats and suits in fragile blues and aquas, he trimmed them in mink dyed to match the exact tone of the fabric. A belted suit in turquoise wool had matching mink cuffs and tuxedo collar. A light blue wool coat was fully lined with blue mink.

De Simone said to me before the preview show: "I'm timid about my beach fashions. Canadians will think I'm a mad Italian."

Canadians will not think he's mad, but a man who apreciates the figure of a beautiful woman. His bikinis bared the lithe, creamy bodies of his mannequins. His pajama designs in bold black and white, red and white print had one full pant leg, but the other was very naked in a cropped buttoned short.

His flowing bat-winged beach dresses in printed cotton voile enveloped the body in folds of softness, and where one side seam was long the other left the leg provocatively nude.

Avagolf's woman is piquant. Outstanding designs in knitted beach wear were shorts topped by shield-shaped ponchos. In bright oranges, limes, and turquoise his silhouette was accented with stripes of contrasting colors.

Mini-capes with arm holes topped ribbed knit tank suits. A white cape, with crystals at neckline and armholes carried this theme into dressier than beach fashion. This, too, covered a white knit short suit.

Trico's woman sparkles. Beach shields and irregular one-sided silhouettes were fashioned in shining knits of Lurex. A diagonal leaf pattern was knitted in beige and gold, red and gold, mauves and silver. They clung to the body.

Antonelli's women are modest, with knees covered to mid-calf in the softness of folded wool.

Emilio Pucci's designs continue to display every movement of his feline woman. His famous prints now line solid color costumes of gentle crepe, or flow in chiffon over body-moulded pajamas.

In the capsule presentation of each designer's collection, appreciation of the female body was the outstanding statement. It was demonstrated in the cut of the designs. Strapless dresses draped into jewelled tile, totem or paisley pattern, they tightly hugged the silhouette. When pajamas were full and long, the side seams were slipped to fully bare the leg.

Here is woman. Look, see, enjoy her. Here is High Fashion—Italian style.

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

OCT 18 1967 BOWDEN'S

museum gala

A new look plus lots of color off

By ZOE BIELER

Italian fashion came to Montreal last night when 15 leading Italian designers brought capsule collections to present at a gala dinner, sponsored by the Montreal Museum of Fine Arts at the Chateau Champlain.

Outside of their own country this was the first time so many Italian designers had converged on any one city at any one time. The fashion show was naturally a long one and the styles shown were varied. There were elegant ball gowns, kookie orange fur knickers, lots of glitter, and colorful prints. And seeing is believing. In Italy at least the hemline is going down. This show displayed more mid-calf hemlines than any of the other fall fashion shows presented here this season.

It is hard to single out any one designer but Brioni of Rome almost stole the show with his trend setting men's fashions. Almost as impressive were the men's styles by Angelo Litrico. Long double breasted jackets in pastel checks were shown by Brioni and worn with matching or contrasting pants and turtle neck sweaters. There was a dark navy blue cape with a red fur collar and a beige lamb coat with a leather collar and a green turtle neck sweater. Litrico used piping in a contrasting color to accent the wide shoulders and fitted waist of a club collared jacket. Some of the colors used by these designers won't find ready acceptance on this side of the Atlantic. Males here are probably not quite ready to be the men in the pink checked suits.

Lots of capes

The Italians like capes and many of the designers showed them. One from Ava-golf was in white knit bound in silver sequins and worn over a brief one piece swim suit — obviously for evenings on the beach. While the Italians may favor longer skirts, they cling to brief bikinis. Livio de Simone of Naples showed several and he also showed one-leg pyjamas with halter necklines and brightly printed cotton voils draped about the body in a primitive Polynesian manner. Tricot used a red and gold knit fabric for a long evening cape worn over a matching short dress. He also showed some beach shields, two long ovals of fabric to cover the back and front leaving the sides bare. Under the beach shield was a matching bikini.

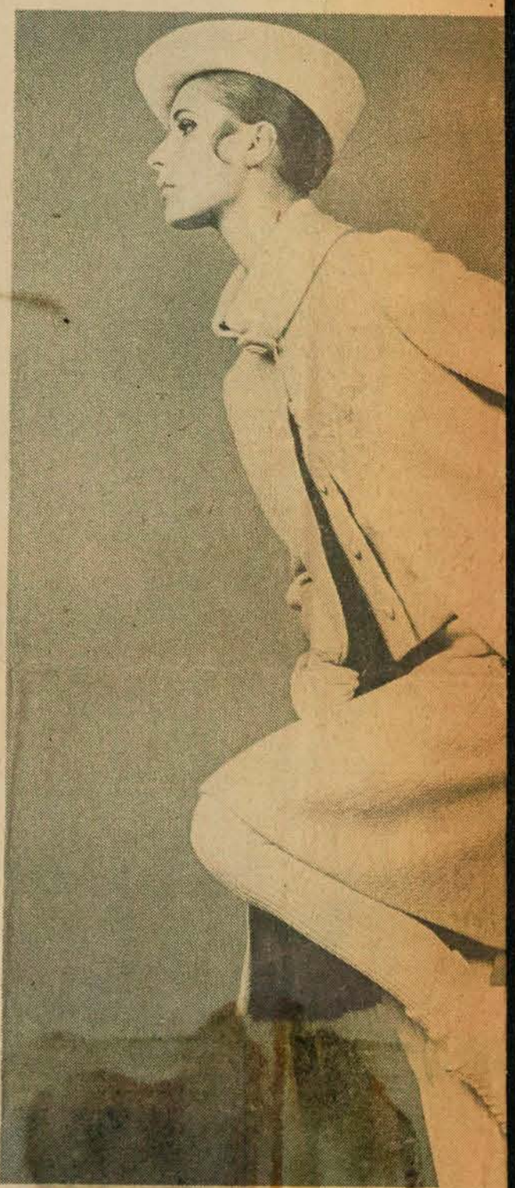
Some of the longest hemlines came from Antonelli. Coats in this collection were almost ankle length. O straight line coat in grey a cented with white was ank length and worn with boots.

The most outstanding e semble in the Balestra colle tion was a high shaped co in a glittering orange ar green paisley print worn ov a very plain brown crep dress with three glitterin buttons.

The Biki collection feature knitted jacquard stocking and gaiters as well as pai

DAYTIME OUTFIT: From Antonelli a white wool belted sleeveless dress with an above the knee hemline.

D PANTS: From Biki of Milan a skirt and pant a short tweed jacket was shown at the Italian fashion gala last night.



ITALIAN FASHIONS SHOWN: At a gala Italian dinner Montreal Museum of Fine Arts, 15 Italian designers show Left, from the Fontana Sisters a tweed beige wool ensemb

ITALIAN

(Concluded from Page 37)

other designer who has a weakness for the glitter of paillettes. She uses them to create designs inspired by totems or African masks. The dresses are brilliantly colored and the silhouettes are slightly fitted sleeveless sheaths. For daytime she uses black monkey fur for a dress and jacket worn with high boots. The dress has a high waistline and a red silk bodice.

Pucci colors

Marquis Emilio Pucci was the last designer to show. His hemlines remain fairly short and his colors brilliant. He also likes gold and silver and showed a pair of shining gold and silver coats with matching boots and helmets worn over matte gold and silver dresses, belted low. For at home Pucci suggests harem pyjamas. One in a silver grey was backless at the top and the front was covered by a diamond shaped piece of fabric with a string halter around the neck. Another was in gold lame and quite covered up with full sleeves, very full pants and a wide draped sash about the waist. There was also a printed harem jump suit with a jewel collar printed chiffon coat floating over it.

For at-home in the space age Emilio Pucci suggests a flowing silver robe with back fullness worn with a close to the head helmet made of silver beads.

ered by Italian designers last night

and skirt outfits. Incidentally Mrs. Elivra Leonardi Bouyeure, whose nickname as a child was Biki, is granddaughter of Puccini and publisher of seven papers in Milan and Rome. She says she prefers her career as dress designer to that of publisher but manages to do both. Among her clients she numbers Maria Callas.

While she likes dark or colorful stockings for daytime she turns to glittering elegance at night. A long tunic of gold lame was teamed with a long sleeved high necked blouse for an elegant effect.

Princess Giovanna Carracciolo of Carosa showed several divided skirts worn with long belted jackets. The hats were foreward jutting berets. She also showed hostess pyjamas with a long lame brocade coat cuffed in mink.

Long skirts were a repeating theme from the Fontana sisters as were capes and knickers. One ensemble consisted of a long coat worn over knee pants. With this outfit went knitted socks and ankle high patent boots. For evening the Fontana sisters stress elegance such as the white and silver dress with a medieval surcoat.

Lancetti for day likes big hats, high boots, straight tailored skirts and short jackets. For evening he showed a suit with a heavy cream colored silk skirt and jacket and a glittering turtle neck sweater of gold and silver paillettes.

The colored fur knickers came from Sarli, who teamed them with matching colored fur hoods. With the knickers went a short orange tunic coat. For evening Sarli has produced high necklined robes with long wide sleeves lavishly trimmed with jewels.

Germana Marucelli is an-

See ITALIAN—Page 44, Col. 8

ponsored last night by the
ed some of their creations.
e which has a coat cut and built up together with the jacket. Coat is mink lined. Shoes are white patent leather and stockings white knit. Right, from Pierluigi Trico a long sleeved coat in a jacquard knit. Hemlines were often lower than seen here for some time.

Photo-Journal
Montreal, Que.
W-E 184,200
OCT 18 1967
BOWDEN'S

Evviva l'Alta Moda!

Sarli : manteau d'allure moderne strié d'éclairs géants.

Pucci : Après-ski, robe cocktail, pyjama d'hôtesse 68.

Quand un Italien regarde une femme ... elle se sent plus femme encore. C'est un fait bien connu. Or, c'est précisément ce qui se traduit dans les vêtements coupés à l'italienne, dans des tissus fabuleux, chatoyants, qui enveloppent si bien le corps féminin. Cette même pensée retrouve son écho dans les éblouissants mariages de couleurs qui donnent chaud au teint, chaud au coeur de qui les porte. Quant aux styles mis en lumière dans cette collection présentée à Montréal, ils sont bien de notre temps, bien de notre époque. Chaque vêtement est une preuve de bon goût et semble avoir été conçu pour chacune de nous. Va pour la mode féminine ...

En ce qui concerne la mode masculine, d'aucuns savent que les Italiens sont très élégants, qu'ils sont toujours "tirés à quatre épingles", qu'ils sont non seulement orgueilleux de leur femme, mais aussi de leur apparence. Souvent avant-gardistes, menant une vie joyeuse sous un soleil clément, leur état d'âme se traduit dans leurs vêtements et stimule l'esprit créateur de leurs couturiers. Il n'en faut pas davantage pour que naisse une mode toujours en évolution, une mode digne de plaire aux plus difficiles. Va pour la mode masculine ...

Cette mise au point faite, que peut-on ajouter qui fasse mieux l'éloge des modèles entrevus, applaudis, admirés, de la première à la dernière minute de cette présentation unique ? Peu de chose ... car la vraie beauté est souvent indéfinissable. La beauté d'un style, d'une silhouette, ne tient pas à une longueur d'ourlet, à de savantes découpes, à une encolure originale. La vraie beauté est un tout qui enchante. Et c'est ce tour de force qu'ont voulu nos célèbres visiteurs et visiteuses, qui avaient choisi, il est vrai, la quintessence de leur collection pour nous mieux éblouir. Ce qu'ils ont réussi à cent pour cent ... et nous leur en savons gré.

Il reste un souhait à formuler : voir leurs oeuvres plus souvent. Et grand merci aux responsables de cette manifestation, de cette soirée de gala dont les bénéfices ont été versés au Musée des Beaux-Arts de Montréal.

S. P.

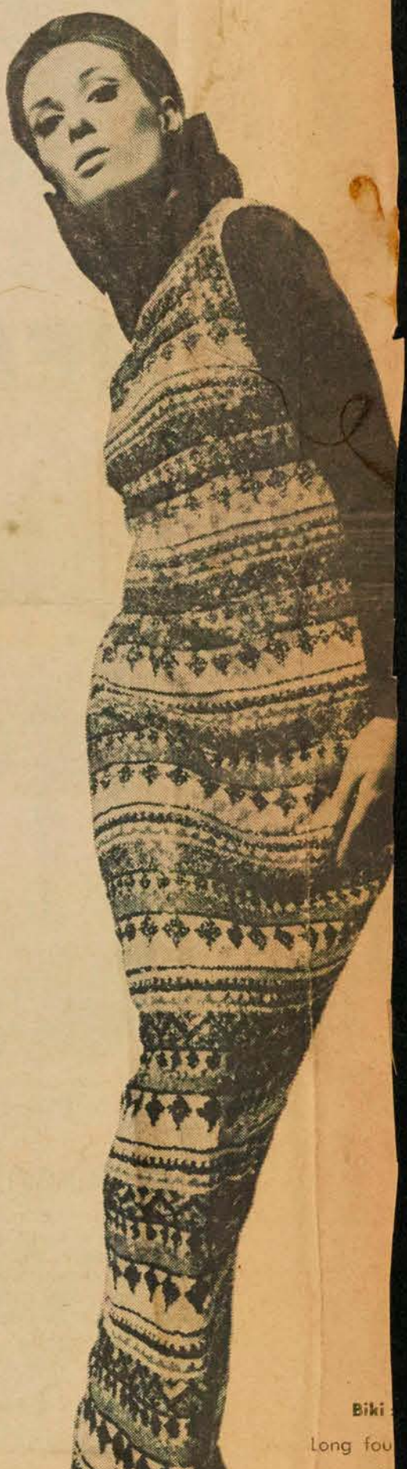
Bella...

Bellissima...

Super-bellissima!

Litrico : Le manteau double-face et le complet rayé.

Fontana : Robe de gala blanche, corsage brodé et perlé.



Biki :
Long fou
rebrodé
pierreri
col, e
manches
tricot

Photo-Journal
Montreal, Que.
W-E 184,200

OCT 18 1967 BOWDEN'S

Pierluigi Trico et **Giovanni Fontana** discutent "mode".

Maria Antonelli ferait un joli mannequin...

Pino Lancetti et son bras droit, **Ivana Maraviglia.**

Savini Brioni, deuxième à droite, entouré de son fils et de deux mannequins.

Qui êtes-vous, célèbres visiteurs ?

Leurs noms évoquent des villes riantes et ensoleillées comme Rome, Milan, Florence. Leurs modes sont connues et reconnues sur les continents européen et américain. Ils sont quinze. Quinze couturiers italiens venus présenter quelques modèles "couture" de leurs collections. Six femmes, neuf hommes. Sans compter les mannequins qui les accompagnent.

Mais qui sont, au juste, ces mages de la haute élégance féminine et masculine ?

Le marquis **EMILIO PUCCI**, grand spécialiste de la couleur et du romantisme nouveau, se destinait au corps diplomatique. Officier d'aviation pendant la guerre, il a dessiné ses premiers vêtements pour plaire à des amies. Agé de 53 ans, il lance chaque année 500 modèles. Et pour lui, le mot "élégance" est synonyme de lignes simples, coupe savante, composition élaborée.

Les soeurs **FONTANA** doivent à leur mère, Mamma Amabile, leur goût de la haute mode. Ce sont elles qui ont libéré la mode italienne de l'influence française. Et, aujourd'hui, elles habillent les personnalités les plus connues d'Europe et d'Amérique. Le Montreal Museum of Fine Arts de New York immortalise leur talent dans une création qui figure, en permanence, au célèbre musée.

ANGELO LITRICO a la mode dans le sang. Fils de pêcheur, il doit ses débuts dans le monde de la mode à un tuxedo vert qu'il se fit pour une première de théâtre. Khrouchtchev le remarqua... on devine la suite. Aujourd'hui surnommé le "tailleur des Grands", il compte parmi ses illustres clients le général de Gaulle.

RENATO BALESTRA devait être ingénieur, mais à la suite d'un pari fait sous forme de croquis de mode il devint dessinateur. On l'appelle le "Futuriste traditionnel" parce qu'il respecte les lois fondamentales de la mode en y ajoutant des lignes douces, simples et beaucoup de piquant.

GERMANA MARUCELLI : Née d'une famille de couturières, elle a réussi sa première création à 13 ans : une robe de mariée. De 16 à 26 ans, elle se fait la main à Paris, puis ouvre un salon à Gênes et à Milan. Pendant la guerre, elle utilise des tissus masculins pour ses créations féminines et découvre "son style" bien à elle, bien italien. On lui doit les dessins "Op" et la ligne "Totem".

SAVINI BRIONI devait être comptable, mais en 1944 il se consacre à la mode masculine. C'est lui qui a revalorisé la soie dans des modèles inusités et tout en n'utilisant que des tissus italiens.

LISETTA AVALGOLF vit à la campagne, cultive les fleurs, possède trois chiens... Elle a débuté en créant des modèles tricotés pour elle-même et ses amies. Aujourd'hui, son atelier compte 300 employés.

PINO LANCETTI a étudié la peinture; c'est lui qui dessine les tissus utilisés à ses créations féminines et masculines. Après avoir travaillé avec Simonetta, Fabiani, Carosa et De Luca il lance sa maison de mode Via Condotti, en 1961. Selon lui, les styles ne sont jamais définitifs, mais ils doivent s'adapter à la vie moderne et aux pays concernés.

BIKI est le vivant symbole de la mode. Paris lui a décerné le prix du bon goût. Son hobby : elle lit des journaux rédigés dans toutes les langues. Depuis ces dernières années, elle est secondée par son gendre Alain Reynaud. Belle-mère et gendre sont comme les deux doigts de la main...

LIVIO DE SIMONI peint et réalise les tissus de sa maison, mais c'est sa femme Graziella qui crée les modèles et organise les collections. Elle est femme d'affaires et artiste; lui est docteur en droit, agriculteur, peintre et coureur automobile.

PRINCESSE CAROSA a une attitude optimiste devant la mode et travaille avec sensibilité et enthousiasme. Ses styles ont un caractère cohérent et sont destinés aux femmes modernes et actives.

GIORGIO AVOLIO a travaillé vingt ans à Paris avant de s'installer à Milan. Après une période consacrée aux tricots, il s'est spécialisé dans un prêt-à-porter boutique de grand luxe.

MARIA ANTONELLI croit que la mode est arrivée à un tournant définitif, en ce sens que les styles seront dorénavant portables, pratiques, jeunes et gais. A cette fin, l'ourlet des jupes doit flirter avec le genou, réservant la robe au mollet pour le matin et le soir.

FAUSTO SARLI a fait ses débuts dans un petit atelier de Naples, puis au rez-de-chaussée d'un palais, Via Filangieri qu'il meubla dans le style des grandes maisons. Il ouvrit une succursale Rome, Via Sistina (en 1959), puis Via Veneto (1961). Son talent repose sur une solide réputation acquise à force de travail.

PIERLUIGI TRICO est avocat et il dirige boutique spécialisée en tricots. Il crée des originaux et possède les deux seules machines font le point de jacquard. Il compte la princesse Paola de Liège et la vicomtesse Jacqueline de Ribes parmi ses illustres clientes. Selon lui, la mini-jupe est chose du passé... la mode situe sa longueur au-dessus du genou, car la femme ne renonce pas facilement à ce qui la rajeunit.

Le marquis **Emilio Pucci** entouré de la princesse **Carosa** et de **Biki** de Milan.

Ottawa Citizen, Ont.
Circ. 79,588
October 19, 1967

K-871

Person to person

By Betty Swimmings

Women work for fair

Eager beaver Christmas shoppers will be off to a good start if they make for the east mezzanine at the Ottawa Winter Fair next week.

Under the chairmanship of Alderman Mary Harrison, the women's committee and hundreds of workers in dozens of women's groups in the area have been hard at work turning out a dazzling array of articles to be sold at the fair.

There'll be things modern and historical, handicrafts, decorative candles, Christmas cards and decorations as well as homemade baked goods, candy, jams and jellies.

Kitchen accessories aprons, samples of ceramics, paintings, as well as artists making sketches of visitors, will vie for the fairgoer's interest and purchase.

A tasty break will be provided at booths supplying apple pie and cheese, apples and cider or tea and homemade cookies.

To wind up the fair, an all day children's cat show will be held Saturday, Oct. 28. The cats, however will not be for sale.

In the news . . .

Ambassador of Austria Dr. Franz Helmut Leitner will hold a champagne party at the embassy residence to celebrate his country's national day Thursday, Oct. 26, from noon until 1 p.m.

* * *

The Ambassador of Italy and Mrs. Alessandro Farace were in Montreal Tuesday to attend the showing of Italian fashion originals presented at a dinner at the Chateau Champlain under the auspices of the Montreal Museum of Fine Arts.

* * *

Speaker of the Commons Lucien Lamoureux will entertain today at a reception in the Railway Committee Room at 6 p.m. to honor Leon J. Raymond, former clerk of the House of Commons. On Friday evening at 8 p.m. the Speaker and Mrs. Lamoureux will entertain at dinner in Room 16 to honor Mr. and Mrs. Raymond.

* * *

Maj.-Gen. and Mrs. R. P. Rothschild, Group Capt. and Mrs. J. T. West and ball chairman Cmdr. T. C. Treherne and Mrs. Treherne will receive the guests at the Air Material Command Ball, Saturday, Oct. 21 at 7.30 p.m. in the Officers' Mess, CFB Rockcliffe.

* * *

Miss Dorothy Izsak leaves today for Winnipeg where she will take up residence.

* * *

Bride-elect Miss Kim McNaughton whose marriage takes place Saturday was honored at showers given by Mrs. Cecil Clark and her daughter, Martha and by Mrs. Mark McClung and her daughter, Marcia.

* * *

Mr. and Mrs. James A. Bennie of Beachburg entertained at a dinner party at their home to mark their 40th wedding anniversary.

* * *

Miss Margaret Henricks will receive guests on Friday, Oct. 20 from 3.45 to 4.30 p.m. in the Ottawa Civic Hospital Nurses' Residence following the graduation exercises of the Registered Nursing Assistants, which takes place at 2.30 p.m.

. . . around Ottawa

Mrs. Thomas Brioux announces that the Ottawa auxiliary 336, Ladies of United Commercial Travellers, will hold a rummage sale tomorrow from 6.30 - 9 p.m. and Saturday, Oct. 21

Windsor Star, Ont.
Circ. 83,589
October 19, 1967

K-871

Women in the news

HAREM PYJAMAS — Among the 15 leading Italian designers who brought their collections to a showing in Montreal's Chateau Champlain, sponsored by the Montreal Museum of Fine Arts. Marquis Emilio Pucci presented these harem pyjamas in silver gray, backless at the top and the front covered by a diamond shaped piece of fabric with a string halter around the neck.

SHERBROOKE, QUE.
RECORD
8,900

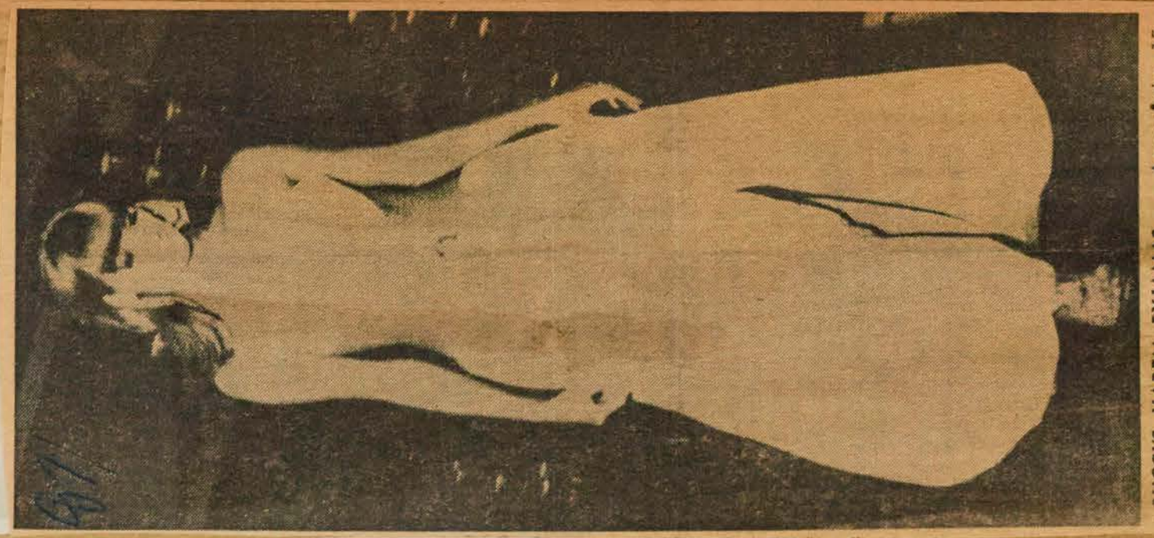
OCT 19 1967

BOWDEN'S

A-12-M

ALTA MODA ITALIANA — Red, black and white cotton voile lounging wear by De Simone (Boutique), at the left; at the right is a two piece pant dress in beige wool, by Biki (Haute Couture). These are two of a showing of Italian fashion originals presented in Montreal on Tuesday, under the auspices of the Montreal Museum of Fine Arts. The showing also included a collection from Brioni and Litrico of colorful and advance styling in men's wear.

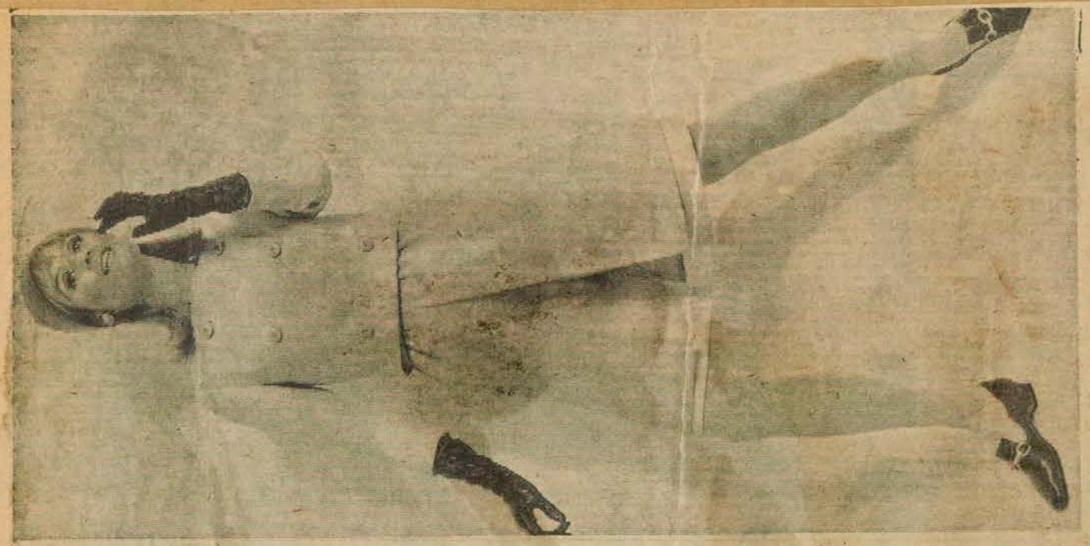
Niagara Falls Review, Ont.
Circ. 17,373
October 20, 1967



PUCCI'S HAREM PYJAMAS — Among the 15 leading Italian designers who brought their collection to a showing in Montreal's Chateau Champlain, sponsored by the Montreal Museum of Fine Arts, Marquis Emillio Pucci presented this harem pyjamas in silver gray, backless at the top and the front covered by a diamond shaped piece of fabric with a string halter around the neck. (CP Wirephoto)

Sherbrooke Record, Que.
Circ. 9,075
October 19, 1967

T-871



ALTA MODA ITALIANA — Red, black and white cotton voile lounging wear by De Simone (Boutique), at the left; at the right is a two piece pant dress in beige wool, by Biki (Haute Couture). These are two of a showing of Italian fashion originals presented in Montreal on Tuesday, under the auspices of the Montreal Museum of Fine Arts. The showing also included a collection from Brioni and Litrico of colorful and advance styling in men's wear.

Montreal-Matin, Qué.
Circ. 124,118
October 19, 1967

T-871

DÉFILÉ-PRESTIGE DES COLLECTIONS ITALIENNES

par JACQUELINE LACHANCE-LAPARE

Château Champlain, onze heures et trente; la fièvre monte chez les invités, la salle est déjà à son comble. C'est ce midi que présentera à la presse l'Alta Moda Italiana.

Monsieur Elio Pesso, consul commercial d'Italie à Montréal, a pensé faire venir toute cette grande collection de mode italienne. C'est la première fois, de mémoire d'hommes, qu'une collection semblable soit présentée en Amérique du Nord. Ils se sont fait attendre depuis des années, enfin ils sont là, les grands couturiers, les autorités en mode autant masculine que féminine.

Tous les grands noms, les noms prestigieux de l'Alta Moda Italiana sont près de nous. Ce défilé accompagné d'une dégustation de vins et fromage est un délice autant pour les yeux que pour le palais.

Je suis emballée devant toute cette splendeur; la chaude méditerrannée nous ramène Balestra, Brioni, Carosa, Lancetti, Litrico. Mais plus tard, c'est le doux éblouissement des métalliques, les bigarrés, la soie mordorée, les jacquards, les mousselines, toute cette splendeur signée Simone, Fontana, Marucelli et Pucci.

La mode se veut jeune, d'allure et de port. C'est l'opulence, la jeunesse éternelle autant que Rome, ville éternelle qui présente cette collection.

Eclatant préambule du Bal qui aura lieu au Château Champlain, ce soir et dont les bénéfices seront versés au Musée des Beaux-Arts.

Moncton Times, N.B.
Circ. 15,178
October 20, 1967

R-871

PUCCI'S HAREM PYJAMAS — Among the 15 leading designers who brought their collections to a showing in Montreal's Chateau Champlain recently, sponsored by the Montreal Museum of Fine Arts, Marquis Emillio Pucci presented this harem pyjamas in silver gray, backless at the top and the front covered by a diamond shaped piece of fabric with a string halter around the neck. (CP Wirephoto).

Québec Chronicle-Tele., Que.
Circ. 4,958
October 20, 1967

F-871

PUCCI'S HAREM PYJAMAS

Among the 15 leading Italian designers who brought their collections to a showing in Montreal's Chateau Champlain Tuesday night, sponsored by the Montreal Museum of Fine Arts, Marquis Emillio Pucci presented this harem pyjamas in silver gray, backless at the top and front covered by a diamond shaped piece of fabric with a string halter around the neck. (CP Wirephoto)

Sarnia Observer, Ont.
Circ. 17,838
October 20, 1967

K 871

HAREM PYJAMAS

Among the leading Italian designers who brought their collections to a showing in Montreal recently sponsored by the Montreal Museum of Fine Arts, these harem pymamas in silver gray, backless at the top and the front covered by a diamond shaped piece of fabric with a string halter around the neck was presented.

(AP Wirephoto)

Hamilton Spectator, Ont.
Circ. 122,355
October 20, 1967

871

Pucci's Pyjamas

Harem pyjamas in silver grey, backless at the top and the front covered by a diamond-shaped piece of fabric with a string halter around the neck, were shown by Emilio Pucci in Montreal this week. The showing by leading Italian designers was sponsored by the Montreal Museum of Fine Arts. —CP

Ottawa Le Droit, Ont.
Circ. 40,756
October 21, 1967

21.871

La haute couture italienne visite le Canada

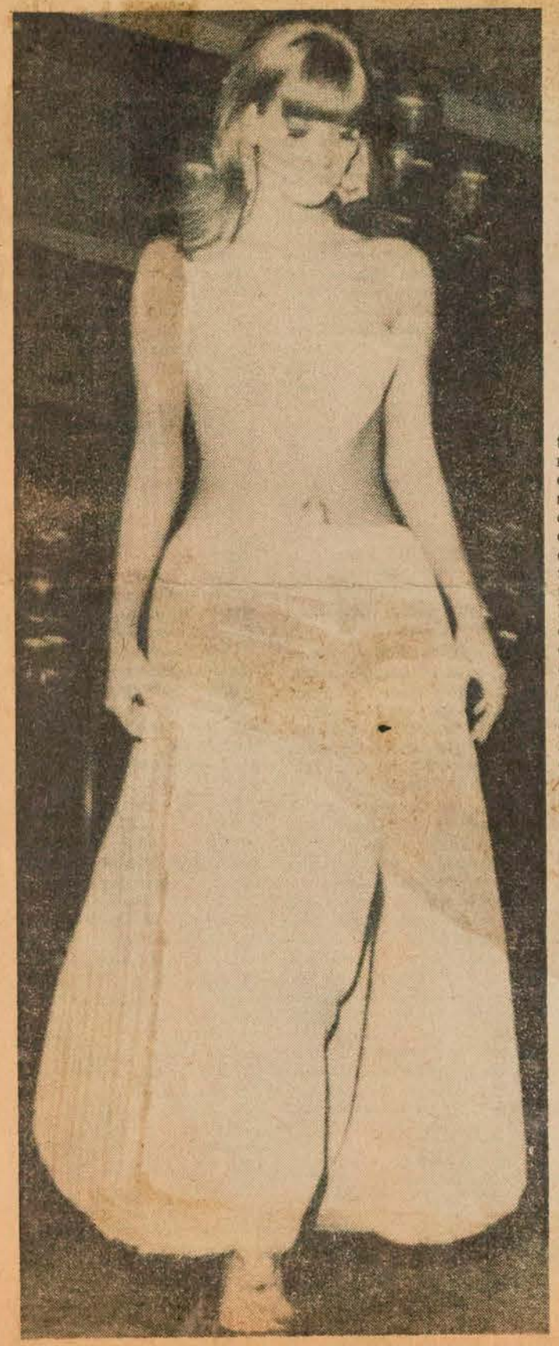
par Darquise TIMMERMAN
du DROIT

Depuis que la haute couture existe, les grands couturiers ont toujours gardé jalousement secrètes leurs diverses collections, et il est plutôt rare que deux d'entre eux s'accorderont sur un point défini. Aussi, il arrive que l'un ou l'autre ira présenter sa collection à l'étranger. Mais, que quinze couturiers de réputation internationale soient présents dans la même salle d'un pays étranger, pour présenter une collection "collective" c'est du mystère. C'est pourtant ce qui est arrivé à Montréal cette semaine. Ni un, ni deux, mais quinze des grands créateurs italiens de la mode féminine et masculine se sont "donné la main" pour offrir en exclusivité à Montréal, un aperçu de leurs chefs-d'oeuvre et une discussion ouverte sur les nouvelles tendances. Cette manifestation, la première du genre organisée sur ce continent est un tour de force du consul d'Italie et délégué commercial, M. Elio Pesso.

Alta moda italiana

Il y avait d'abord avant-première exclusivement réservée aux représentants de la haute couture canadienne et aux journalistes accrédités, avec discussion en table ronde. En soirée, au Château Champlain, avait lieu un grand dîner de gala avec l'ambassadeur d'Italie et Mme Alessandra Ferace, comme invités d'honneur, et présentation avec fastes et pompes des pièces somptueuses de la haute couture italienne, sous les auspices de l'Association du Musée des beaux-arts de Montréal.

De Montréal, les quinze couturiers se séparent en deux groupes l'un présentant ses oeuvres à Vancouver, San Francisco et Los Angeles, l'autre montrant les siennes à Washington et Boston, les deux groupes retournant ensuite en Italie. Ces quinze créateurs de mode sont: Fiorella Antonelli, jeune et jolie fille de celle qui a lancé cette maison, Balestra, Carosa, Sorelle Fontana (l'une des trois soeurs si bien connues), Lancetti, Biki, petite-fille du compositeur Puccini qui fait les robes de la Callas, Marucelli, Pucci (l'inovateur d'un imprimé particulier), et Sarli, pour la haute couture; Avolio et De Simone, pour le genre "boutique", Avagolf et Tricò pour les tricots; Brioni et Litrico pour la mode masculine. Accompagnaient le groupe, onze mannequins particuliers de ces maisons de haute couture dont quatre hommes, et quinze mannequins montréalais, dont deux hommes.



PUCCI

Tissus et coupe

Bouleversante la collection? Oui et non. Nous sommes déjà avertis en Amérique, que les grands couturiers (même Michel Robichaud, chez nous) ne considèrent pas comme "haute couture" la mini-jupe ou le tailleur-pantalon. Mais les tissus sont exceptionnels et la coupe fait sentir la "touche d'un maître". On remarque cependant, la taille bien en place, mais aucune ceinture, à l'encontre de ce que nous offre la mode actuelle canado-américaine. Sans offrir vraiment une nouveauté, on admire les scintillants tissus pailletés, les vaporeuses mousselines, les soies, les brocarts, les crêpes, les lainages — à double face — les agencements de tissus et fourrure, mais particulièrement les styles. Le jeu de la couleur dans la mode masculine, bien qu'on en parle depuis quelque temps déjà, est chez nous inédit.

Exaltant le charme féminin

Dans l'ensemble, la collection est jeune mais raisonnable de longueur et de forme moderne, pratique souvent, mais super-féminine et raffinée jusqu'aux plus infimes détails: une collection qui exalte le charme de la femme et la masculinité, l'autorité de l'homme. Ces robes et ensembles ne sont pas directement pour la vente, à moins qu'ils ne parent quelques richissimes dames de Rome, de Téhéran, de Washington... ou de Mont-Montréal, mais sont plutôt des oeuvres d'art à exposer dans un musée.

Antonelli s'en tient à la nouvelle longueur surtout après cinq heures, un retour au style 1920. Balestra devient magicien dans une robe faite de coquillages et d'étoiles. Il utilise beaucoup de paisley même scintillant et de tissu double face, des ramages et des teintes contrastantes. Pour ce premier voyage au Canada, Biki a dessiné une collection complète, moelleuse et gaie pour l'hiver froid: des jacquards tricotés à la main pour les chandails, des mitoufles, des bonnets, des culottes bouffantes serrées aux genoux et des vestes masculines-féminines. Par ailleurs, une robe du soir, à larges rayures noires, bleues, vert argent, à dos nu. De Simone met du soleil et de la chaleur partout. Ses vêtements de plage ont été surtout applaudis en particulier, deux identiques, l'un en rouge et blanc, l'autre en noir et blanc, à une seule jambe très large. Avagolf a présenté une collection inspirée par la mer: un maillot de bain aux reflets perlés, une mante du soir de forme culotte, des ensembles à pantalon corsaire. Lancetti rappelle le Moyen Age dans ses robes longues aux lignes simples; un tailleur du soir avec blouse en tissu métallique très souple et moulant; de teintes ravissantes: surtout, des faisceaux de plumes placés sur les chignons des coiffures du soir; le jour, l'ourlet cache le genou et l'allure est mexicaine due aux larges sombreros.

BIKI

Robe de mariée au-dessus de la cheville

Sarli est le seul qui a présenté une robe de mariée, à cinq pouces du sol, manches garnies d'hermine, buste haut, ligne "A"; en guise de voile, une parure en perles serrant légèrement la tête. Pour le soir, des robes toutes bijoutées ou encore des pantalons bouffants garnis de plumes. Pour le jour, court pantalon en plumes d'autruche et crêpe orange.

Marucelli a inventé pour sa visite au Canada, la ligne "Totem", comprenant six robes: trois courtes et trois longues, épousant les formes du corps et entièrement cousues de rassades aux dessins impeccables de totems indiens. Pour le jour: jupe et veste en poil de singe noir recouvert d'un manteau en lainage orange. Pucci, le créateur des imprimés multicolores a présenté deux

Les soeurs Fontana mettent en évidence les bas sombres les gêtres, les chapeaux, les tailleurs de campagne où la jupe est remplacée par la culotte bouffante ou des jupes franchement longues de style presque militaires, des ensembles-capes, toujours à mi-jambe; pour le soir, un pyjama ouvert sur le côté. Tricò fait usage des jupes-portefeuilles des corsages et manteaux à col officier et toujours boutonnés sur le côté; beaucoup de jacquard composé de brun, gris, blanc fumé, beige; beaucoup de cape. Ses ensembles de plage, genre bouclier, font nouveauté.

En entracte, on présentait la mode masculine: des complets d'un bleu clair et riche, des vestons scintillants pour le soir, beaucoup de rayures larges et surtout les vestons très longs, ceintrés, fermés très hauts et ornés d'un pli creux de chaque côté, en arrière; des chapeaux de toutes formes mais plutôt petits, des chemises, cravates et chaussettes aux couleurs gaies, mariant quelquefois le rouge, le rose et le bleu.

FONTANA

ANTONELLI

Women Today

Free Press, Ont.
Circ. 125,448
October 21, 1967

K871

PUCCI'S HAREM PYJAMAS—Fifteen leading Italian designers presented their collections in Montreal's Chateau Champlain this week at a showing sponsored by the Montreal Museum of Fine Arts. Among Emillio Pucci's offerings were harem pyjamas in silver grey topped by a diamond-shaped piece of fabric with a string halter around the neck. (CP Wirephoto).

astronautes, l'une tout or, l'autre tout argent: courte tunique, casque et cape assortis. Pour le soir, dans ses délicieux imprimés, une large jupe-culotte plissée sur les hanches, dos nu et buste couvert d'un mouchoir retenu à la taille par un énorme bijou.

SARLI

MARUCELLI

Le Petit Jnl., Montréal, Qué.
October 22, 1967

NI-871

Hermine Beauregard

Le pot aux roses

● Montréal est vraiment devenu, depuis quelques années, un véritable carrefour de la mode internationale. Ainsi, le 27 octobre prochain, la première boutique Pierre Balmain aménagée à l'extérieur de l'Europe sera ouverte officiellement. Cette boutique sera située dans les Galeries de la Place Bonaventure. Le grand couturier parisien sera à Montréal à cette occasion, et l'inauguration sera présidée par nul autre que M. Jean-Noël Tremblay, ministre des Affaires culturelles du Québec.

● Et cette semaine c'était la haute couture italienne qui envahissait Montréal. Le gouvernement italien avait en effet organisé un grand gala de la mode italienne, mardi 17 octobre, au Château Champlain. Les bénéfices étaient versés au profit du Musée des Beaux-Arts de Montréal. Parmi les quinze principaux couturiers italiens qui y participaient, nous relevons les noms d'Antonelli, de Balestra, de Pucci, des soeurs Fontana.

● A l'occasion de la fermeture de l'Expo, ce sera au tour du pavillon de l'Hospitalité et du Gaz naturel de présenter un grand défilé de "Mode Internationale", le vendredi 27 octobre.

● Et Mme Nicole Germain, de retour de Paris, annonçait officiellement aux journalistes l'ouverture officielle du Club Elle de Montréal. Cette maison de la femme offrira des activités de groupe sur le plan social et culturel, des cliniques de perfectionnement ainsi que des services de beauté : coiffure, esthétique et santé.

● Les mamans montréalaises apprendront avec plaisir que les activités des tout-petits viennent de reprendre dans les centres récréatifs de la ville. Ces activités se déroulent de 9 heures à 5 heures, du lundi au vendredi. Un programme fort intéressant est mis au point par les monitrices spécialisées du Service des parcs. Quatre centres — Saint-Charles, Henri-Julien, Père-Marquette et Ovila-Pelletier — sont prêts à accueillir vos tout-petits. Pour renseignements généraux, téléphoner à 872-2556.

Style, Toronto, Ont.
October 23, 1967

Couture Fashion Leader Needs Rtw Nourishment

871

By HELEN BAHEN

MONTREAL—The couture will always be the pilot of fashion. But these so-called pilots must be strengthened by corollary rtw or boutique collections in order to survive.

That's the contention of Rome couturier Renata Balestra, who came here recently to participate in an Italian couture fashion presentation at Chateau Champlain. The black tie dinner-fashion show benefited the Montreal Museum of Fine Art.

However, just as the couture needs rtw and boutique collections for survival, Mr. Balestra maintained boutique and rtw designers could not exist without the high fashion ideas provided by the couture. Each feeds the other, he said.

The Rome couturier, who opened his salon seven years ago, creates clothes to be worn from morning till evening.

Italian fashion has been propelled into new prominence in the last few seasons "mainly due to its fresh, young, colorful ideas. Italian couturiers make great use of color, which is important today," he said.

Trim, Not Dress

Mr. Balestra thinks the Paris couture takes a more conventional approach to fashion. One exception to this rule: Paco Rabanne. "Metal and plastic is his specialty," he said. "Paco Rabanne is an innovator, but how many women want to be dressed by an engineer or a plumber?"

As a couturier, Mr. Balestra is ready to accept all new materials. "But they must be used in a special way. I can see plastic and metal used as trimming or for accessories, but not for a dress."

The couturier, who designs for women who like to be young, "and that means everyone from 18 to 80," said he has a penchant for soft, feminine fashions.

Mr. Balestra cannot see the long hemline ever returning for daytime. "But I never liked the mini-skirt," he continued. "Mini-skirts have their place at the beach or for apres-ski. But you've never seen a mini-skirt designed by a couturier." Mr. Balestra likes hemlines just above the knee.

The accessories this couturier creates to be shown with his clothes are in a matching color but a different fabric.

"I like gloves, handbag, shoes and hat in the color of the outfit, but stockings in the same color would be too much."

Mr. Balestra doesn't approve of accessorizing the ruffled black dress with black shoes and stockings for evening parties, which, according to reports, is the "in" way of dressing in New York. "A woman dressed this way looks like a widow," he laughed.

Fabric Designs

Mr. Balestra prefers stockings in beige or a light brown color. "I like stockings which create the effect of a healthy, golden tan," he said.

The couturier feels American women tend to be too label conscious. "They buy more for the label than the design. But they're changing now and becoming more individualistic. European women always have been strongly individualistic."

Mr. Balestra has always created his own fabric designs which he keeps exclusive.

"In recent years I've seen these experimental ideas used in many different ways only a few months after they were shown in my collection," he said.

Other designers participating in the presentation included Antonelli, Biki, Carosa, Fontana, Lancetti, Marucelli, Pucci, Sarli, Avolio, Livio de Simone, Avagolf and Trico of Rome, as well as two men's wear designers, Brioni and Litrico.

GALT, ONT.
EVENING REPORTER
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OCT 24 1967 BOWDEN'S

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PUCCI'S HAREM PYJAMAS

Among the 15 leading Italian designers who brought their collections to a showing in Montreal's Chateau Champlain, sponsored by the Montreal Museum of Fine Arts, Marquis Emilio Pucci presented this harem pyjamas in silver gray, backless at the top and the front covered by a diamond shaped piece of fabric with string halter around the neck. (CP Wirephoto)

Men's Wear of Canada
Toronto, Ont.
M 5,100
Alta Moda
NOV 1967
BOWDEN'S

MONTREAL DATELINE

By TONY M. ANDEN

Pressure is on retailers to regain sales momentum

THE SIGH OF RELIEF that went up at the close of Montreal's 30-day transit strike undoubtedly came strongest from the retailing sectors of the city. I was doing a spot-check of men's wear stores across the city a couple of days before the weekend the strike was broken, and from the groans alone it was easy to tell business was hurting bad.

Consensus was if the buses and Metro didn't start rolling again until after October-end there was no way the stores could obtain their year-end sale forecast.

"Even now," said a spokesman for a downtown department store, "we'll need a booming holiday season to regain our sales momentum."

Another store manager of an outlet located close to the Berri-de-Montigny transit junction was less optimistic. "We've had it. It's impossible to regain sales that were lost. We're down 30% right now."

St. Catherine St. retailers deplored the slowdown in purchases during the weekdays but were not too disappointed with the traffic on Fridays and Saturdays. Stores outside the downtown core were divided in their replies. Some said they got more business from their surrounding areas; others reported their sales went from bad to worse 10 days after the MTC drivers walked out.

With 11 October days to spare, the strike ended. However, it was soon apparent the flow of people was slipping past the stores and pouring instead through the turnstiles of Place d'Accueil.

Caught in the spirit of "Giving Expo 50," Montrealers postponed their buying a little longer, and the retailers could only give another, smaller sigh: "We'll just have to sit out October this year."

IONA MONAHAN, who had the task of masterminding the weekly "Fashion Caper" show at Expo, was another party who had good reason to feel relieved recently.

After a highly successful run of 27 showings of Canadian fashions at the fair, Iona allowed the following comments:

"The show turned out to be a surprise. We never expected the enormous attendance it got week after week." She explained that Expo officials had estimated a certain proportion of the total Expo attendance would stop at the Canadian pavilion bandshell to view the program.

Actual "Caper" attendance, she said, was way above the forecast. "Our average was 5,000-7,000. There were several people who came up to tell us they'd seen the program more than once."

Iona added there was a taped report on audience reaction to the show. "One thing it immediately reveals is the viewer's surprise on learning that the lines shown were all made by Canadian manufacturers."

While the show's garments were easily obtained from ladies' wear manufacturers, she went on, getting samples from the male side of the industry was "like pulling teeth."

Canadian men's wear manufacturers are so conservative requests for items such as a raincape or a bright-red British warm with brass buttons drew an astonished "Are you out of your mind?" Yet the same garments, along with the skiddoo outfits, the sweater and kilt and body-fitted suit with standup collar, proved to be "Caper" highlights.

Of her model-performers, she had only high praise. But as she looked towards the 28th and final performance of the "Fashion Caper," she was prepared for the unexpected. "It's the last show and you never can tell about the highjinks the models can pull backstage."

A SPECIAL SIGNAL must have been sent up by Expo City last month — no less than five men's wear headliner designers answered the call.

Hardy Amies racked up four successive days at the fair. With him was male model Michael Bentley: the two of them used the British pavilion as their daily base of operations. Their next stop was Toronto where they did the British Week.

Pierre Cardin was the next visitor, also traveling on the qt. A girl at the French pavilion was miffed because she wasn't aware he was visiting. He was easily spotted at the U.S. geodesic globe though.

Gaetano Savini-Brioni and **Angelo Litrico** arrived with 13 Italian women couturiers for a fashion show to benefit the Montreal Museum of Fine Arts. The Italian designs were presented at a Chateau Champlain black-tie dinner-fashion show.

Brioni and Litrico's lines were shown as "interludes" during the program, and they underlined the show's title, "High Fashion — Italian style."

The Italians came to Montreal to show the long, lean Roman look.

Down the runway came pink checked suits, broadtail jacket, crimson-lined evening cape, blue-and-gold striped dinner jacket, centre vents slashed past the belt line.

It was the long, lean look for the Romans — DBs with chest-high buttons, and raised seams to stress the wide shoulders and nipped-in waist.

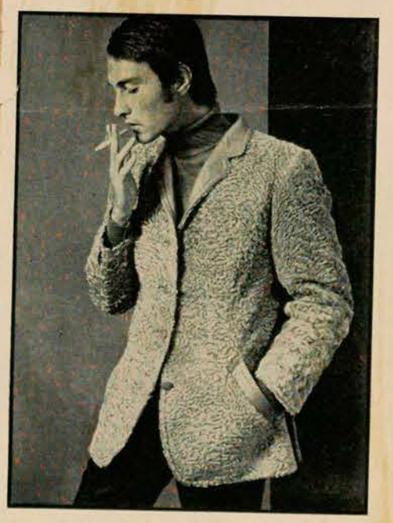
The Italian designers also proved they practice what they preach: they showed up in the evening with turtlenecks under their dinner jackets.

Pierre Balmain picked Oct. 27 for the official opening day of his boutique at Place Bonaventure. Among those invited to the event were Mayor Drapeau and the French ambassador. Highlight of the opening was showing of the Balmain, Bayard and Podium collections at the Westmount salon of Hotel Bonaventure.

ALSO OPENED recently at the PB Les Galeries des Boutiques is the Armand Boudrias "shop". It was done quietly and without fanfare. Jean Boudrias explained the new prestigious downtown location will have its formal inauguration later, with the grand opening of the entire Les Galeries.

HERSCHEL SEGAL took time off from his Le Chateau shop on St. Catherine St. recently to go on a buying trip. His two-week itinerary included stops in England, France and Italy.

Montreal Theatre November 67



Brioni's Persian lamb jacket, see Civil Savile

Civil Savile

Italian fashions for men have tremendous impact and publicity value but by most standards, the Savile Row suit is still the ultimate. There's great flash in Brioni's caramel lamb jacket but the really 'in' thing is the conservative suit. At least two Savile Row establishments have 'representatives' on regular Canadian tours . . . and those tours mean business.

Hicks' representative, W. Leslie Dring, makes two trips to Canada and the US per year. His Canadian cities are Montreal, Ottawa, Toronto and Hamilton. Yes, Hamilton. In town, at the Windsor Hotel in September, Mr. Dring received his clients over a three day period. He showed fabrics, discussed details, took 'configuration' measurements . . . . . and explained, when asked, why the suits ordered on his April trip had not yet been delivered.

"Our clothes are handmade every inch of the way and so our delivery dates are somewhat vague" he explained. "We try to guarantee arrival in six months but, if you'll pardon the expression, we're not a sausage factory. Every hand operation takes its own special time. Fortunately, our type of client is aware of this and is rarely disturbed by a delayed delivery date."

Problems of long range fitting were brushed off by Mr. Dring. "On our very first suit for a new client, we might have a fraction of fitting adjustment (for which they work with a local custom tailor) but after that, we're right unless the client himself has gone wrong."

The Leggy Look

In September, Eugenia Sheppard spoke from on Paris high and sounded the death knell for textured hosiery and crazy legs. And in that same September, 99.9% of Canadian retailers and 49.9% of American retailers took tons of newspaper and magazine space to clue the consumers in on the "importance of textured hosiery" . . . the "wild and wonderful world of colored legs" . . . etc.

Several Canadians in Paris at the same time as the widely quoted columnist wondered if, perhaps, they had all been at different shows. What about those ribbed cashmere stockings at Dior? And those crepey sheers in sharp colors at Cardin? And all those textures everywhere? Yves St Laurent, to be sure, showed some of his clothes with sheer, pale hosiery but he also showed some with black and some with white. Oh well, maybe that preferential front row position gives a new look to the leg!

Black cocktail dress by Jobere, see The Leggy Look

When you're offered

BUCHANAN'S "DE LUXE" SCOTCH

you know who your friends are!

When they bring out that handsome green bottle with its rich, red seals — you're lucky to have such good friends. For Buchanan's "De Luxe" is a choice blend of the most treasured stocks of Scotch Whisky. It's a very special whisky — most people who buy Buchanan's "De Luxe" like to keep it for themselves!

BUCHANAN'S "DE LUXE"
Scotch Whisky

The long-hoped-for renaissance in men's wear has seldom looked more hopeful and if it comes, the Italians alone will be responsible. This year, Rome's Big Five tailors — Baratta, Brioni, Datti, Franzoni and Litrico — agree on on the following trends:

The end of solid colored fabrics; wider lapels and ties; the long slim look in jackets; thumb-length jackets, knee capping overcoats; fur coats; capes and walking suits; shaped suits and short shaped coats; mixed patterns; high and d. b. vests.

These photographs prove that the new ideas should have instant success.

Above, Angelo Litrico's military style topcoat with curved lapel.

Right, Franzoni's cape coat of mohair covers a purple dinner jacket

ALTA MODA MASCHILE

mohair
nov - 1967

Above left, Litrico's country-sport suit in beige and brown. Below left, Litrico's short, shaped coat has a wide club collar. Above right, Litrico's casual suit has a slotted belt.

Men's Wear of Canada
Toronto, Ont.
December 1967

V-871

ITALIAN FASHIONS

Designs' display for the fine arts

IT WAS CALLED a museum gala—a benefit show for the Montreal Museum of Fine Arts.

But what it was, really, was Montrealers' first long, close-up look at Italian fashions.

Fifteen designers altogether arrived from Italy to present, at the glittering ballroom of the Chateau Champlain, capsule collections of their fall-winter lines. Of the lot only two were men's wear stylists: Gaetano Savini-Brioni and Angelo Litrico. What they had to show, however, underscored the program's title, "Alta Moda Italiana"—High Fashion, Italian-style.

Presented as "interludes," Brioni and Litrico's designs for the male were interspersed throughout the program. The lines ranged from leisure wear to daytime apparel to evening clothes.

The body-fitted silhouette—accented by suppressed waistline, bold back treatments and distinctive flare at the lower line, marked the Roman Look for men.

"The Vertical Line—Color on Color" was Brioni's tagline for his collection. Litrico called his collection "The Joker Line," because "elegance is a winning card—a joker for modern man in a world in which appearances play an important role."

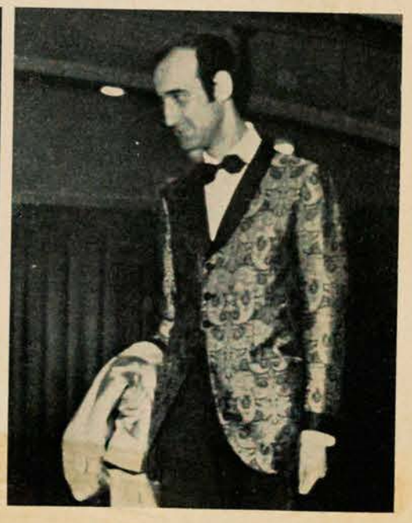
Pastel-checked long DB jackets worn with matching or contrasting slacks; DB topcoats with military collars, inverted pleats and deep centre vents; a cape with fur collar; patterned silk evening jackets and fur-lined suede coats typified the collection shown by Brioni.

Litrico used raised seams and contrast-color pipings to set off the shoulders and backs of his designs. Buttons also accented the nipped-in waistline and there was much showing of vertical stripes, ranging from chalk lines to vari-colored bold streaks on sport jackets.

Brioni referred to his colors as "Etruscan earth tones." These included terra cotta, pumpkin, rust orange, umber. Litrico's shades tended towards brighter, more luminous hues.

Trousers were slim, tending to the tubular; in some there was noticeable flare. There were also cuffs on many of the pants shown.

The models, who made their appearances on the runway with brisk, confident strides, wore dress shirts and turtlenecks alike to set off the garments. And throughout the long but much-commented-on program, the audience responded enthusiastically to the Italians' presentation.



La Presse, Montréal, Qué.
Circ. 208,609
December 16, 1967

2. L'art et les ordinateurs

arts plastiques

L'art dans la manufacture

par Yves Robillard

NEUF PEINTURES de jeunes artistes québécois sont actuellement suspendues au-dessus de machines semi-automatiques dans une usine. Il s'agit de neuf peintures choisies à la galerie des ventes et locations du Musée des Beaux-Arts de Montréal que la Compagnie Benson and Hedges, fabricant des cigarettes Belvedere, Mark Ten, Alpine, Belmont offre à ses employés pour les égayer durant leur travail.

Je me suis donc rendu à la manufacture de l'Avenue Royalmount avec l'idée d'interroger les employés. Mais une fois dans la salle de travail, le bruit des machines, le mouvement des parties automatiques de celles-ci, les gestes stéréotypés des manoeuvres, leurs visages perdus et les touts petits tableaux au plafond, tout cela me devint conscient en même temps. Je ne pouvais pas demander à ces gens ce qu'ils pensaient des tableaux. Ils semblaient trop occupés et si loin de ces oeuvres. Ils me répondraient des banalités, probablement des paroles qui feraient plaisir au patron. Il y avait là, me semblait-il, deux mondes irréconciliables.

Je regrette maintenant de ne pas les avoir interrogés. J'ai pensé par la suite que lorsqu'on travaille avec des machines automatiques, le travail nous devient routinier et que l'esprit vogue à la dérive. On rêve de vacances, de ceux qui ne sont pas là, on s'attache à tout ce qui peut nous distraire, en attendant que le temps passe.

On a donc vu les tableaux, on s'est fait une idée sur ceux-ci et il arrive qu'on les regarde sans doute encore. Ne décore-t-on pas soi-même l'endroit où l'on travaille d'images que l'on découpe dans les revues, rien que pour rêver? Et quelle que soit l'image que l'on colle sur le mur, elle suscite toujours de la part des compagnons, des commentaires. On a donc dit de ces peintures, "j'aime ou j'aime pas" et on avait sans doute des raisons assez inattendues pour justifier l'opinion émise. L'art dans une usine est donc une très bonne idée.

De nouveaux rapports

Il faudra interroger les employés dans un mois, voir où ils en sont, ce qu'il faut faire pour l'avenir. Car il faut maintenant poursuivre, améliorer, etc... L'art dans une usine, c'est un bon moyen pour que les gens rencontrent l'art actuel, sans trop s'en rendre compte. Il y aurait lieu de faire la même chose dans toutes les classes des écoles de la province !

Benson and Hedges a déjà réalisé un autre projet en ce sens, quand il a organisé l'an passé une série d'expositions itinérantes d'affiches "pop-art" dans les différents centres d'achants du Canada. Confronter les gens à des affiches pop pendant qu'ils font leurs achats ! Il faudra aussi en publier les résultats. On essaie là de créer des nouveaux rapports public-oeuvre d'art. Personnellement, j'aime mieux quand l'oeuvre présentée change tout à fait l'attitude que le spectateur est habitué d'avoir devant une oeuvre d'art, quand on lui présente par exemple "la machine" de Dallegret, mais il reste que les oeuvres traditionnelles dans un contexte autre que le musée modifieront beaucoup l'attitude des gens en face de l'art.

Benson and Hedges cherche à créer ces nouveaux rapports. En cela, cette compagnie est conseillée par Nina Kaiden, vice-président de l'agence Ruder and Finn de New York, spécialiste en relations publiques. Nina Kaiden, qui a conseillé au moins une vingtaine de firmes américaines en ce qui concerne l'aide aux artistes et à l'art, vient de publier un livre intitulé : "Artist and Advocate : an essay on corporate patronage".

La conclusion de son livre est la suivante. Il y a déjà beaucoup de firmes qui ont des collections d'oeuvres d'art, certaines entretiennent même des galeries d'art (comme Aubert Briant ici), mais il faut que l'art et l'industrie collaborent de plus en plus. Pour le moment, l'industrie est spectatrice ; en finançant des projets spéciaux, elle peut en arriver à orienter des politiques culturelles.

Modeler l'environnement

Quel intérêt l'industrie peut-elle en retirer ? Il en est question dans la plus grande partie du livre. On raconte à cette fin l'histoire de la compagnie américaine de papier "The Mead Corporation". L'auteur explique qu'une compagnie n'existe pas dans un vacuum mais grandit et prospère en relation directe avec la santé de la société dans laquelle elle opère, en d'autres mots, qu'il faut penser à modeler l'environnement dans lequel on se meut et qu'un environnement esthétique est vital à la dynamique d'un organisme.

On donne de nombreux exemples d'environnements qui ont modifié le cours des affaires, entre autres celles d'une banque qui a doublé son activité. "L'industrie qui encourage les arts, poursuit Nina Kaiden, est pour le grand public une industrie prospère, un gage de progrès. Le mécénat inspire le respect dans toutes les classes de la société. Cette réputation influence le consommateur qui accepte mieux le produit, attire un personnel dynamique et stimule celui qui travaille pour l'établissement."

L'intérieur de l'usine Benson and Hedges avec les tableaux
Donc, une très bonne idée ...

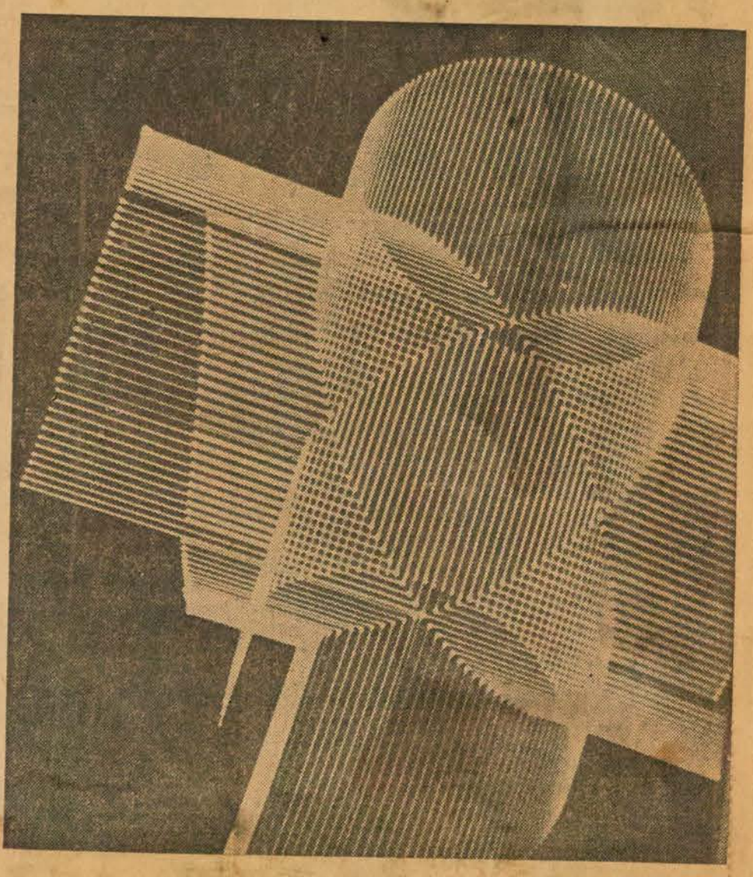
L'ordinateur au musée d'art

NE MANQUEZ PAS de voir, de lire tout ce qui se rapporte à l'art fait avec les ordinateurs. C'est jeune, nouveau, mais promis à un bel avenir. En 1963, la revue "Computer and automation" annonçait la tenue d'un concours de "Computer Art", et en 1965, avait lieu à la galerie d'art Howard Wise de New-York la première exposition d'oeuvres réalisées à l'ordinateur.

En mars 1967, se tenait à Montréal la première exposition d'art d'ordinateur, présentée au Musée des Beaux-Arts de Montréal par la McGill Computing Society. C'est maintenant, toujours au Musée des Beaux-Arts, la deuxième exposition de cette même société. Mais, quel progrès en 9 mois!

La première exposition présentait les travaux d'un physicien de l'Alabama, M. S. Mason et d'un mathématicien de l'Université McGill, Peter Milojevics, le premier montrant des dessins aux formes ondulantes, créant des effets moirés, et le deuxième, des figures géométriques simples.

J'avais à ce moment là trouvé que toutes ces oeuvres manquaient d'efficacité visuelle et qu'elles n'étaient souvent que des reprises du "op art". L'exposition actuelle est encore très inégale et les oeuvres manquent souvent d'efficacité visuelle. Mais on comprend mieux la démarche de ceux qui travaillent avec l'ordinateur et surtout des formes géométriques simples, on est passé à des formes géométriques complexes.



photos J.-Y. Létourneau, LA PRESSE

Image en mouvement photographiée sur un écran à rayons cathodiques.

Un nombre X de mouches

Treize personnes présentent des oeuvres cette fois-ci. Il y a ceux qui reproduisent des images figuratives, Notre-Dame de Paris, la Mona Lisa de Peterson, Czuri qui, se servant de formes figuratives, anges, mouches, têtes, soldats, joue avec le hasard, programmant par exemple l'emplacement d'un nombre X de mouches sur une surface, selon des chiffres tirés au hasard. Il y a di Leonardo qui visualise la transformation de l'énergie au moment de l'explosion, à l'intérieur d'un réacteur. Il y a enfin ceux qui jouent avec les formes géométriques pour créer différents effets.

Mezei, Mittel, Nake essaient de se placer au niveau de l'efficacité visuelle des meilleurs tableaux optiques, d'autres comme Robins, Milojevic, Sumner essaient de créer sur le papier des formes inusitées ayant l'apparence des trois dimensions.

Les expériences donc vont de bon train. On tâche d'être de plus en plus efficace visuellement. Certaines formes de Robins sont d'une précision telle qu'elles nous affolent. Seule une machine peut faire cela.

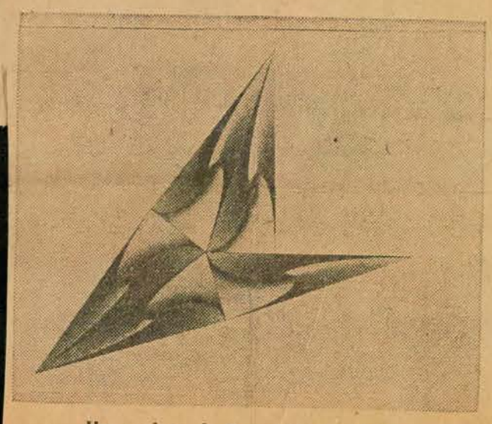
L'idée de Noël, etc.

On raconte qu'il est possible de réaliser aujourd'hui des sculptures au computer comme il est possible en se servant d'un écran à rayons cathodiques d'exécuter des oeuvres avec des impulsions lumineuses seulement. Le computer peut visualiser des équations mathématiques inimaginables, peut nous plonger dans l'infini de la mathématique. Il peut nous découvrir aussi un monde d'une précision insoupçonnable. Le computer conserve d'autre part dans sa mémoire ses programmes anciens. On peut les combiner, arriver à des résultats fantastiques.

Il faut se méfier dans ces domaines des habitudes que l'on peut avoir face à l'art. Par exemple, les paroles de Sumner, un des exposants, commentant une de ses oeuvres, m'étaient d'abord apparues dénuées de tout sens esthétique. Il disait "Telle abstraction cherche à rendre l'idée de Noël, telle autre, l'idée de combat, etc... Je trouvais ces propos et surtout la démarche de Sumner simplistes au possible, aux antipodes de l'art. Je crois maintenant qu'il préfigure peut-être l'avenir.

Que l'on se rappelle les séances de lavage de cerveau au moyen d'images abstraites dans le film "Ipcress File". L'action des couleurs, lignes, formes sur la psychologie humaine est actuellement étudiée. On pourra bientôt programmer des ordinateurs afin qu'ils produisent des spectacles en ce sens. Un spectacle aura comme fonction de produire telle sensation, un autre, telle autre... et de quelle efficacité ce spectacle ne sera-t-il pas? Nous sommes à l'aube de l'utilisation du computer en art. La valeur de cet art dépendra évidemment de l'usage qu'on en fera.

Y.R.



Une pointe de Donald K. Robbins !

Plant Admin. & Engineering
Toronto, Ont.
February 1968

ART COMES TO THE FACTORY

Rented paintings mounted over production lines add sparkle to Benson & Hedges' Montreal cigarette plant.

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

Courrier de Laval
Chomedey, Qué.
April 3, 1968

R-871

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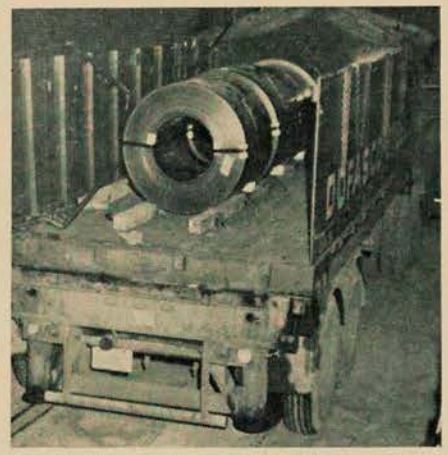
Custom containers speed steel



Steel is loaded by crane into the containers. At the rail siding the load is side-transferred to the flat-car.

Dofasco leased the flat cars and has an arrangement to catch CN daily trains moving to Montreal.

Use of specialized containers has been virtually pioneered in Canada by Dominion Foundries and Steel Co. By switching to containers the firm has been able to offer its customers in Montreal overnight delivery from Hamilton — a 380-mile trip.

Dofasco found that the Quebec market was becoming increasingly competitive for steel. In addition to a new steel plant at Contrecoeur, Que., foreign mills were shipping in heavy tonnages. The reply to this competition was in faster service.

The steel firm and Steadman Industries Ltd., Toronto, got together and designed a 20-ft open-top container capable of handling a 45,000-lb payload. Units have steel bulkheads, four-foot high, removable side racks and removable tailgates. A tarpaulin top keeps the weather out. Each container has heavy-duty tie-downs built into the container floor (an advantage is no loss of chain or hooks).

Six 40-ft flatcars were leased by Dofasco from North American Car Canada Ltd. A Dofasco subsidiary, National Steel Car Corp. built the rail equipment. Steadman "Railtainer" bolsters were provided so two containers could be locked on each flat-car.

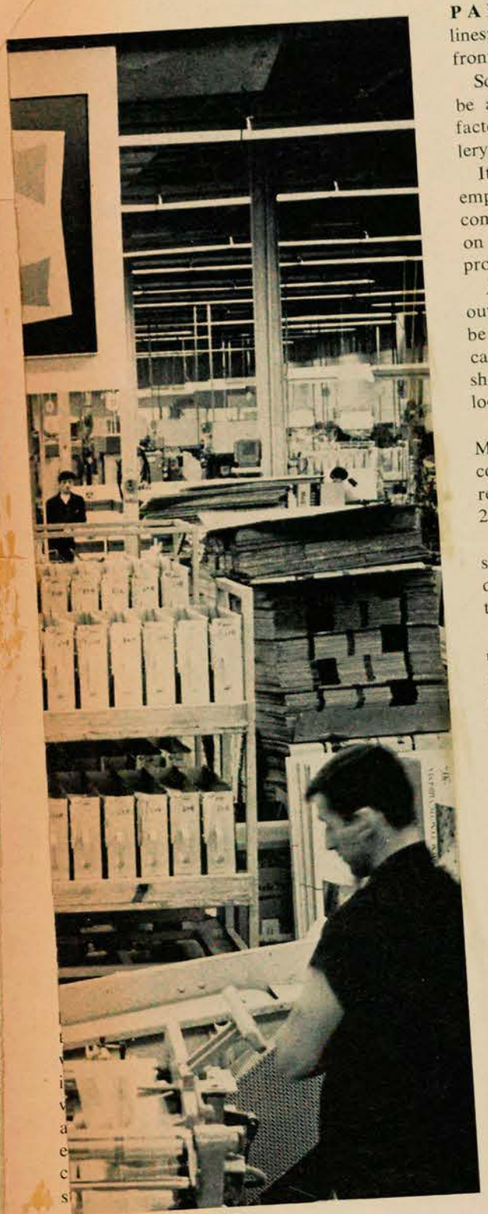
Twenty containers are kept moving by the steel mill in the steel haul from Hamilton to Montreal customers. Trucks haul the loaded containers six miles from the Hamilton works to a CN rail siding. There, they are either loaded directly onto rail cars or put on specially built racks until railcars become available.

At the other end of the rail trip a truck equipped with the special hydraulic handling equipment unloads the rail cars and makes the steel delivery. Containers move to Montreal on CN's overnight piggyback train.

In addition to faster service, costs have been only slightly more than regular gondola car rail service. J. H. McAllister, general traffic manager for the steel firm, says that the total cost of container delivery is slightly higher than regular rate of 42 cents cwt. but below common-carrier truck rates of 67 cents per cwt.

This cost picture runs into the inherent problem of any specialized container movement — the back-haul. Right now Dofasco containers return empty unless the firm has purchased goods in Montreal that can be shipped. Hopes are that shippers in the Montreal area will be interested in making it a two-way movement — steel eastbound and general freight westward.

'With-it' managers are on a cultural kick — sculptures and paintings add zest, cut boredom



PAINTINGS over production lines; sculpture exhibits on the front lawn?

Sounds crazy, but you may soon be adding another badge to your factory manager's hat — art gallery curator.

It's the latest kick for improving employee morale, promoting the company's image, and deep down on a very subtle level, selling more products.

And while the art may be way out — costs aren't. Paintings can be rented reasonably. Sculpture can be made right in your own shop, or you can sponsor work by local art students.

Benson & Hedges (Canada) Ltd., Montreal, for example, recently completed a deal with the Montreal Museum of Fine Art to rent 21 abstract paintings.

They're on display right on the shop floor (photo, left), mounted on 4 x 8 ft panels suspended from the 20-ft roof trusses.

The idea is simply to brighten up the place, cut boredom, boost morale. As E. Scholte Ubing, vp manufacturing, puts it: "In this day of complex machines and mass production, the super-specialization of jobs is unavoidable. However, we can do something about the monotony of the worker's routine by providing him with the visual stimulation of paintings."

B&H selected abstracts by nine contemporary Canadian artists, mainly because psychological evidence suggests that representational art doesn't retain interest as long.

New works are added from time to time and panels are interchanged between various factory locations to keep interest up. Employees like the deal so well that several have suggested holding an art contest for employees, with the winners going on display alongside the work of the 'pros'.

Luc D'Iberville-Moreau, the 31-year old dynamic curator of Montreal's Museum of Fine Art is very happy about the trend. "Museums can no longer wait for people to come to them," he says. "The world is changing, and as the tempo of our life becomes faster, art seems to me to have a special relevance. Because of this, museums must find new ways to reach the people of their community. To do this, we need all the help we can get from community leaders."

Judging by the art 'goings-on' in plants across Canada, he's getting the message over.

Sculpture, particularly, is a hot trend. Flex-o-lite (Canada) Ltd., St. Thomas, Ont., for example, has a rather wild piece of steel sculpture on the front lawn, just in front of the entrance to the building. And you may not believe it, but it actually represents something: a ray of light going through a glass bead — symbolic of the product. It was designed by Anne Lawranson, of Montreal, daughter of Flex-o-lite president A. B. Lawranson, and constructed by employees in the plant.

Another example of this trend occurred this past summer when Atlas Alloys, the metals marketing and sales arm of Rio Algom Mines Ltd., undertook a program to introduce or reintroduce itself to communities in western Canada.

It was a program that Gerald Gladstone, noted Canadian sculptor and a main figure in the program called "unique and momentous" with a chance for breaking new grounds for both business and the artist.

The program involved a sculpture competition in provinces where the company was building new, or expanding existing facilities. But rather than using established names, as had been sug-

Continued next page

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"Why not", they reasoned, "make a useful contribution to the community? Let's only involve students; the young unknowns who could really benefit by a competition."

Accordingly, Ronald Cato, advertising manager at Atlas Alloys, contacted the Ontario College of Art for backgrounding and information on who to contact in the provinces of Alberta and British Columbia — new facilities were being constructed in Edmonton and Vancouver.

After long discussions, Cato came away with a clear understanding of what can and cannot be done and what were some of the problems involved in the teaching and learning of the art of sculpture.

Five-ft high sculpture of machine parts and tools helps promote business for Omnitrade Machinery Ltd. at trade shows.

"Our limitations were few," he says, "we established a theme — a local manifestation of the Roman God Vulcan of Arts and Crafts — and had one stipulation: That the work must be in or use the metals we stock such as stainless steel, aluminum and other specialty alloys and metals.

"Our reasoning was this: We would supply all the material necessary (free-of-charge) and provide all the technical help necessary to help the winning contestant in the fabrication and construction

Continued on page 63

Noted sculptor Gerald Gladstone (left) looks at 15 entries in Atlas Alloys' contest with General Manager William Dobbin.

of his creation."

Cato received the blessing of William Dobbin, general manager of the company to go ahead with the project.

"The competition had few rules: our materials must be used; deadlines were established for entries and for completion of the final

Continued on page 75

experience and knowledge would be totally necessary," Cato says.

Gladstone was as enthusiastic as the company:

"This was a wonderful program. More of it needs to be done by industry. It helps the students in so many ways and it helps the companies as well."

There were 15 entries submitted and company officials were pleasantly surprised by the quality of the work.

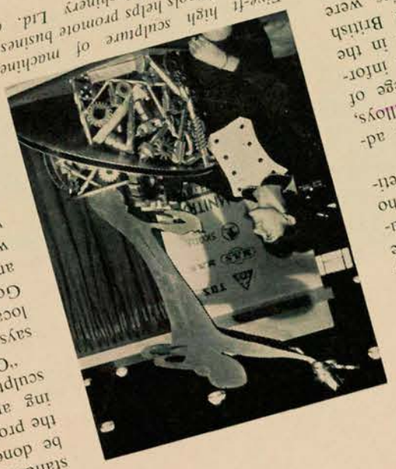
"We didn't know what we were getting, and many of us were afraid, or at least apprehensive but believe me all who were involved were gratified by the results," Cato says.

Gladstone picked a unique design by Carmen Rudd of Edmonton as the Alberta winner, a design that incorporates a two-ton slab of Rundlestone to which a variety of stainless steel shapes will be fused. Ed Sawatsky, the Vancouver winner utilized a plate of stainless steel, formed and welded into what Gerald Gladstone calls "an airy, misty shape so representative of Vancouver and the west coast."

"To say we were pleasantly surprised is a slight understatement," Cato says.

"The students attacked their projects with vigorous determination. I only wish all could have won. And those that did win got invaluable experience in working with metals seldom, if ever, available in the art school. In addition, each of them received a written critique of their works from Gladstone.

"As for ourselves, we have the start of a great collection." •



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work, prizes assigned. We decided that besides providing all material, technical assistance, work space, transportation and moving fees, the winning student would receive an honorarium of $250. Unsuccessful applicants received $25 for the time and effort in preparing an entry."

The company contacted Gerald Gladstone who gladly agreed to oversee the competition and to pick the ultimate winners.

"After all, we didn't know much about art and sculpture. To ensure an artistic integrity for the competition, we felt that Gladstone's experience and knowledge would be totally necessary," Cato says.

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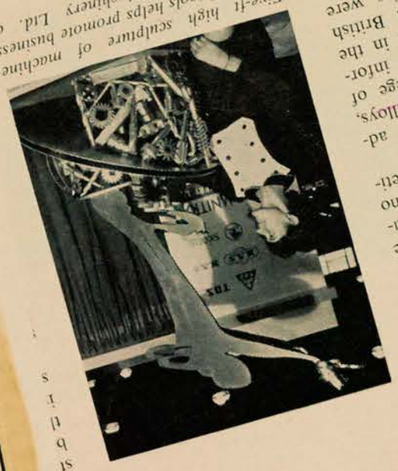

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Continued on page 63

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Check your Safety Supplies every month for any emergency. Here is a partial list of articles available from Safety Supply Co.

Tuffy Slings, Newco Hooks, Lanterns, Boots, Miller Swivels, Press Guards, Safe-T-Tools, Paints, Saf-T-Tools.

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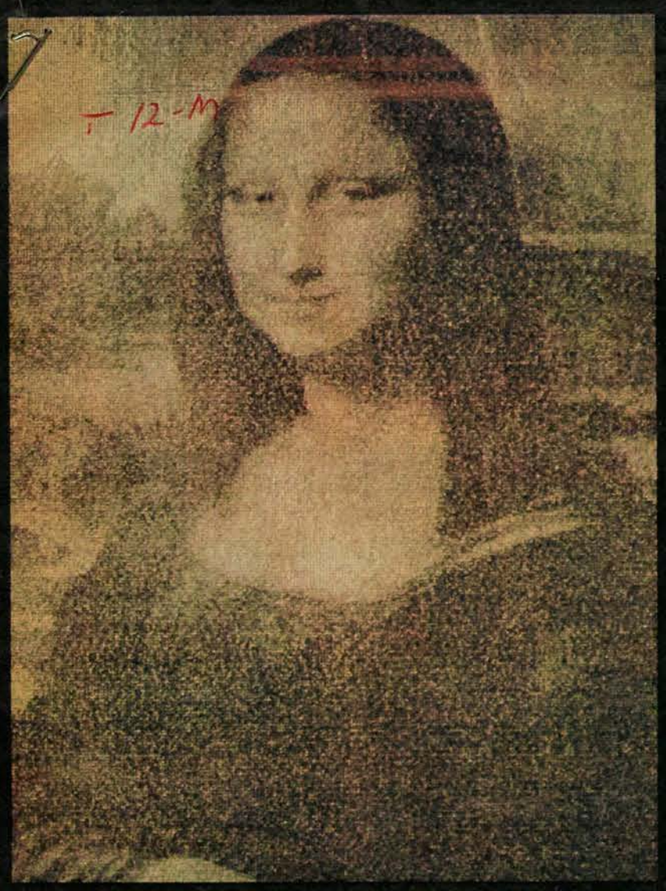
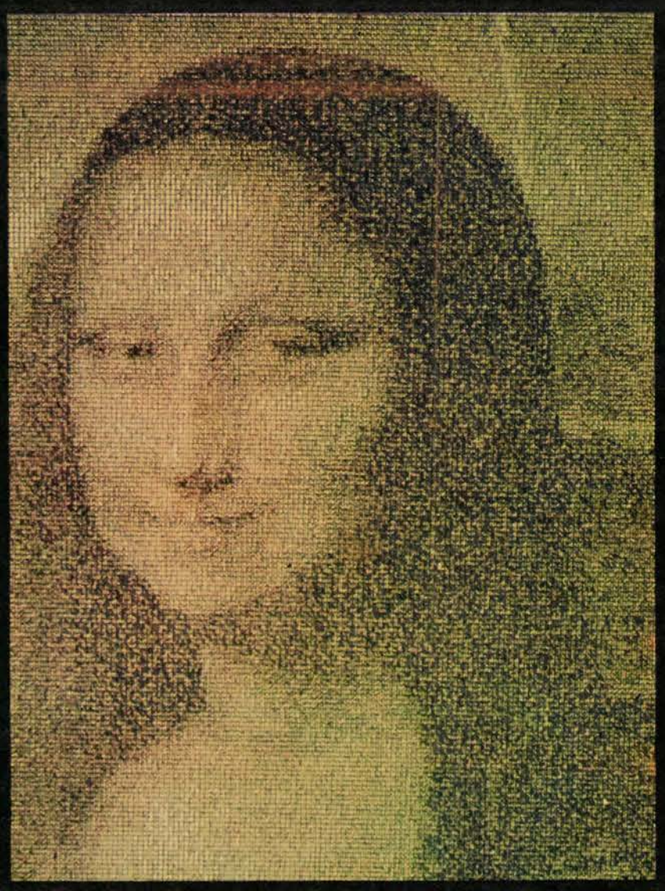
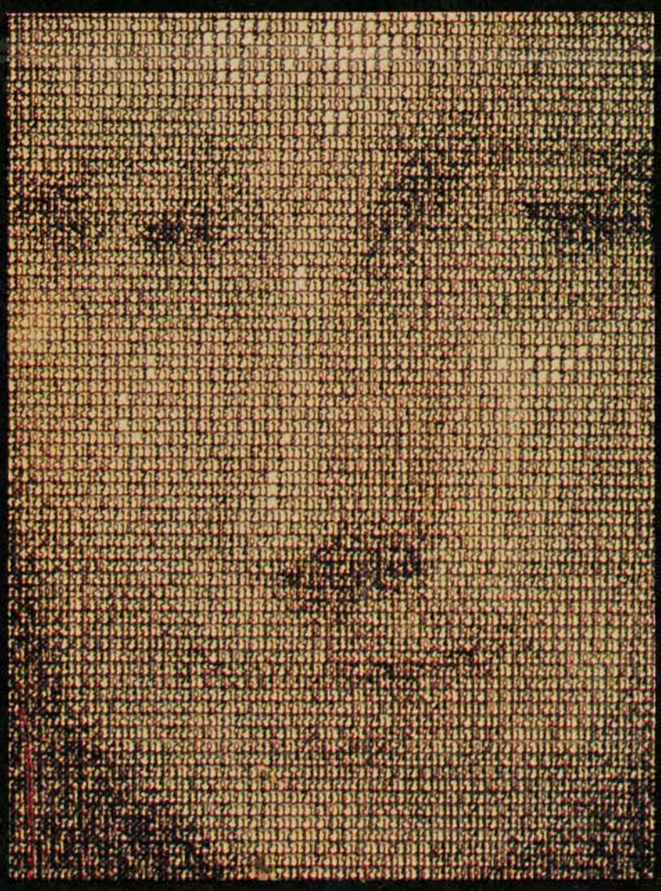
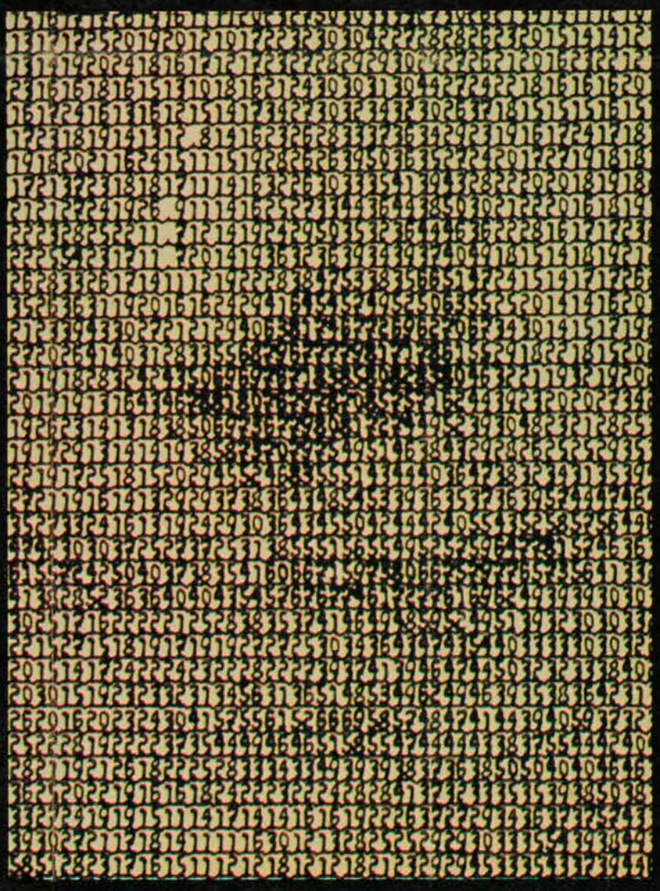
Perspectives
Montreal, Que.
W-E 479,700

JUN 1 1968
BOWDEN'S









Cette *Mona Lisa aux chiffres* a gardé son sourire dans cette oeuvre programmée de H. Philip Peterson de Burlington (Mass.): l'ordinateur a substitué aux couleurs originales cent demi-tons formés de chiffres binaires.

tentiel de réaction en un potentiel positif, valable. Le moyen: en donnant une valeur à ce qu'on fait, à ce qu'on pense. On peut s'exprimer, s'extérioriser, communiquer, dialoguer."

S'ils reviennent souvent dans leurs réponses, les grands thèmes invoqués n'en sont pas moins tangibles, présents à chaque instant.

Il suffit, pour s'en convaincre, de les écouter chanter, coude à coude, entassés à 50 dans le salon. Ou de partager leurs frugales agapes. De s'asseoir pour les écouter converser entre eux. Ou encore de les voir consoler une malheureuse en sanglots.

Si les paroles peuvent tromper, les visages épanouis, les sourires qui rayonnent sous les chevelures folles des filles et sur les visages des garçons qui s'offrent mutuellement leur merveilleuse jeunesse, ces rires et ces regards, eux, ne mentent pas.

Que pensent les parents d'une telle entreprise? "Au début, ils étaient réticents. Ne connaissant pas l'Arche, il était normal qu'ils s'en méfient un peu. Nous les avons invités en organisant une "semaine des parents". Ils sont venus, ils ont vu nos locaux, nos travaux. Et ils ont cessé de s'inquiéter." Plus qu'ils n'exercent une surveillance austère, les cinq frères qui les côtoient tous les jours participent à leurs activités, à un point tel qu'on a peine à les distinguer du groupe.

A l'Arche, point de clans, ni de rivalité. Il y a bien des amitiés qui naissent, de même que des amourettes entre garçons et filles. Mais les règlements (plus tacites que formulés sur papier) sont respectés. On ne tolère pas les effusions sentimentales en public; pas plus que les querelles d'amoureux ou les règlements de compte.

"Pour ce qui est des clans, nous n'avons pas de problèmes de ce côté-là. Tous se mêlent, mieux qu'on ne pourrait l'espérer."

Sur le perron de l'Arche, on prend l'air et on bavarde . . .

En fait, c'est dans un cadre comme celui-ci, qu'ils se sont forgés, que ces jeunes apprennent à accepter et à mettre en pratique des principes de la société qu'ils seraient peut-être tentés de rejeter autrement. La maîtrise, la distinction, la collaboration prennent une forme différente, plus facilement acceptable que dans les contextes scolaire, familial ou social.

"Ensemble, on apprend à se respecter. A devenir adulte, au meilleur sens du mot. Je me rends compte que j'ai acquis beaucoup de maturité depuis que je viens ici", me confie une jeune assidue de l'Arche.

Ce qui réjouit le plus, c'est de voir que ces jeunes ont pris en main leur évolution propre. Et, au lieu de verser dans l'individualisme à outrance ou de se cabrer dans une rébellion aussi idiote que puérile, ils ont choisi de partager leurs expériences et leurs aspirations. Au fond, ils ont voulu se fabriquer eux-mêmes une école où apprendre ce que la société, les parents et les maîtres négligent d'enseigner: l'art de vivre et d'être heureux.

Daniel Fontigny

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CALCOMP 565 JOUE DU PINCEAU

CALCOMP 565 est un artiste. Pourtant il ne porte pas de barbe, n'a pas encore demandé de bourse au Conseil des Arts du Canada et n'est jamais allé en Grèce.

Avec d'autres ordinateurs, ce Picasso électronique ambitionne de reléguer aux oubliettes la bonne vieille technique du pinceau. Au Canada et aux Etats-Unis, certains artistes — en chair et en os — produisent déjà des peintures programmées et des cinéastes ont réalisé des films à l'aide d'un ordinateur. A Montréal même, le musée des Beaux-Arts a présenté récemment une exposition d'art programmé qu'avait organisée la McGill University's Cybernetic and Computers Society (C.Y.C.O.M.): en tout,

Suite à la page suivante

L'ordinateur de la Boeing Co. a produit ces dessins: ***Corps humain en mouvement.***

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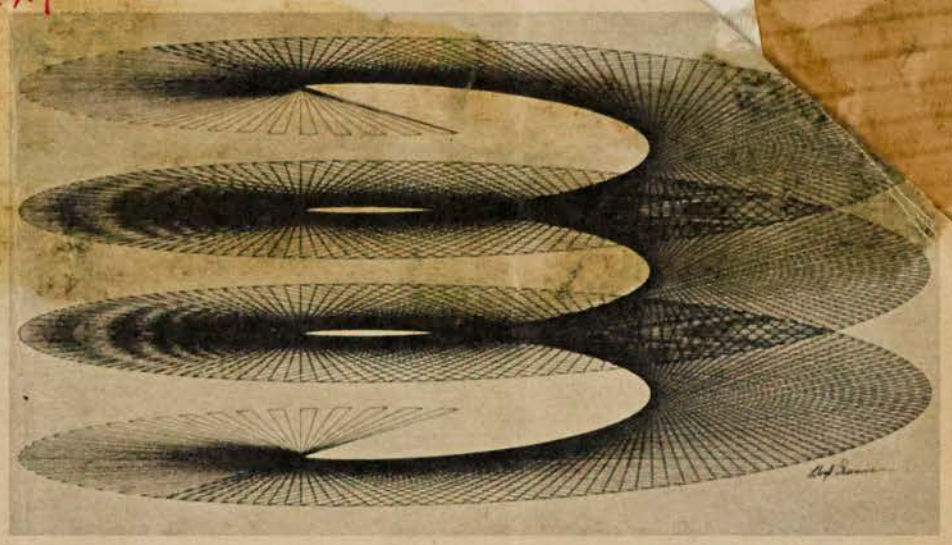
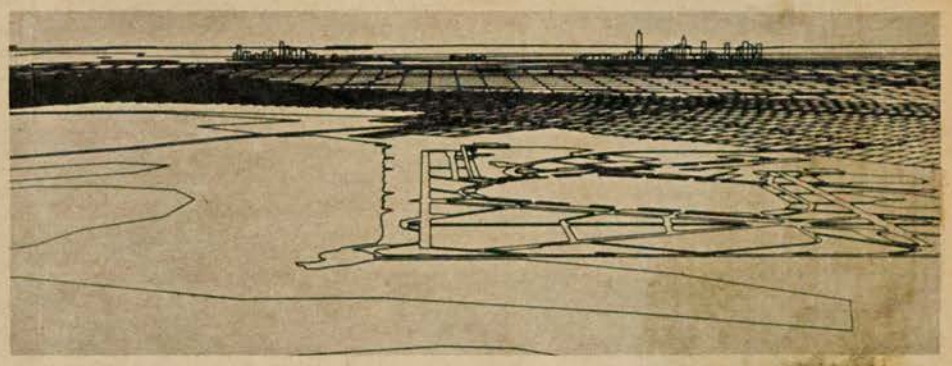


L'Escalier du diable, *dessin programmé de Lloyd Summer; ci-dessous,* Perspective d'aéroport *par Boeing Co.*



CALCOMP 565

Suite de la page précédente

130 tableaux conçus par deux douzaines de cerveaux électroniques.

Devant cette révolution, on ne peut s'empêcher de se demander si l'ordinateur ne changera pas un jour l'image traditionnelle de l'artiste, ce bohème à l'oeil ardent et au visage tourmenté. Peut-être même va-t-elle le supplanter.

Les artistes, toutefois, ne semblent pas trop s'inquiéter d'être éventuellement remplacés par des machines. Certains même accueillent avec intérêt cette nouvelle technique.

David Carter, conservateur du musée des Beaux-Arts de Montréal, en est pour sa part un enthousiaste. "Un artiste qui n'explore pas les techniques nouvelles, dit-il, peut fort bien se trouver pris au dépourvu. L'avenir des ordinateurs dans l'art est illimité." M. Carter prédit en outre que les expositions d'art programmé seront en grande vogue au cours des prochaines années et combineront le film, la musique, les effets sonores et lumineux, et d'autres encore. On a déjà eu à l'Expo 67 un aperçu des nouvelles techniques audio-visuelles.

Les ordinateurs produisent d'ailleurs plus vite, avec plus de précision et, dans certains cas, avec plus d'imagination que les artistes eux-mêmes. De toute façon, c'est quand même l'artiste qui conçoit le dessin qu'on traduit ensuite en langage binaire sur des cartes perforées; puis un traceur reproduit le dessin à l'encre. En changeant les cartouches, l'ordinateur peut produire des dessins en plusieurs couleurs, mais le procédé est fort coûteux. Certains programmeurs expérimentés essaient des combinaisons plus complexes avec des lignes et des formes plus subtiles qui donnent d'étranges effets d'abstraction.

Les ordinateurs excellent également dans le domaine du dessin animé. L'Office national du film fait oeuvre de pionnier dans ce domaine. Le cinéaste Norman McLaren a déjà réalisé un film expérimental de ce genre, *Birdlings,* avec la collaboration de René Pardo, président de C.Y.C.O.M., et d'Eve Lambert. Il s'agit en l'occurrence de l'interaction de deux images abstraites.

L'Office national du film a créé également un précédent en utilisant des ordinateurs pour faire fonctionner les machines dont on se sert dans l'animation des dessins; on veut ainsi soulager l'animateur de la tâche fastidieuse de nombreuses opérations. Un dessin animé d'une dizaine de minutes nécessite en effet la création de 14 400 cadrages différents.

C'est pourquoi Gerald Graham, directeur du Service technique à l'O.N.F., croit que les films programmés seront très bientôt le seul moyen de satisfaire l'appétit de ce qu'il appelle l'homme *optophonique,* c'est-à-dire audio-visuel. "Quand on sait, dit-il, que la plupart des jeunes ont déjà absorbé 15 000 heures de télévision et vu quelque 500 films à l'âge où ils quittent l'école, il est évident qu'ils auront par la suite plus que jamais besoin de matériel audio-visuel. Or, le cinéaste est encore limité par la lenteur de son matériel; l'ordinateur peut désormais venir à sa rescousse."◁

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Toronto Telegram, Ont.
Circ. 223,550
February 7, 1968

F-871

$30,000 find

MONTREAL — (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said yesterday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as Abraham Sacrificing Isaac.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Pembroke Observer, Ont.
Circ. 7,608
February 7, 1968

of India, Kosygin of the Soviet Union ...

A-871

Painting May Be Worth $30,000

MONTREAL (CP)—A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000. Experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as—"Abraham Sacrificing Isaac."

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Toronto Star, Ontario
Circ. 355,269
February 7, 1968

K 871

'WORTHLESS' ART VALUED AT $30,000

MONTREAL (CP)—A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said yesterday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

Carter said the painting has not yet been re-evaluated and he could not put a specific price tag on it but said the last Valentin he had seen in Milan three years ago was worth $30,000.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Kirkland Lake Northern Daily News, Ontario
Circ. 6,147
February 8, 1968

diers, led by ...

F-871

French Painting Proves Valuable

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said Tuesday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Owen Sound Sun Times, Ont.
Circ. 13,423
February 7, 1968

A-871

Stored $250 painting may have $30,000 value

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said Tuesday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

MONTREAL, QUE.
GAZETTE
D 138,000
FEB 7 1968
BOWDEN'S

Discovery In Museum Storeroom

R-12-M

Officials of the Montreal Museum of Fine Arts should walk through their storage areas more often.

A museum employee was rummaging for Canadian items among a group of oversized pictures when Director David G. Carter walked by, spotted a painting and identified it immediately as a valuable work by Valentin de Boullogne.

The 17th Century French painting was valued at only $250 when it was given to the museum in 1927 as the work of an anonymous artist.

Mr. Carter ordered the painting sent to the museum's conservation laboratory and since then, art experts in Berlin and Paris have agreed with his attribution.

The painting, measuring 58¼ by 71½ inches is entitled "Abraham Sacrificing Isaac" and was probably created in the years, 1620-1630, Mr. Carter said.

Although it has been in the museum's possession for more than 40 years, it will be shown as a significant part of the collection for the first time in the exhibition "Before and After," starting today and ending March 3.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
February 7, 1968

A 871

Museum finds art at home

By WOUTER de WET

An important 17th century French painting has been discovered in the storage area of the Montreal Museum of Fine Arts during a random walk by the director, David Carter.

The painting, valued at only $250 when it entered the museum's collection in 1927 as the work of an unidentified artist, has now been attributed to Valentin de Boullogne, who was a follower of the famous Caravaggio.

Mr. Carter said that the work, entitled "Abraham sacrificing Isaac," had not been re-evaluated and he could not put a price tag on it. However, as some indication of its value, he noted that the last Valentin he had seen in Milan three years ago was worth some $30,000.

The painting was discovered while a museum employe was looking for Canadian items among a group of oversize pictures. Mr. Carter, during a random walk spotted it and immediately identified it as a Valentin. Since then art experts in Berlin and Paris have confirmed this view.

Mr. Carter, who once bought a Valentin for a museum in the American mid-west, said that the work, measuring 58¼ by 17½, was a major find for the museum as well as an important addition to the knowledge of early 17th century French painting.

17th century work

Valentin was born in Coulommiers en Brie in 1594 and died in Rome in 1632. It is believed that his "Abraham Sacrificing Isaac" was executed in the years 1620 to 1630.

Mr. Carter believes the painting was brought from France to Quebec in the 17th century. It first belonged to a Dr. Douglas and later to a Quebec MPP Owen Murphy, whose paintings were bought by Sir Donald Smith, who was to become Lord Strathcona. The latter presented it to the museum in 1927.

Though it has been in the museum's collection for more than 40 years, it will for the first time go on show as a star of the collection during a display entitled "Before and After" which opens at the museum today and continues till March 3. The exhibition will show the museum's achievement in the field of conservation since a laboratory was set up under John Washeba and Norman Muller.

The exhibition will include some 25 works treated by the museum's laboratory, including paintings by Goya, Gainsborough, Raeburn, Sisley, Lemaire, Van Haarlem, Decamps, Tiepolo, Morrice, Plamondon and Coburn.

The show will be divided into five separate sections dealing with various aspects of conservation. Among these will be illustrations of the layers making up a painting, photographs illustrating puncture and tear flaking and paint loss, cleavage, relining the effects of grime and before and after pictures. The Valentin, too was cleaned by laboratory staff before going on display.

...L. Avant et Après

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

Montreal Gazette, Que.
Circ. 137,735
February 7, 1968

1. E871

Museum Makes A Find In Its Own Storeroom

Officials of the Montreal Museum of Fine Arts should walk through their storage areas more often.

A museum employee was rummaging for Canadian items among a group of oversize pictures when Director David G. Carter walked by, spotted a painting and identified it immediately as a valuable work by Valentin de Boullogne.

The 17th Century French painting was valued at only $250 when it was given to the museum in 1927 as the work of an anonymous artist.

Mr. Carter ordered the painting sent to the museum's conservation laboratory and since then, art experts in Berlin and Paris have agreed with his attribution.

The painting, measuring 58¾ by 71½ inches is entitled "Abraham Sacrificing Isaac" and was probably created in the years, 1620-1630, Mr. Carter said.

Although it has been in the museum's possesion for more than 40 years, it will be shown as a significant part of the collection for the first time in the exhibition "Before and After," starting today and ending March 3.

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

La Presse, Montréal, Qué.
Circ. 208,609
February 7, 1968

M 871

A partir d'aujourd'hui, deux expositions : "La Conservation des oeuvres d'art", au Musée des Beaux-Arts, et oeuvres récentes de Sadigh, à la Galerie Libre.

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

Winnipeg Tribune, Man.
Circ. 73,285
February 8, 1968

to campus for decades."

E 871

Valuable painting?

MONTREAL — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000. David Carter, the museum's director, said the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist. However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

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

St. Catharines Standard, Ont.
Circ. 33,489
February 7, 1968

E 871

Painting Stored n Museum Worth $30,000?

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter ,the museum's director, said Tuesday the painting was valued at 2$50 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as '-'Abraham Sacrificing Isaac."

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

Owen Sound Sun Times, Ont.
Circ. 13,423
February 8, 1968

Stored $250 painting may have $30,000 value

E-871

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said Tuesday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as 'Abraham Sacrificing Isaac."

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

Winnipeg Free Press, Man.
Circ. 125,164
February 8, 1968

1-871

May Be Worth $30,000

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said Tuesday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

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

Evening Times Globe
Saint John, N.B.
Circ. 50,759
February 9, 1968

in one of the St. Helen's Island theme buildings.

H 871

* * *

A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000. David Carter, the museum's director, said the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist. However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

* * *

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,443
February 10, 1968

P-871

Découverte d'un valentin au Musée des Beaux-Arts

Une visite fortuite dans les réserves du Musée des Beaux-Arts de Montréal a permis de découvrir une importante peinture française du 17e siècle.

Le tableau, que l'on attribuait à un artiste anonyme, était évalué à $250 seulement lorsqu'il entra dans la collection permanente du musée en 1927. Aujourd'hui, on l'identifie à Valentin de Boullogne, disciple du Caravage.

Un employé du musée cherchait des oeuvres canadiennes dans une salle où l'on avait entreposé des toiles de grand format lorsque le directeur, M. David G. Carter, qui assistait par hasard à la manipulation des toiles, remarqua ce tableau et le rattacha immédiatement à Valentin.

Il le fit transporter au laboratoire de conservation et depuis lors des experts de Berlin et de Paris ont confirmé l'attribution de M. Carter.

"Ce tableau date probablement des années 1620-1630," dit M. Carter, qui fit un jour l'acquisition d'un Valentin pour un musée du mid-west américain. "C'est une acquisition remarquable du point de vue iconographique parce que Valentin produisit peu d'oeuvres à caractère religieux; elle servira aussi à la connaissance de la peinture française des débuts du 17e siècle".

Le tableau mesure 58 1-4 pouces sur 71 1-2. Il s'intitule "Abraham sacrifiant Isaac".

Bien qu'il fasse partie de la collection du musée depuis plus de 40 ans, il sera mis en évidence pour la première fois à l'occasion de l'exposition "Avant et Après", du 7 février au 3 mars.

Cette exposition montrera les principaux travaux du musée dans le domaine de la conservation depuis la création d'un laboratoire sous la direction de MM. John Washeba et Norman Muller.

Le Valentin sera un élément important de l'exposition. L'artiste est né à Coulommiers en Brie en 1594. Il mourut à Rome en 1632.

M. Carter croit que la peinture fut ramenée de France à Québec au 17e siècle. Elle appartint d'abord à un certain Dr Douglas, puis à un membre du parlement de Québec, M. Owen Murphy. Sir Donald Smith, qui devint plus tard Lord Strathcona, acheta la collection de M. Owen. Il fit don du tableau au musée en 1927.

La famille de Lord Strathcona et d'autres avaient cru au début à une oeuvre d'un peintre italien inconnu. Il y a environ dix ans, on l'omit du catalogue de l'institution. Lorsque M. Carter remarqua le tableau, la partie inférieure lui sembla "un peu mince". Le tableau avait besoin de nettoyage, ce qui fut fait.

Plusieurs autres toiles de la collection permanente ont été restaurées depuis que M. Carter est directeur du musée.

On utilise quelquefois indifféremment les termes "conservation" et "restauration" dans le domaine de l'art mais la conservation proprement dite s'applique au maintien et à l'entretien de l'oeuvre d'art originale grâce à l'analyse des produits utilisés par l'artiste, des causes de la détérioration et des moyens d'enrayer ou de prévenir le processus de décomposition. Le restaurateur s'efforce de comprendre l'intention et la technique de l'artiste afin d'éviter toute altération de la conception originale.

L'exposition comprend environ 25 oeuvres traitées au laboratoires du musée, parmi lesquelles figurent Goya, Loarte, Valckenborch, van Haarlem, Gainsborough, Raeburn, Hogarth, Sisley, Lemaire, Decamps, Tiepolo, Morrice, Plamondon et Coburn.

Elle est divisée en cinq sections représentant divers aspects de la conservation. On pourra voir les couches successives que l'on applique sur une toile et des photographies illustreront les perforations et déchirures, l'écaillement, les craquelures, le rentoilage, les effets de la saleté sur les tableaux de même que l'aspect d'une toile avant et après la restauration.

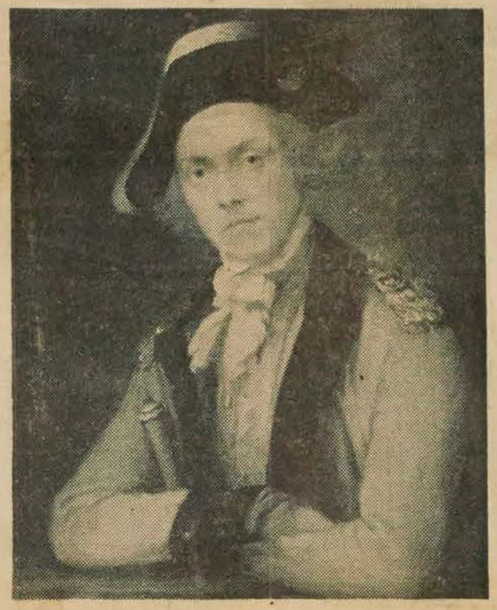
MONTREAL, QUE.
GAZETTE
D 138,000

FEB 10 1968

BOWDEN'S

Before Restoration ... And After

R-12-M



THE ART OF RESTORATION: Above is a portrait of Brig.-Gen. Sir Robert Fletcher by the famous English artist Thomas Gainsborough (1727-1788), on the left before being restored by the Montreal Museum of Fine Arts' conservation laboratory, on the right after. Under the museum's policy of extending services to its members, the laboratory, directed by John Washeba, now accepts work from members—excluding art dealers. Fifteen paintings belonging to members have been treated so far, and another four are being restored.

Canadian Press
Clipping Service

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

Ottawa Citizen, Ont.
Circ. 79,588
February 10, 1968

K-871

Store-room painting a $30,000 Valentin?

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said Tuesday the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

Mr. Carter said the painting has not yet been re-evaluated and he could not put a specific price tag on it. But the last Valentin he had seen in Milan three years ago was worth $30,000, he said.

The painting was discovered while a museum employee was looking for Canadian items among a group of oversize pictures.

Mr. Carter said he believes the painting was brought to Quebec in the 17th century from France. It first belonged to a Dr. Douglas and later to Quebec MPP Owen Murphy, whose collection was bought by Sir Donald Smith, later Lord Strathcona. He presented it to the museum in 1927.

Saskatoon Star-Phoenix, Sask.
Circ. 49,566
February 9, 1968

Stored painting worth $30,000?

MONTREAL (CP) — A 17th century French painting that has been lying in the storage area of the Montreal Museum of Fine Arts for more than 40 years may turn out to be worth as much as $30,000.

David Carter, the museum's director, said here the painting was valued at $250 when it was given to the museum in 1927 as the work of an unidentified artist.

However, experts in Paris and Berlin have confirmed it as one of the works of Valentin de Boullogne and identified it as "Abraham Sacrificing Isaac."

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Ottawa Journal, Ont.
Circ. 76,963
February 10, 1968

F-871

ART NEWS and views

By W. Q. KETCHUM

Ottawa gallery-goers are reminded that there are two splendid exhibitions at the National Gallery which are certainly worth viewing. James Rosenquist's one-man show concludes on Feb. 25, and the color print exhibition, which is attracting much attention, continues until the end of the month.

★ ★ ★

At Hull's City of Youth apprentice centre, five members of the surrealist school are showing their works until Feb. 16. A. C. Robinson of Ottawa and Pierre Debain of Hull, both exhibitors, organized this unique display which is also to be seen at a number of centres in Ottawa.

★ ★ ★

John K. B. Robertson is planning an exhibition of European prints at the Robertson Galleries. Judging from previous exhibition of this type, a visit should be rewarding.

★ ★ ★

Laure Berthiaume-Denault is to address the Bells Corners Art League at a meeting Feb. 20, at Bells Corners United Church, Richmond Road. Her topic will be the establishment of a community centre for artists. Several films on art will be screened and visitors will be welcomed.

★ ★ ★

Since her arrival in Ottawa Barbara Ensor has introduced a number of outstanding artists to gallery-goers here. The high standards she has established are maintained in the exhibitions now being given at the Wells Gallery by Madeleine Moir and Peter Doef.

Madeleine Moir is a winner of the Begum Ali Trophy. She plans to exhibit in Montreal at the conclusion of her exhibition at the Wells Gallery. Before coming to Canada in 1948 she taught crafts in London, England.

Mr. Doef has exhibited in Ottawa and Montreal and has appeared frequently on TV.

★ ★ ★

Mrs. Morris Zbar is completing arrangements for an exhibition by Ottawa Jewish artists at the Jewish Community Centre. It will be held next Wednesday from 2 to 5 p.m. and from 7 to 10 p.m.

★ ★ ★

Canada Council grants totalling $46,300 have been made in aid of the visual arts.

The Art Institute of Ontario receives a $5,000 grant towards costs of preparing and circulating exhibitions to Ontario communities.

The Edmonton Art Gallery and the Burnaby Art Gallery in British Columbia receive $7,000 and $5,000 respectively.

F. W. Ellis Associates, Vancouver, receive $10,000 to originate a distribution system for original prints by Canadian artists. Peter Markgraf, fine arts printer of Hudson, Que., has been awarded $9,600 to produce silkscreen reproductions of Canadian works of art.

The Fine Arts Gallery of the University of British Columbia gets $5,000 to publish catalogues of several exhibitions organized for the current year.

The Quebec Sculptors' Association is given $3,000 to defray the costs of the exhibition, Confrontation '67.

The University of Saskatchewan's Norman Mackenzie Art Gallery and the Thomson Memorial Gallery and Museum of Fine Arts, Owen Sound, Ont., both receive modest grants.

★ ★ ★

Toronto-born Norman Zammitt, who received a Tamarind Fellowship last November, evolves light, motion and space by hexagonal grids and transparent colors. Zammitt attended Pasadena City College and holds a Master of Fine Arts degree from the Otis Institute in Los Angeles.

★ ★ ★

An exhibition entitled "Before and After" opened at the Montreal Museum of Fine Arts Wednesday and will continue until March 3.

It includes a 17th century French painting acquired for $250 which has been identified by director David G. Carter as a work by Valentin de Boullogne. It is entitled "Abraham Sacrificing Isaac."

The artist was born in Coulummiers en Brie in 1594 and died in Rome in 1632.

The exhibition shows the Museum's achievements in the field of conservation since a laboratory was established by John Washeba and Norman Muller.

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A division of MacLean-Hunter 481 University Ave., Toronto 2
Québec Le Soleil, Qué.
Circ. 162,023
February 9, 1968

NI-871

Un tableau de grande valeur découvert au Musée des Beaux-Arts

MONTREAL — Une visite fortuite dans les réserves du Musée des Beaux-Arts de Montréal a permis de découvrir une importante peinture française du 17e siècle.

Le tableau, que l'on attribuait à un artiste anonyme, était évalué à $250 seulement lorsqu'il entra dans la collection permanente du musée en 1927. Aujourd'hui, on l'identifie à Valentin de Boullogne, disciple du Caravage.

Un employé du musée cherchait des oeuvres canadiennes dans une salle où l'on avait entreposé des toiles de grand format lorsque le directeur, M. David G. Carter, qui assistait par hasard à la manipulation des toiles, remarqua ce tableau et le rattacha immédiatement à Valentin.

Il le fit transporter au laboratoire de conservation et depuis lors, des experts de Berlin et de Paris ont confirmé l'attribution de M. Carter.

"Ce tableau date probablement des années 1620-1630", dit M. Carter, qui fit un jour l'acquisition d'un Valentin pour un musée du mid-west américain. "C'est une acquisition remarquable du point de vue iconographique parce que Valentin produisit peu d'oeuvres à caractère religieux; elle servira aussi à la connaissance de la peinture française des débuts du 17e siècle".

Le tableau mesure 58 1-4 pouces sur 71½. Il s'intitule "Abraham sacrifiant Isaac".

PREMIERE FOIS

Bien qu'il fasse partie de la collection du musée depuis plus de 40 ans, il est mis en évidence pour la première fois à l'occasion de l'exposition "Avant et Après", du 7 février au 3 mars.

Cette exposition montre les principaux travaux du musée dans le domaine de la conservation depuis la création d'un laboratoire sous la direction de MM. John Washeba et Norman Muller.

Le Valentin sera un élément important de l'exposition. L'artiste est né à Coulommiers en Brie en 1594. Il mourut à Rome en 1632.

M. Carter croit que la peinture fut amenée de France à Québec au 17e siècle. Elle appartint d'abord à un certain Dr Douglas, puis à un membre du parlement de Québec, M. Owen Murphy. Sir Donald Smith, qui devint plus tard Lord Strathcona, acheta la collection de M. Owen. Il fit don du tableau au musée en 1927.

La famille de Lord Strathcona et d'autres avaient cru au début à une oeuvre d'un peintre italien inconnu. Il y a environ dix ans, on l'omit du catalogue de l'institution. Lorsque M. Carter remarqua le tableau, la partie inférieure lui sembla "un peu mince". Le tableau avait besoin de nettoyage, ce qui fut fait.

Plusieurs autres toiles de la collection permanente ont été restaurées depuis que M. Carter est directeur du musée.

CONSERVATION

On utilise quelquefois indifféremment les termes "conservation" et "restauration" dans le domaine de l'art mais la conservation proprement dite s'applique au maintien et à l'entretien de l'oeuvre d'art originale grâce à l'analyse des produits utilisés par l'artiste, des causes de la détérioration et des moyens d'enrayer ou de prévenir le processus de décomposition. Le restaurateur s'efforce de comprendre l'intention et la technique de l'artiste afin d'éviter toute altération de la conception originale.

L'exposition comprend environ 25 oeuvres traitées au laboratoire du musée, parmi lesquelles figurent Goya, Loarte, Valckenborch, van Haarlem, Gainsborough, Raeburn, Hogarth, Sisley, Lemaire, Decamps, Tiepolo, Morrice, Plamondon et Coburn.

Elle est divisée en cinq sections représentants divers aspects de la conservation. On pourra voir les couches successives que l'on applique sur une toile et des photographies illustreront les perforations et déchirures, l'écaillement, les craquelures, le rentoilage, les effets de la saleté sur les tableaux de même que l'aspect d'une toile avant et après la restauration.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal-Matin, Qué.
Circ. 124,118
February 17, 1968

musique de chambre.

NI-871

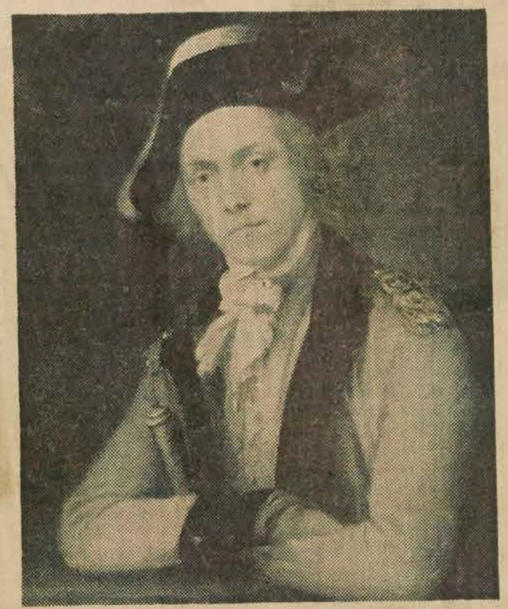
Entre chien et chat

Ce chien et ce chat-là ont plus de 300 ans... Il s'agit plus précisément d'un chat et d'un chien peints sur un tableau récemment restauré. Cette toile, qui se trouve au Musée des Beaux-Arts de Montréal, a été réalisée au XVIIe siècle. Mais, au XIXe siècle, le propriétaire de la toile élimina les deux représentations d'animaux avec de la peinture. Une récente restauration de la toile a permis de redécouvrir, dans un coin du tableau, le chien et le chat se poursuivant l'un et l'autre. Le tableau, qui mesure 54⅞ pouces par 37, est l'oeuvre du peintre Loarte.

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

Montreal Gazette, Que.
Circ. 137,735
February 10, 1968

Before Restoration ... And After



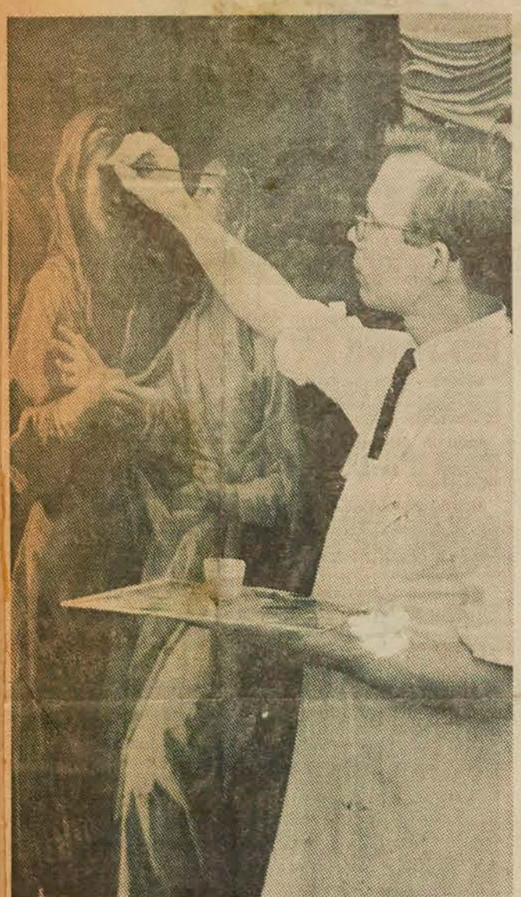
THE ART OF RESTORATION: Above is a portrait of Brig.-Gen. Sir Robert Fletcher by the famous English artist Thomas Gainsborough (1727-1788), on the left before being restored by the Montreal Museum of Fine Arts' conservation laboratory, on the right after. Under the museum's policy of extending services to its members, the laboratory, directed by John Washeba, now accepts work from members—excluding art dealers. Fifteen paintings belonging to members have been treated so far, and another four are being restored.

MUSEUM FIND: A chance walk through a store-room in the Montreal Museum of Fine Arts recently resulted in the discovery of this important 17th century French painting, attributed to Valentin de Boullogne. The work was valued at only $250 when it first entered the museum's collection in 1927, as the product of an anonymous artist. Museum director David G. Carter spotted it on a random tour, as an employee was checking through a group of stored paintings.

T-87

La Patrie, Montréal, Qué.
February 18, 1968

Un technicien, à Montréal, efface du temps, les outrages faits à des peintures



M. Norman Muller répare une grande oeuvre du peintre italien Corrado Giaquinto. Il s'agit d'une huile sur toile datant du 18e siècle, intitulée : "Visitation". C'est une acquisition récente du Musée des Beaux-Arts de Montréal.

Ce marché de viande et de poisson peint par Lucas van Valckenborch, (1535-1597) est de l'école flamande et cette oeuvre vient d'être nettoyée au laboratoire du Musée des Beaux-Arts. On remarque la ligne de démarcation au centre alors que la moitié de droite venait d'être rénovée par Muller. La partie gauche recouverte de son vernis jauni paraît pâle et terne à côté.

Si vous avez chez vous quelque vieux tableau que vous trouvez sombre et qu'il vous prenne jamais l'envie d'en restaurer la peinture, pensez-y plutôt deux fois qu'une car ne s'improvise pas restaurateur qui veut. En effet, M. Norman Miller, jeune citoyen américain qui exerce depuis un an ce métier au Musée des Beaux-Arts de Montréal, a étudié la technique de la restauration durant quatre ans dans une université à New York.

Pour se perfectionner, il approfondit cette science — car c'est une science durant une autre année avec l'un des plus grands experts en la matière, dans l'Etat d'Ohio. Rien n'est plus facile d'endommager de façon définitive une oeuvre d'art si l'on ne sait comment s'y prendre et surtout quels produits employer pour la réparer ou lui redonner une nouvelle jeunesse quand le temps a fait son oeuvre destructive.

Insectes, champignons et petites craquelures

La poussière, le vernis qui jaunit, sont au nombre des principales injures du temps. Mais en raison de certaines conditions climatiques, il peut se faire que la peinture craque ou s'écaille par suite du dessèchement ou qu'elle se détache de la toile en flocons. La toile elle-même peut être endommagée par déchirures ou perforations, et, s'il s'agit de peintures sur bois, la préservation de ces oeuvres d'art est encore plus délicate, le bois sur lequel elles ont été dessinées par l'artiste risquant de se fendre ou de gondoler, à moins que des insectes n'y fassent des trous pour pondre des oeufs d'où sortiront des larves. Pour les réparations, on peut se servir du plâtre de Paris, de fibre de cellulose, etc...

Et que dire de la moisissure qui donne naissance à des champignons microscopiques et qui peut irrémédiablement détériorer une peinture de grande valeur. Le genre de peinture utilisée, les pigments, sont des facteurs qui entrent aussi en ligne de compte. On sait, d'autre part, que divers éléments, eau, boue ou solvants, peuvent détruire des chefs d'oeuvre irremplaçables ainsi qu'on en a fait la triste expérience l'an dernier à Florence, lors de la terrible inondation.

On a fermé les grottes de Lascaux en France où les célèbres fresques préhistoriques commençaient de se détériorer et à Pompéi, les autorités ont beaucoup de difficulté à préserver les oeuvres d'art miraculeusement conservées intactes depuis près de 2,000 ans après la grande irruption du Vésuve qui détruisit la ville en la recouvrant d'une épaisse couche de cendres qui agit à la manière d'un écran protecteur pour les fresques et les mosaïques de toute beauté qu'on peut encore y voir.

Un travail de bénédictin

M. Muller utilise donc plusieurs techniques selon le genre de dommages occasionnés et la plus simple consiste sûrement a redonner un nouveau lustre à une toile en la décapant pour enlever la poussière et le vernis appliqué sur la peinture pour la protéger et qui a jauni avec les ans. Pour cela, il utilise du savon doux et de l'eau et frotte délicatement la toile avec un tampon de coton. Il utilise ensuite divers solvants, acétone, alcool et autres.

S'il y a lieu, il effectue ensuite de légères retouches et applique une nouvelle couche d'un vernis synthétique qui ne risque pas de jaunir. Il faut parfois un mois ou deux pour restaurer ainsi une seule peinture.

Le rentoilage est quelquefois nécessaire pour préserver l'oeuvre pendant de longues années et ce procédé consiste à appliquer une nouvelle toile ou une feuille d'aluminium soudée sous l'effet de la chaleur et de la pression au dos de la toile originale au moyen de cire ou de résine. Le support original est ainsi renforcé et consolidé.

Les rayons-X ou les infrarouges révèlent parfois certains détails qui échappent à l'oeil et c'est ainsi que l'on a déjà vu apparaître une autre peinture sous celle qui était visible aux yeux des humains. La chose reste cependant assez rare et cela n'ajoute rien à la valeur d'une oeuvre en général.

On a, d'autres fois, l'impression que les couleurs d'une peinture ont pâli comme cela arrive pour un tissu sous l'effet d'une exposition prolongée au soleil et à l'air Il n'en est rien la plupart du temps et il s'agit simplement du genre de peinture et de la sorte de pigments utilisés par l'artiste qui a voulu donner telle apparence à son oeuvre.

Attention, peinture fraîche!

Si la chose arrive parfois, cela prouve que toute oeuvre humaine est périssable de dire M. Muller et à cela, le plus habile restaurateur de la terre tout entière n'y peut rien. C'est l'implacable loi de la nature. Les peintures nouvelles et les colorants modernes sont en principe, plus résistants que jadis et les inconvénients d'autrefois ne devraient pas se reproduire dans l'avenir.

Certains artistes étalent avec complaisance d'épaisses couches de peinture sur leur toile avec le résultat suivant qu'une croûte se forme en surface et que la peinture reste liquide au centre. Et il arrive, de temps à autre, qu'une fois la toile encadrée et accrochée au mur, la peinture se met à dégouliner tranquillement, détériorant ainsi l'oeuvre nouvelle.

Les anciens connaissaient déjà tous ces problèmes et dès la Renaissance, on trouve des livres écrits au sujet de la restauration des peintures, en Italie et ailleurs. M. Muller et son collègue, M. John Washeba ont, de concert avec le directeur du Musée, M. David Carter, mis sur pied une exposition intitulée "Avant et après", comprenant 25 oeuvres traitées au laboratoire du Musée des Beaux-Arts et présentant les divers aspects de la conservation et de la restauration. Cette exposition est ouverte au public jusqu'au 3 mars.

Manuel MAITRE

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

Québec Le Soleil, Qué.
Circ. 162,023
February 19, 1968

T-871

Une autre découverte est faite au Musée des Beaux-Arts de Montréal

MONTREAL — Un chien et un chat font maintenant partie de la collection du Musée des Beaux-Arts de Montréal.

Ils y étaient en réalité depuis sept ans mais personne ne les avait remarqués auparavant.

C'est au cours de la restauration d'une importante nature morte espagnole que le chien et le chat, se poursuivant l'un l'autre, se sont soudainement fait voir.

Au moment où Alejandro de Loarte a peint ce tableau au 17e siècle, le chien et le chat figuraient dans la composition. Mais au 19e siècle, un propriétaire ou un restaurateur du tableau décida d'éliminer les animaux par des repeints.

Le nettoyage de la peinture au laboratoire de conservation du Musée a permis de restituer les deux animaux tels que Loarte les avaient peints.

L'oeuvre est visible à l'occasion d'une exposition qui met en lumière les travaux du Musée dans le domaine de la restauration, dont MM. John Washeba et Norman Muller assument la direction. L'exposition, qui s'intitule "Avant et Après", se terminera le 3 mars.

Le Loarte mesure 54 7-8 pouces sur 37. Il fut acheté par le Musée en 1961 grâce au legs Horsley et Annie Townsend.

Selon la direction du Musée, le Loarte représente une "très importante nature morte du 17e siècle; l'oeuvre est monumentale du point de vue visuel autant que par ses dimensions". Elève du Greco, Loarte est mort à Tolède, en Espagne, en 1626.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
February 24, 1968

A 871

International posters

By Michael Ballantyne

WE are in the midst, as everyone now knows, of a poster boom. It is the done thing. A house is not a home unless it bears some Art Nouveau reproduction or a photograph of little baby feet or a caricature of the late Cardinal Spellman dashing through the jungle, robed and armed, shouting "Pass the Lord and praise the ammunition!" It is chic, it is elegant, it is often imaginative and frequently funny. And it is one interesting way of acquiring the signs of the times.

"We are in the heyday," wrote The Nation's art critic, Max Kozloff, recently, "of the expendable visual image, which mirrors our celebration of our technological selves. It is a joy which the silk screen or lithography of posters, coming into their own with a vengeance, materializes more jazzily, if not more rapidly, than television, and more accessibly than abstract paintings, which come more and more to look like outsized posters themselves (without copy). Moreover, who can ignore the thriving trade in the camp, underground, or hippie items of the genre?"

Who, indeed? Plaster your walls with the Jefferson Airplane and psychedelic fantasies of Peter Max, comfort me with Appels and I'm a happy man. Karel Appel is an example of still another form which posters take nowadays, designed by artists to promote their own exhibitions.

You can see a few of these currently at the Sauvegarde's Maison des Arts, 160 Notre Dame street east, where a compact international poster show is on view this month. There are some 120 of them about half of which are by Canadians. Among the artists represented are Alfred Pellan (the "naked" angel which caused a faintly ridiculous scandal last year when Expo authorities announced it was perhaps a little too daring for general consumption. In fact, of course, it happened to be one of the handsomest of all the World Festival's designs.), Marcel Barbeau, Max Ernst, Roger Bissière and Richard Anuszkiewicz.

The bulk of them are commercial — products, movies, theatres, travel, industry — and here, some of the most exciting work comes from Poland. I am not surprised, remembering the high quality of the graphics from middle and eastern Europe demonstrated by Montreal's International Salon of Cartoons, in the last several years. Outstanding here are the posters by Eryk Lipinski and Onegin Dabrowski, the latter for Roman Polanski's black comedy "Cul-de-sac." The only slip here is in the spelling of actor Jack MacGowran's name which comes out, curiously, Mac Govan.

There are, as you might expect, a generous selection from the always brilliant hand of Montrealer Vittorio Fiorucci (good to see his designs for the Italian Film Week and the Contemporary Dance Company again) and two outstanding posters by Jocelyne Chicoine for the Stratford Festival (making splendid use of an old-style cap S) and Le Centre Culturel de Vieux Montreal — alas, it will have no further use for her talents.

Besides the best work, and there is a good deal, the poster boosting La Belle Province as a winter playground seems very commonplace and ineffective and one must also include the disappointing item heralding the summer Olympics in Mexico City. It seemed rather trite after all one had read recently about efforts by the Mexican authorities to form a design program that would be both attractive and efficient — even to the extent of color-keying the streets and sidewalks with the particular event and its location to which they lead. So even if you're illiterate, you'll be able to find your way around. The last thing a poster should lack is punch. Poster art is a medium of communication and immediacy and therefore ought to deliver the goods swiftly or, in the immortal words of Rowan and Martin, "sock it to me!"

Tucked away in an airy, high-ceilinged corner of the Montreal Museum of Fine Arts is the restoration department headed by a former Bostonian named John Washeba and his assistant Norman Muller. They have been hard at their painstaking labors since 1965 and the first fruits (one of which is illustrated here) are on view until March 3. The Loarte canvas, a large one measuring 54⅞ by 37 ins., was purchased in 1961 but the dog and cat (not shown have only just come to light during the cleaning process. For some unknown reason they had been painted out by an owner or restorer during the 19th century.

"Still Life" by the Spanish painter Alejandro de Loarte (died Toledo, 1626) in the collection of the Montreal Museum of Fine Arts. Photo above shows the oil before restoration. Detail below, after restoration, reveals small dog in lower right hand corner of the canvas.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
February 17, 1968

U-871

Avant et après (la restauration)...

Un chien et un chat font maintenant partie de la collection du Musée des Beaux-Arts de Montréal. Ils y étaient en réalité depuis ~~sept ans, mais personne~~ ne les avait remarqués auparavant. C'est au cours de la restauration d'une importante nature morte espagnole que le chien et le chat, se poursuivant l'un l'autre, se sont soudainement fait voir, comme on peut le voir dans le détail du bas. Au moment où Alejandro de Loarte a peint ce tableau, au 17e siècle, le chien et le chat figuraient dans la composition. Mais au 19e siècle, un propriétaire ou un restaurateur du tableau décida d'éliminer les animaux par des repeints. Le nettoyage de la peinture au laboratoire de conservation du Musée a permis de restaurer les deux animaux tels que Loarte les avaient peints. L'oeuvre est présentée dans le cadre d'une exposition qui met en lumière les travaux du Musée dans le domaine de la conservation et de la restauration. L'exposition, qui s'intitule "Avant et Après", se terminera le 3 mars.

Gazette Feb 24-68

SURPRISE ADDITIONS

A dog and cat have joined the Montreal Museum of Fine Arts' family.

They've really been around for seven years, but no one noticed them until recently.

It was during the cleaning of an important Spanish painting that the pair — chasing one another — suddenly turned up.

When Alejandro de Loarte created the still life pictured above the animals were part of the composition. That was in the 17th century. Sometime during the 19th century someone decided to do away with them, and they were painted out.

The work can now be seen in the museum's current exhibition, Before and After, which spotlights the accomplishments it has achieved in the conservation field through the expertise of John Washeba and Norman Muller.

The exhibition is on view until March 3.

The Loarte was purchased by the museum in 1961 through the Horsley and Annie Townsend bequest.

Loarte, a pupil of El Greco, died in Toledo, Spain, in 1626.

Québec L'Action, Qué.
Circ. 34,288
February 19, 1968

F 871

Au Musée de Montréal

On identifie à Valentin, un tableau acquis pour $250 en 1927

Une visite fortuite dans les réserves du Musée des Beaux-Arts de Montréal a permis de découvrir une importante peinture française du 17e siècle.

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Ottawa Citizen, Ont.
Circ. 79 588
February 24, 1968

K 871

New life for dog and cat

A dog and cat have joined the family of The Montreal Museum of Fine Arts.

They've been around for seven years but no one had noticed them before.

It was during the cleaning of an important Spanish painting that the dog and cat chasing each other suddenly turned up.

When Alejandro de Loarte created the still life in the 17th century, the dog and cat were part of the composition. Sometime during the 19th century, however, the owner or a restorer decided to do away with the animals and they were painted out.

Cleaning of the painting by the museum's conservation laboratory has resulted in the two animals coming to the surface again, just as Loarte painted them.

The work can be seen in the museum's current exhibition, Before and After, which spotlights the work the museum has done in the conservation field under John Washeba and Norman Muller. The exhibition is on view until March 3.

The Loarte was purchased by the Museum in 1961 through the Horsley and Annie Townsend bequest.

Loarte, a pupil of El Greco, died in Toledo, Spain in 1626.

Canadian Press
Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Toronto Telegram, Ont.
Circ. 223,550
March 16, 1968

B-871

By BERNADETTE ANDREWS

ART

Never mind cigars, what this country really needs is a good dime art show

ONE THIN DIME bought admission to the most original show in Toronto Thursday night.

It's the Intersystems group again — four young (24 years each) artists who for this exhibition took plastic, poetry, draughtsmanship, films and made them into things of beauty.

Phosphorescent lighting formed an environment in Moos Gallery and Michael Hayden's sculptured plastic cases with their glowing liquids performed magnificently.

One wall held a set of blueprints which had been mounted in plastic on fluorescent paper. They are actual draughts and, if followed, will produce for you your own sculpture. They sell for $35 each and don't really need the special lighting.

Besides the original four, Brian Thompson pitched into this act with some great photography. One coffee table sculpture consists of varying sizes of plastic hues applied with transparencies. Each side gives a different view and the possibilities are endless.

More coffee table art: polyester molds applied with photographs and plastic sculptures with a wee drop of liquid in the centre area. Unfortunately, three of these found their way into the pockets of some light-fingered art-collectors. They cost $35 to fabricate and are selling for very little more than that.

The mesmerizer of the night was Brian Thompson's dual-projected screen. A plastic screen hung in the centre of one room with slide projectors working from both sides. This results in never seeing the same image twice. The other polyester screen was in the environment room where John Mills-Cockell's synthesiser was playing via tape recorder and a slow-running film was producing sensitive and very sensual prismatic changes of color from the rear of the screen.

Dick Zander's architectural blue prints for the new environment club, Intersystems is opening in Montreal, are mounted in plastic as are Blake Parker's poems. All new, all very exciting!

• • •

Wild colors and animals make up Lam Kwong's exhibition at the Albert White Gallery. Mr. Kwong, a born in China, Ontario College of Art graduate, currently living in New York, sent his eight paintings and eight ink drawings to Toronto on February 29th. One was lost until Wednesday and opening day found Mr. Kwong running around frantically doing final touch ups and signing his pictures. The artist uses poisonous animals in sets of two as a metaphorical representation of communication.

In the same gallery, there are eight drawings by John Reid illustrating the feast of Purim which was celebrated in the Jewish faith on Wednesday and Thursday.

• • •

Retrospective exhibitions are always interesting and most of the time educational for both the artist and art lovers. In the case of Paterson Ewen, this is especially so. This is Mr. Ewen's first real appearance on the Toronto scene and the Dunkelman's felt it should be in the form of a retrospective.

PATERSON EWEN, with his painting titled Life Stream with Intervals IV.

The before-and-after parallels can easily be drawn from one gallery room to the next. Two landscapes executed in 1947 led to art training at the Montreal Museum School of Fine Arts and from there on through various styles until we reach present day with what Mr. Ewen calls "extreme minimal silent art style."

From landscape oils, and textured organic canvases to geometric explorations of time and space doesn't seem such a large jump when you can see examples of each phase as stepping stones. The rectangle is always present and the splitting of it, when magnified, is the object of much of his investigation. "I try to push everything as far as I can."

• • •

Joan Hamilton-Smith has re-created a 15th-century oil and varnish style of painting for her current show at the Kar Gallery. Each peice contains a dominant female figure, some with elaborate headgear while others have a touch of nudity. For the most part, costumes, color and background are very Renaissance. I was attracted to Miss Smith's watercolors, priced as low as $100.

• • •

Jerrold Morris offers interesting figures to encourage Canadian collectors to invest in Joan Miro paintings which he is currently showing instead of gold. One example of how art has increased in value: A Rodin drawing in 1962 at the Morris Gallery sold for $500 and a similar one in 1968 is $2,000.

• • •

Salvador Dali took nine years to illustrate Dante's Divine Comedy. Ann Winter of the Penell Gallery is showing about 30 woodcuts from the collection of 100. Each color print, a surrealistic view of Heaven, Hell or Purgatory, requires 35 woodcuts to produce the color. They are priced between $150 and $185.

• • •

The Ontario Society of Education Through Art has planned a lively week for their convention in Toronto. Chief Grey Cloud is giving a workshop on Indian Mask Carving, other shops are under titles: "Where do we get out ideas in art?," "The Work of Canada Council," David Silcox will speak at this one, and "How do we teach student environment awareness?." On Wednesday evening Miss Dorothy Cameron will speak on "Contemporary approaches to the figure tradition in sculpture."

R. C. Burkhart, from the State University College, Buffalo, will also speak on recent experiments in art education. With the Buffalo Arts Festival just behind him, this should be interesting.

(The art calendar is on Page 79.)

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Québec L'Action, Qué.
Circ. 34,288
February 29, 1968

Au Musée des Beaux-Arts

La collection s'enrichit d'un chien et d'un chat

Un chien et un chat font maintenant partie de la collection du Musée des Beaux-Arts de Montréal.

Ils y étaient depuis sept ans mais personne ne les avait remarqués auparavant.

C'est au cours de la restauration d'une importante nature morte espagnole que le chien et le chat, se poursuivant l'un l'autre, se sont soudainement fait voir.

Au moment où Alejandro de Loarte a peint ce tableau au 17e siècle, le chien et le chat figuraient dans la composition. Mais au 19e siècle, un propriétaire ou un restaurateur du tableau décida d'éliminer les animaux par des repeints.

Le nettoyage de la peinture au laboratoire de conservation du Musée a permis de restituer les deux animaux tels que Loarte les avaient peints.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Le Petit Jnl., Montréal, Qué.
February 25, 1968

Au Musée des Beaux-Arts de Montréal

On débarbouille une nature morte et on découvre un chef-d'oeuvre!

Un chien et un chat font partie de la collection du Musée des Beaux-Arts de Montréal. Ils y étaient en réalité depuis sept ans mais personne ne les avait remarqués auparavant.

C'est au cours de la restauration d'une importante nature morte espagnole que le chien et le chat, se poursuivant l'un l'autre, se sont soudainement fait voir.

Au moment où Alejandro de Loarte a peint ce tableau au 17e siècle, le chien et le chat figuraient dans la composition. Mais au 19e siècle, un propriétaire ou un restaurateur du tableau décida d'éliminer les animaux par des repeints. Le nettoyage de la peinture au laboratoire de conservation du Musée a permis de restituer les deux animaux tels que Loarte les avait peints.

L'oeuvre est en montre dans le cadre d'une exposition qui met en lumière les travaux du Musée dans le domaine de la restauration, dont MM. John Washeba et Norman Muller assument la direction. L'exposition, qui s'intitule "Avant et Après", se terminera le 3 mars.

Le Loarte mesure 54⅞ pouces sur 37. Il fut acheté par le Musée en 1961 grâce au legs Horsley et Annie Townsend. Selon la direction du Musée, le Loarte représente une "très importante nature morte du 17e siècle; l'oeuvre est monumentale du point de vue visuel autant que par ses dimensions". Elève du Greco, Loarte est mort à Tolède, en Espagne, en 1626.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,443
February 26, 1968

Restauration d'une toile espagnole à Montréal

Un chien et un chat font maintenant partie de la collection du Musée des Beaux-Arts de Montréal.

Ils y étaient en réalité depuis sept ans, mais personne ne les avait remarqués auparavant.

C'est au cours de la restauration d'une importante nature morte espagnole que le chien et le chat, se poursuivant l'un l'autre, se sont soudainement fait voir.

Au moment où Alejandro de Loarte a peint ce tableau au 17e siècle, le chien et le chat figuraient dans la composition. Mais au 19e siècle, un propriétaire ou un restaurateur du tableau décida d'éliminer les animaux par des repeints.

Le nettoyage de la peinture au laboratoire de conservation du Musée a permis de restituer les deux animaux tels que Loarte les avaient peints.

L'oeuvre est en montre dans le cadre d'une exposition qui met en lumière les travaux du Musée dans le domaine de la restauration, dont MM. John Washeba et Norman Muller assument la direction. L'exposition, qui s'intitule "Avant et après", se terminera le 3 mars.

Le Loarte mesure 54 7-8 pouces sur 37. Il fut acheté par le Musée en 1961 grâce au legs Horsley et Annie Townsend.

Selon la direction du Musée, le Loarte représente une "très importante nature morte du 17e siècle; l'oeuvre est monumentale du point de vue visuel autant que par ses dimensions".

Elève de Greco, Loarte est mort à Tolède, en Espagne, en 1626.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Verdun Messenger, Que.
February 28, 1968

Loarte Dog and Cat

A dog and cat have joined the family of The Montreal Museum of Fine Arts.

They've really been around for seven years but no one had noticed them until now.

It was during the cleaning of an important Spanish painting that the dog and cat–chasing each other–suddenly turned up.

When Alejandro de Loarte created the still life in the 17th century, the dog and cat were part of the composition. Sometime during the 19th century, however, the owner or a restorer decided to do away with the two animals and they were painted out.

Cleaning of the painting by the Museum's conservation laboratory has resulted in the two animals coming to the surface again, just as Loarte painted them.

The work can be seen in the Museum's current exhibition, Before and After, which spotlight the work the Museum has done in the conservation field under John Washeba and Norman Muller. The exhibition is on view until March 3.

The Loarte, which measures 54 7/8 by 37 inches, was purchased by the Museum in 1961 through the Horsley and Annie Townsend bequest.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
September 2, 1967

M-871

DECEMBER

Dec. 1 —The St. Andrew's Ball held by the St. Andrew's Society of Montreal at the Queen Elizabeth Hotel.

Dec. 6 —Youth Aliyah opening luncheon at Queen Elizabeth Hotel.

Dec. 2 —The Gunner's Ball held by the Royal Canadian Artillery at Lacombe Armory, 4600 Lacombe.

Dec. 9 —The National Council of Jewish Women's 10th annual Angels' Ball at the Queen Elizabeth Hotel.

Dec. 15 —The Museum Ball of the Montreal Museum of Fine Arts at the Museum.

Dec. 16 —The Ad and Sales Charity Ball at the Queen Elizabeth Hotel.

Dec. 21 (tentative) —The Shaggy Dog Dance sponsored by the Animal Protection League at the Ritz Carlton Hotel.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
November 8, 1967

A-871

MUSEUM BALL: The Museum Ball will take place Dec. 15 at the Montreal Museum of Fine Arts. Committee members, from left, Mrs. Leon Simard, Mrs. J. P. S. Mackenzie and Mrs. Jean Rinfret. Proceeds will go to the Museum.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
November 10, 1967

M-871

Bal du Musée

Le bal annuel du Musée des Beaux-Arts aura lieu le vendredi 15 décembre, au Musée. Sur la photo quelques membres du comité d'organisation. Dans l'ordre habituel, M. Léon Simard, vice-président du comité du bal, Mme Léon Simard et M. J. S. Connolly, secrétaire.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
November 8, 1967

M-871

Museum Ball

The Montreal Museum of Fine Arts announces that invitations have been issued for the annual ball to be held on Friday evening, December 15, at the Museum. Mr. William Molson is chairman and Mr. Leon Simard is vice-chairman. Proceeds will be used for the support of the museum.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
November 7, 1967

A-871

Museum Ball

Invitations have been issued for the annual ball of the Montreal Museum of Fine Arts, to take place at the museum on Dec. 15. Proceeds will be used, as in the past for the support of the museum.

William Molson is chairman and Léon Simard is vice-chairman of the ball committee.

5. Bal

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
November 13, 1967

muniquer avec le secrétariat en composant : WE. 2-8607.

M-871

Au bal du Musée

Les invitations ont été envoyées pour le bal annuel du Musée des Beaux-Arts de Montréal. Cette manifestation mondaine aura lieu au Musée, le vendredi 15 décembre. M. W. M. Molson a accepté la présidence du bal. M. Léon Simard est vice-président du comité du bal.

Amicale

21-11-67 La Gazette

SOCIAL NEWS

MUSEUM BALL. Committee members for the annual Museum Ball which will take place on Friday evening, December 15, at the Montreal Museum of Fine Arts. From the left: **Mrs. David Culver, Mrs. Leon Simard** and **Mr. Joseph S. Connolly.** (Posen Photo)

Canadian Press Clipping Service

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

La Presse, Montréal, Qué.
Circ. 208,609
November 23, 1967

C-871

Bal du Musée

Les membres du comité du Bal du Musée des Beaux Arts qui aura lieu le vendredi 15 décembre au Musée, est composé des personnes suivantes: M. W.M. Molson, président; M. Léon Simard, vice-président; Mmes Sean Murphy et Malcolm McDougall, décor; Mme Thelma Scott, finance; M. Murray Vaughan, impression des avis et billets; Mmes Bernard Dansereau et J.S. Connolly, publicité; M. et Mme Jean Contat, souper; Mmes John Harris et J.P.S. Mackenzie, réservations. MM. David-G. Carter et Luc d'Iberville-Moreau, ex-officio. L'argent recueilli sera remis au musée.

Canadian Press Clipping Service

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

Montreal Gazette, Que.
Circ. 137,735
November 23, 1967

Culla-Seymour wedding.

C-871

Museum Ball

Committee members for the Museum Ball being held at the Montreal Museum of Fine Arts, Friday evening, December 15, are: Mr. William M. Molson, chairman; Mr. Leon Simard, vice-chairman; Mr. Joseph S. Connolly, secretary; Mrs. Sean Murphy, Mrs. Malcolm McDougall and Mrs. Jean Rinfret, decorations; Mrs. George Scott, finance; Mr. Joseph S. Connolly, floor and music; Mr. Murray Vaughan, printing; Mrs. Joseph S. Connolly and Mrs. Bernard Dansereau, publicity; Mr. and Mrs. Jean Contat, supper; Mrs. John Norris, table reservations; Mrs. J. P. S. Mackenzie, tickets; Mr. Murray Vaughan, Mr. David Carter, Mr. Luc d'Iberville-Moreau, ex-officio.

Canadian Press Clipping Service

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

Montreal Star, Que.
Circ. 190,399
November 25, 1967

C-871

MUSEUM BALL COMMITTEE: The Museum Ball takes place at the Montreal Museum of Fine Arts, Dec. 15, with proceeds going to the aid of the Museum. Committee members, from left, Mrs. Bernard Dansereau and Luc d'Iberville Moreau.

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

SEP 8 1967 BOWDEN'S

O 12-M.

La Saison mondaine est déjà là...

Il suffit que le soleil boude une journée ou que la brise se fasse moins douce pour qu'aussitôt les belles pensent à ce qu'elles porteront quand les grands soirs frileux seront venus. Elles ouvrent les cahiers de mode, rêvent aux lustres sous lesquels elles défileront et retombent soudain dans le terrible quotidien en pensant aux dix livres de poids gagnées à faire bombance sous le ciel d'été. La saison mondaine commence aujourd'hui même ou plutôt, la grande saison inaugurée le 27 avril dernier par l'EXPO se continue. Il fera bon d'ailleurs à l'occasion des rencontres mondaines d'échanger les impressions et les trésors recueillis au cours de ces derniers mois. Pour ceux qui croyaient que la vie trépidante de la métropole serait au ralenti après ces mois d'activités multipliées, qu'ils soient rassurés. Un coup d'oeil sur notre calendrier mondain les rassurera tout en les renseignant.

Septembre

Au Montreal Hunt Club, aujourd'hui même, le bal annuel à l'hôtel Ritz Carlton.
Chez les dames de l'ORT, le samedi 9 septembre, dîner dansant au Sheraton Mont-Royal.
Couronnement de Miss Laval III, le samedi 16 septembre, au Château Sainte-Rose.
Chez les comptables agréés, le vendredi 22 septembre, bal annuel à l'hôtel Ritz Carlton.
Équipage de chasse à courre Deux-Montagnes, bal annuel, le vendredi 29 septembre, à l'hôtel Hilton de l'aérogare, à Dorval.

Octobre

Viva la Scala, le jeudi 5 octobre, réception de gala après la première nord-américaine de la Scala de Milan de Il Trovatore, à Westmount Square.
Bal des fleurs, le samedi 21 octobre, le bal organisé par l'industrie florale du Québec, à l'hôtel Windsor.
Bal de la marine, le samedi 21 octobre, à la base navale HMCS Donnacona.
Bal des Nations, le samedi 28 octobre, à l'hôtel Bonaventure, bal offert par la section des Nations unies du Canada, section Montréal, pour clôturer l'EXPO.

Novembre

Variété Symphonique, le jeudi 2 novembre, à la Place des Arts. Gala organisé par le comité des Jeunes de l'OSM au bénéfice de l'orchestre.
Dîner dansant des dames auxiliaires du Montreal General Hospital, le jeudi 2 novembre, à l'hôtel Bonaventure.
Bal des Petits Souliers, le vendredi 10 novembre, au Château Champlain, au bénéfice de l'Oeuvre de la Ligue de la Jeunesse féminine.
Fête des roses, le mercredi 15 novembre, au Château Champlain, dîner de luxe réservé aux dames, au bénéfice des oeuvres maristes Laval.
Dîner de la Fédération des Catholic Charities, le jeudi 16 novembre, à l'hôtel Reine Elizabeth.
Bal Saint Mary, le vendredi 17 novembre, à l'hôtel Reine Elizabeth, au bénéfice des oeuvres des dames auxiliaires de l'hôpital St. Mary.
Bal du Président, le vendredi 17 novembre, bal organisé par le Club Kiwanis au bénéfice des oeuvres du Club, à l'hôtel Ritz Carlton.
Bal Alpin, le vendredi 17 novembre, organisé par la Zone de ski Laurentienne, à l'hôtel Bonaventure.
Société nationale suisse, dîner annuel, le samedi 25 novembre, à l'hôtel Ritz Carlton.
Le bal de la R.C.A.F., le samedi 25 novembre, à l'hôtel Sheraton Mont-Royal.
Vente de Noël, le mercredi 22 novembre, organisée par les dames auxiliaires de l'hôpital Notre-Dame à la Boutique du Cadeau.

Décembre

Bal Saint-André, le vendredi 1er décembre, à l'hôtel Reine Elizabeth, organisé par la Société Saint-André de Montréal.
Bal Saint-Nicolas, le samedi 2 décembre, organisé par les dames auxiliaires de Saint-Nicolas, au Château Champlain.
Dîner dansant du Club Kiwanis Laval, le samedi 2 décembre, à l'hôtel Sheraton Mont-Royal.
Gala du Commerce, bal organisé par les anciens des Hautes Etudes de Montréal, le vendredi 8 décembre, à l'hôtel Reine Elizabeth.
Angel's Ball, le samedi 9 décembre, organisé par le Conseil national des femmes juives (10e anniversaire), à l'hôtel Reine Elizabeth.
Dîner des amis canadiens des Hébreux, le dimanche 10 décembre, à l'hôtel Reine Elizabeth.
Bal du Musée, le vendredi 15 décembre, au Musée des Beaux-Arts, dîner servi par l'hôtel Ritz Carlton.
Bal de l'Ad. & Sales Club, le samedi 16 décembre, à l'hôtel Reine Elizabeth, au bénéfice de ses oeuvres.
Shaggy Dog Dance, le jeudi 21 décembre, à l'hôtel Ritz Carlton, bal organisé par la Ligue de protection des animaux.

Janvier 1968

Les Ballets métropolitains du Canada, le samedi 13 janvier, bal organisé au bénéfice des Ballets, au Château Champlain.
Bal polonais, le samedi 20 janvier, à l'hôtel Windsor.
Bal autrichien, le vendredi 26 janvier, à l'hôtel Bonaventure, organisé par la Société autrichienne de Montréal.
Bal estonien, le samedi 27 janvier, hôtel Windsor.

Février

Charity Ball, le vendredi 2 février, à l'hôtel Sheraton Mont-Royal, au bénéfice des oeuvres des dames auxiliaires de l'hôpital Royal Victoria.
Bal grec, le samedi 3 février, à l'hôtel Windsor, organisé par la Société de bienfaisance hellénique.
Buffet dansant, le samedi 3 février, organisé par les dames auxiliaires de l'Association des hommes d'affaires et professionnels italiens, à l'hôtel de ville de Ville Mont-Royal.
Banquet polytechnique, le vendredi 9 février, à l'hôtel Reine Elizabeth, organisé par l'Association des diplômés de Polytechnique.
Bal de la Cavalerie, le vendredi 9 février, à la caserne des Hussards.
Bal hongrois, le samedi 10 février, à l'hôtel Windsor, organisé par la Société hongroise de Montréal.
Bal allemand, le samedi 17 février, au Château Champlain, organisé par la Société de bienfaisance allemande.
Dîner dansant de l'hôpital Queen Elizabeth, le vendredi 23 février, à l'hôtel Reine Elizabeth. Organisé par les dames auxiliaires de l'hôpital au bénéfice de leurs oeuvres.
Bal de la Pharmacie, le samedi 24 février, à l'hôtel Reine Elizabeth, bal organisé par les pharmaciens détaillants du Québec.
Bal des Fusiliers Mont-Royal, le samedi 24 février, à la caserne du régiment.
Fiesta du Mardi gras, le mardi 27 février, à l'hôtel Windsor. Organisée par les dames auxiliaires de l'hôpital Children's Memorial au bénéfice de leurs oeuvres.

Mars

Mardi gras à Notre-Dame, le mardi 5 mars, à la résidence des infirmières, soirée de gala organisée au bénéfice des oeuvres des dames auxiliaires de l'hôpital Notre-Dame.
Jour de la Symphonie, le mercredi 6 mars, grande présentation de modes organisée au bénéfice de l'Orchestre Symphonique de Montréal par le Comité féminin, à l'hôtel Reine Elizabeth.
Bal Saint-Patrice, le vendredi 15 mars, organisé par la Société Saint-Patrice de Montréal, endroit indéterminé.
Bal de l'ORT, le samedi 30 mars, à l'hôtel Reine Elizabeth.

Avril

Bal des Festivals de Musique du Québec, le vendredi 5 avril, au Château Champlain, au bénéfice de l'oeuvre.
Bal du Châteauguay (4e bataillon du 22e Régiment) le samedi 6 avril.
Bal de l'Institut d'Assurance, le vendredi 19 avril, à l'hôtel Reine Elizabeth.

Mai-Juin

Société de Concert des écoles juives, le samedi 4 mai, concert annuel suivi d'une réception, à la Place des Arts.
Banquet des Foyers Notre-Dame, le dimanche 2 juin, à l'hôtel Reine Elizabeth, pour clôturer le congrès annuel.

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

NOV 27 1967

BOWDEN'S

T 12 M

Bal du Musée

Le Bal du Musée des Beaux-Arts aura lieu vendredi le 15 décembre au Musée. Sur la photo, quelques membres du comité : à gauche, Mme J. S. Connolly, M. Luc d'Iberville-Moreau et Mme Jean Contat.

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

Montreal Gazette, Que.
Circ. 137,735
December 4, 1967

o Mount Royal.

A 871

Museum Ball

The Ball Committee of the Monireal Museum of Fine Arts announces that table reservations for the ball which will be held att he Musuem on Friday evening, December 15, may be made by telephoning Mrs. John Norris, at 12 Grove Park, between four o'clock and seven o'clock until Tuesday, December 12.

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

Montreal Star, Que.
Circ. 194,939
November 22, 1967

4 871

Museum ball

Committee members for the Museum Ball being held at the Montreal Museum of Fine Arts, Dec. 15 are: Mr. William M. Molson, chairman; Mr. Léon Simard, vice-chairman; Mr. Joseph S. Connolly, secretary; Mrs. Sean Murphy, Mrs. Malcolm McDougall, Mrs. Jean Rinfret, decorations; Mrs. George Scott, finance; Mr. Joseph S. Connolly, floor and music; Mr. Murray Vaughan, printing; Mrs. Joseph S. Connolly, Mrs. Bernard Dansereau, publicity; Mr. and Mrs. Jean Contat, supper; Mrs. John Norris, table reservations; Mrs. J. P. S. Mackenzie, tickets; Mr. Murray Vaughan, Mr. David Carter, Mr. Luc d'Iberville-Moreau, ex-officio.

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

Montreal Star, Que.
Circ. 190,399
December 5, 1967

A 871

MUSEUM BALL: Committee members for the Museum Ball, which takes place Dec. 15 at the Montreal Museum of Fine Arts, are David Carter, director of the Museum and Mrs. J. M. McDougall. Proceeds will go to the Museum.

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

Montreal Star, Que.
Circ. 190,399
December 5, 1967

A 871

Committee for ball announced

The ball committee of the Montreal Museum of Fine Arts announces that table reservations for the Museum ball, Dec. 15 may be made by calling Mrs. John Morris at 935-3864 between 4 and 7 p.m. from now until Dec. 12.

Committee members include: William M. Molson, Leon Simard, chairmen; J. S. Connolly, secretary; Mrs. Sean Murphy, Mrs. Malcolm McDougall, Mrs. Jean Rinfret, Mrs. David Culver, decorations; Mrs. Thelma Scott, finance; Mr. Connolly, floor and music; Mr. J. S. Connolly, publicity; Mr. and Mrs. Jean Contat, supper; Mrs. J. P. S. Mackenzie, sales and reservations.

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

Montreal Gazette, Que.
Circ. 137,735
December 7, 1967

NEWS

F-8 71

MUSEUM BALL. Members of the committee for the Museum Ball being held on Friday evening, December 15, at the Montreal Museum of Fine Arts. **Mr. Léon Simard, Mrs. Jean Rinfret** and **Mrs. J. Malcolm McDougall.**
(Posen Photo)

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

La Presse, Montréal, Que.
Circ. 208,609
December 7, 1967

U 8 71

Bal du Musée

C'est le vendredi 15 décembre qu'aura lieu le Bal du Musée. Sur la photo, dans l'ordre habituel, quelques membres du comité : Mmes David M. Culver, Jean Rinfret et J. R. S. Mackenzie.

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

DEC 7 1967
BOWDEN'S

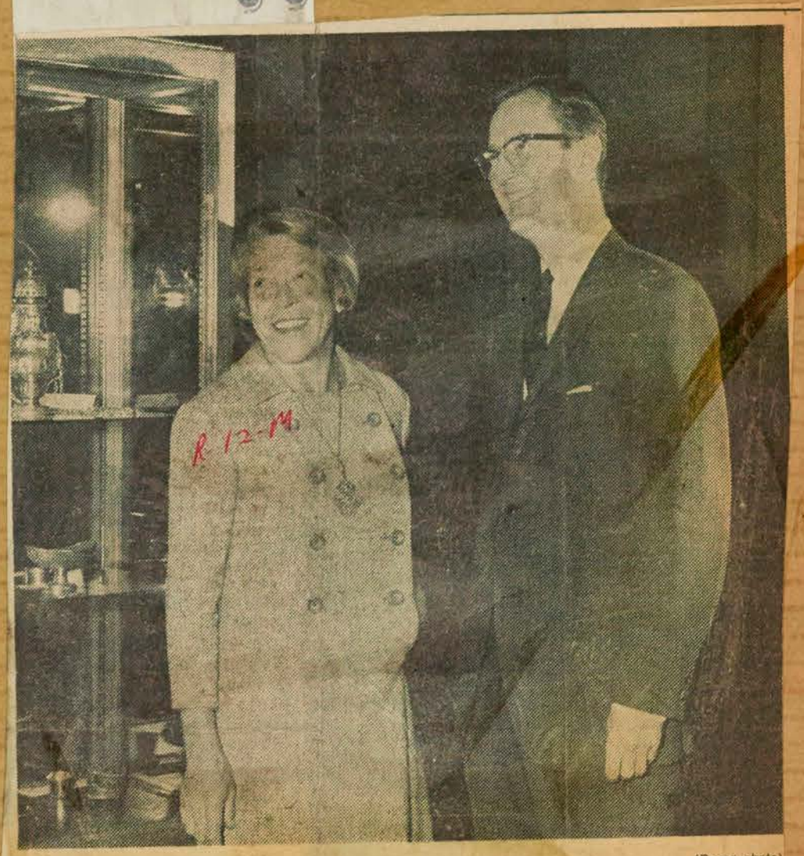
Pour le bal des Beaux-Arts

T 12 M

Le comité du bal du Musée des Beaux-Arts annonce que les réservations de table pour le bal qui aura lieu le vendredi 15 décembre, peuvent être faites par téléphone, en communiquant avec Mme John Norris, en composant 935-5364 ou en se rendant au 12 Grove Park entre 4 et 7 h p.m., jusqu'à mardi le 12 décembre.

MONTREAL, QUE.
GAZETTE
D 133,600

DEC 11 1967
BOWDEN'S



R 12 M

(Posen photo)

MUSEUM BALL. Committee members for the Museum Ball being held Friday evening, December 15, at the Montreal Museum of Fine Arts: **Mrs. Jean Contat** and **Mr. David Carter,** director of the Museum.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
bal
Montreal Gazette, Que.
Circ. 137,735
December 12, 1967

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Que.
Circ. 208,609
December 13, 1967

14-871

Le Musée des Beaux-Arts de Montréal sera fermé au public vendredi et samedi, les 15 et 16 décembre, en raison du bal annuel.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
December 13, 1967

A-871

Fine Arts Museum prepares for ball

The Montreal Museum of Fine Arts will be closed to the public this Friday and Saturday to permit preparations for the annual ball.

Canadian Press Clipping Service
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Circ. 190,399
December 13, 1967

A-871

1-871

Personals

Mr. and Mrs. Berthold Mongeau are entertaining at dinner this evening and later with their guests will attend the Museum Ball.

Mr. and Mrs. Robert McKechnie and their children, are arriving on Sunday from Berkeley, Calif., and will be at the Croydon Apts., Cote des Neiges Rd., until Wednesday, January 3. Mrs. McKechnie was formerly Miss Louise Leduc.

Mr. and Mrs. Leon Simard are entertaining at dinner this evening prior to the Museum Ball.

Mrs. Thomas Legrady entertained recently for members of the Junior Committee of the Hungarian Ball.

Mr. and Mrs. Stirling Maxwell are entertaining this evening prior to the Museum Ball.

MUSEUM BALL: Mr. William M. Molson, chairman of the Museum Ball being held this evening, at the Montreal Museum of Fine Arts, and **Mrs. Molson.** (Posen Photo)

CHAIRMAN OF MUSEUM BALL: Mr. William Molson, shown with Mrs. Molson, is chairman of the Museum Ball, which takes place Friday night at the Montreal Museum of Fine Arts. Proceeds will aid the Museum.

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

DEC 13 1967

BOWDEN'S

T 12-M

Au Bal du Musée

M. W. M. Molson, président du bal du Musée des Beaux-Arts qui aura lieu le vendredi 15 décembre et Mme Molson.

MONTREAL, QUE.
LE DEVOIR
D 48,200

DEC 13 1967

BOWDEN'S

Sur votre agenda

T 12-M

DATE DEC	INVITATION	LIEU
12, 13 et 14	Un choix de chants de Noël en plusieurs langues sera présenté par le Choeur de l'école normale de musique à 19h.30. Une autre chorale, the University Alumni Singers chantera le 15 déc. à 19h.30 et 20h.30.	Plaza Alexis Nihon, Mtl.
Jusqu'à Noël	La collection des fameuses poupées de l'UNICEF qui circule à travers le monde est maintenant en montre au deuxième étage des boutiques.	Place Bonaventure Mtl.
13	Réception de Noël de l'ass. des femmes d'assurance de Montréal à 5h.30. En plus, une cueillette de cadeaux de Noël pour la Porte du Ciel est en marche. Rens: 866-6351.	Hôtel Windsor
13	Cours sur la régulation des naissances donné par l'équipe Seréna à 8h.15 dans l'auditorium Rousselot. Cours pour les fiancés. Rens: 322-9057.	Hôpital Notre-Dame Mtl.
13	Assemblée mensuelle du Conseil des femmes de Montréal à 2hrs au YWCA. Conférencier: M. George E. Hart, directeur du Federated Appeal of Greater Montreal. Rens: 331-1356.	1355 ouest boul. Dorchester, Mtl.
15	Bal du musée des Beaux-arts de Montréal. M. W.M. Molson est président de ce bal et M. Léon Simard est vice-président du comité du bal. Tous les profits sont versés au musée.	rue Sherbrooke ouest, Mtl.
16	Bal des médecins du bureau médical de l'hôpital St-Michel organisé par le comité féminin de cet hôpital.	Hôtel Ritz Carlton.

LES ARTS

Hier

A LA PLACE DES ARTS, concert de l'Orchestre Symphonique de Montréal. On lira ci-contre l'article de Gilles Potvin.

AUJOURD'HUI

A LA SALLE Wilfrid-Pelletier de la Place des Arts, à 3 h: Matinée de l'Orchestre Symphonique de Montréal, pour les étudiants. Chef d'orchestre et commentateur: Pierre Hétu.

Au Physical Sciences Center du McGill, à 6 h 30: 9e séance de la rétrospective Dovjenko: "Victoire en Ukraine" (1945); à 9 h: "The Ministry of Fear", de Fritz Lang (1943). Présentations de la Cinémathèque Canadienne.

●

Au Collège Roussin (12085 est, rue Notre-Dame), à 7 h 30 et à 9 h 30: Pierre Létourneau. En première partie: Gilbert Rivest.

●

Au Monument National, à 8 h 30: première du "Menteur", de Corneille, présenté par l'Ecole Nationale de Théâtre.

●

A l'église St. Patrick's (460 ouest, boul. Dorchester), à 8 h 30: concert de "Musique de Noël" donné par le choeur du collège Marianopolis.

●

A la salle Claude-Champagne, à 8 h 30: William Tritt, Viviane Pépin et Denise Lachance, pianistes, et Lucie Madden, organiste. Entrée libre.

●

Au café-étudiant Le Clan (2915 est, rue Bélanger), à partir de ce soir et tous les mercredis, à 8 h 30: le Quatuor du nouveau jazz libre du Québec.

●

A partir d'aujourd'hui, à la Boutique Soleil: exposition de "plastiques moulés" et de tableaux récents de Richard Lacroix, et de bijoux de Frieda Blumemberg.

ENTRE PARENTHÈSES

ON A PROCEDE hier après-midi, à Québec, au lancement du nouveau livre de Gilles Vigneault, "Tam Ti Delam", publié par les Editions de l'Arc. L'événement a été souligné par une réception dans les locaux de la librairie La Liberté, avenue Myrand, à Sainte-Foy.

●

Le Musée des Beaux-Arts de Montréal sera fermé au public vendredi et samedi, les 15 et 16 décembre, en raison du bal annuel.

AU JOUR LE JOUR

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

La Presse, Montréal, Que.
Circ. 208,609
December 16, 1967

U 871

Les musiciens accueillaient les invités hier soir au bal du Musée. Noël Talarico donne ici la sérénade (de g. à d.) à Mesdames Gerald Bronfman, Lisette Carapocoulos et Berthold Mongeau.

Bal du Musée

Le Bal du Musée avait lieu hier soir au Musée des Beaux-Arts de Montréal dans l'atmosphère élégante et impressionnante de ce temple consacré à l'art. Le grand escalier de marbre habillé de tapis or était flanqué de huit pins écossais parés de minuscules ampoules et ornements or qui, entraînaient, dès leur arrivée, les invités dans le tourbillon de Noël. Mais les guirlandes de verdure, les couronnes, les hautes urnes dorées remplies de fleurs rouges et blanches n'étaient là que pour accompagner en sourdine le thème du bal qui cette année était la Collection permanente du Musée. Tout en haut du grand escalier, on pouvait admirer l'imposante huile de Riopelle rapatriée de l'exposition internationale des Beaux-Arts d'Expo 67 avec, de chaque côté, deux énormes couronnes de Della Robbia. Dans les salles improvisées en salons, les tables portaient des nappes rouges ou vertes. Des arrangements faits de fleurs rouges et blanches et de bougies or ornaient le centre de ces tables.

Des poinsettias et des cyclamens en profusion décoraient la salle à manger dont les murs lambrissés de vert, de rouge et d'or représentaient un arbre de Noël géant. Au plafond cinq lustres de cristal enguirlandés de verdure rejoignaient le raffinement du buffet où des arbres de Noël sculptés dans la glace donnaient l'illusion d'un Daum ou d'un Lalique.

C'était déjà Noël hier soir au bal du Musée des Beaux-Arts et les invités ont dansé tard dans la nuit au son de l'orchestre de Noël Talarico. Les bénéfices de cette soirée seront versés au Musée.

Les membres du comité du bal étaient: M. William-M. Molson, président; M. Léon Simard, vice-président; M. J. S. Connolly, secrétaire; Mme Sean Murphy et Mme J. Malcolm McDougall, décoration; Mme George-H. Scott, finance; M. J. S. Connolly, réception et musique; M. A. Murray Vaughan, imprimerie; Mme J. S. Connolly et Mme Bernard Dansereau, publicité; M. et Mme Jean Contat, souper; Mme John Norris, réservation de table; et Mme J. P. S. Mackenzie, billets.

Cette photo a été prise au cours d'une réception donnée par M. et Madame Jean Loewenbruck, à leur demeure de l'avenue Grosvenor à Westmount, avant le bal du Musée qui avait lieu hier soir. De gauche à droite, Madame Jacques L. David, M. Jacques L. David et Madame Fridolin Simard.

Le bal du Musée avait lieu hier soir au Musée des Beaux-Arts. Cette photo nous fait voir une partie de la ligne de reception. De gauche à droite, accueillant une invitée M. W. M. Molson, président du bal; Madame Molson; Madame David Carter et M. Carter, directeur du Musée. Les bénéfices de cette soirée mondaine seront versés au Musée.

photos Yves Beauchamp, LA PRESSE

M. et Madame Jean Loewenbruck arrivent en haut du grand escalier de marbre au Musée des Beaux-Arts pour assister au bal. Madame Loewenbruck est présidente conjointe du comité féminin du Musée des Beaux-Arts.

Canadian Press
Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
December 16, 1967

The Saturday Gazette
SOCIAL NEWS
MONTREAL, DECEMBER 16, 1967

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SOCIAL
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TRAVEL
COMICS
GENERAL

2

PAGES 17-24

At The Museum: A Ball For The Season

(Gazette Photo Service)

Standing in front of a gaily-decorated tree are Mrs. J. S. Stephens, Mr. Stephens, Mr. Jean Charton and Mrs. Charton. On either side, other ball decorations.

Christmas Splendor Provides The Theme

CHRISTMAS SPLENDOR, in colors of burgundy, green and gold, was the theme of the annual Museum Ball held on Friday evening at the Montreal Museum of Fine Arts. Christmas decorations and flowers enhanced the setting of the museum's permanent collection of paintings which were on display.

Della Robbia Wreaths

Arriving guests were greeted by a string orchestra playing on the steps of the grand staircase which was banked with branches of Scotch pine glowing with twinkling lights. Large Della Robbia wreaths decorated the walls of the upstairs foyer which was highlighted by a large painting by Riopelle. Guests were received by Mr. A. Murray Vaughan, president of the museum, and Mrs. Vaughan, Mr. William Molson, chairman of the ball, and Mrs. Molson, and Mr. David Carter, director of the museum, and Mrs. Carter.

Moving Kaleidoscope

Small tables covered in green cloths were set around the stairwell and urns of red and white flowers flanked the entrance to the ballroom, where Della Robbia wreaths and sprays of evergreens decorated the walls.

A moving kaleidoscope provided multi-colored illumination. Centrepieces of red and white flowers and arrangements of gold candles centred the sitting-out tables. Arrangements of poinsettias and cyclamen were placed at intervals on the Norton staircase.

Christmas Trees

Large crystal chandeliers, festooned with greenery, hung from the walls of the supper room where supper was served at midnight. Huge Christmas trees stood against the walls which were covered with panels of red, gold and green. Red and white cloths covered the buffet table which was festooned with garlands of evergreens. Strolling musicians entertained the guests during the supper hour and Noel Talarico and his orchestra played for dancing.

Supper was supplied by courtesy of the Ritz-Carlton. The supper room decorations were executed by the T. Eaton Co. Ltd., under the direction of Mr. Martin, and Posen's provided the pictures. Proceeds will go to the support of the museum.

Attending

Among those attending were:

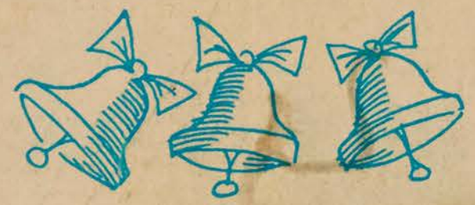
Mrs. A. Murray Vaughan, wearing a Marie-Paule ensemble of ruby red brocade.

Mrs. David Carter, in a gown of blue green velvet, having a straight skirt.

Mrs. William M. Molson, wearing a gown of apricot silk, having a beaded bodice and a straight skirt.

Mrs. Leon Simard, in a gown of shocking pink beaded poult de soie, fashioned on A-lines.

Mrs. J. S. Connolly, wearing a gown of gold and cream cloque lame.



Mrs. Sean Murphy, in a sheath gown of black velvet, draped in white jersey.

Mrs. J. Malcolm McDougall, wearing a gown of shell pink satin, having a re-embroidered gold bodice.

Mrs. J. P. S. Mackenzie, in a gown of gold brocade.

Mrs. John Norris, wearing a gown of white crepe, trimmed with silver beads

Mrs. Jean Loevenbruck, in a gown of antique silk, the empire bodice appliqued with beads.

Mrs. Richard F. Angus, wearing a gown of green chiffon, the bodice having a neckline trimmed with crystal beads and long sleeves.

Mrs. Murray G. Ballantyne, in a gown of gold lame, having a straight skirt.

Mrs. Gerald Bronfman, in a gown of beaded black velvet, having a matador jacket and an ivory encrusted satin skirt.

Mrs. Murray Chipman, wearing a gown of black chiffon, the bodice trimmed with sequins.

Mrs. Maurice Corbeil, in a gown of blue green sari silk.

Mrs. R. Fraser Elliott, wearing a sleeveless gown of moss green velvet, fashioned on simple lines, and under a gold silk coat.

Mrs. Charles Gonthier, in a gown of pink silk brocade, fashioned on empire lines.

Mrs. David Y. Hodgson, wearing a gown of bright green silk, fashioned on A-lines, having a beaded bodice.

Mrs. H. Stirling Maxwell, in a gown of white slipper satin, having a slightly gathered skirt.

Mrs. W. E. McLaughlin, wearing a gown of yellow poult de soie, the bodice having a slightly beaded neckline.

Mrs. J. Bartlett Morgan, in a gown of rose chiffon having a jewelled neckline.

Mrs. R. D. Mulholland, wearing a gown of gold silk, fashioned with front and back panels

Mrs. Neil Phillips, in a pink and white Capucci model, fashioned on empire lines, the bodice having short sleeves.

Mrs. Colin W. Webster, wearing a gown of green and gold brocade.

Mrs. Jean Contat, in a moss green sari, having gold trimming.

Mrs. Jacques Brault, in a gown of orange and green chiffon, the bodice banded at the neckline and edge of the sleeves with silver lace.

Committee Members

Committee members were: Mr. William M. Molson, chairman; Mr. Leon Simard, vice-chairman; Mr. J. S. Connolly, Mrs Sean Murphy and Mrs. Malcolm McDougall, decorations; Mrs. Thelma Scott, finance; Mrs. J. S. Connolly and Mrs. Bernard Dansereau, publicity; Mr and Mrs. John Contat, supper; Mrs John Norris, table reservations; and Mrs. J. P. S. Mackenzie, ticket sales and reservations. Members of the ex-officio were Mr. A. Murray Vaughan, Mr. David G. Carter and Mr. Luc d'Iberville-Moreau.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Que.
Circ. 208,609
December 7, 1967

à Noter

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Au club Wilfrid Laurier des femmes libérales

L'hon. Maurice Sauvé, ministre des Forêts et du Développement rural, sera le conférencier au club Wilfrid Laurier des femmes libérales, le lundi 11 décembre, au club de Réforme de Montréal, 22 ouest, rue Sherbrooke. M. Sauvé a intitulé sa conférence: "Le gouvernement fédéral et le Québec". L'assemblée régulière du club débutera à 2 h 30 précises. La conférence commencera à 3 h 30. La présidente, Mme Siméon Gagnon, présentera le conférencier. Il sera remercié par Mme Suzette Prévost, secrétaire. Toutes les personnes intéressées à venir entendre l'hon. Maurice Sauvé sont les bienvenues.

Aux Fusiliers Mont-Royal

La réunion régulière des dames auxiliaires de la section Mont-Royal de la Légion Royale canadienne, se tiendra le mardi 12 décembre à 8 h du soir, aux Fusiliers Mont-Royal, avenue des Pins. Il y aura élection du nouveau comité.

Pour le bal des Beaux-Arts

Le comité du bal du Musée des Beaux-Arts annonce que les réservations de table pour le bal qui aura lieu le vendredi 15 décembre, peuvent être faites par téléphone, en communiquant avec Mme John Norris, en composant 933-3864 ou en se rendant au 12 Grove Park entre 4 et 7 h p.m., jusqu'à mardi le 12 décembre.

Partie de cartes

Salle de l'école Marquette (anciennement école secondaire Saint-Stanislas) 1200 Laurier est, le mardi 12 décembre, à 8 h. du soir. Organisée par l'Amicale Primaire St-Stanislas, sous la présidence de Mgr Irénée Lussier, p.d., curé de la paroisse. Comme prix: 30 dindes et 6 appareils électriques. Pour réservations: frère Leontin-Jean Lalame, LA. 2-8596.

Bal de Noël

Le Bal de Charité de Noël de "l'Advertising and Sales Executives Club" de Montréal, aura lieu le 16 décembre prochain à l'hôtel Reine-Elizabeth. Les profits de ce bal serviront à l'achat d'une ambulance pour l'hôpital Montreal Children's.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
December 13, 1967

Personals

Mr. A. Murray Vaughan, president of the Montreal Museum of Fine Arts, and Mrs. Vaughan, are entertaining at dinner on Friday evening and later with their guests will attend the Museum Ball.

Dr. Laurence C. Tombs, Consul-General of Finland, and Mrs. Tombs entertained last week at their residence to mark the fiftieth anniversary of Finnish independence.

MONTREAL, QUE.
GAZETTE
D 133,600
DEC 15 1967
BOWDEN'S

MUSEUM BALL: Mr. William M. Molson, chairman of the Museum Ball being held this evening, at the Montreal Museum of Fine Arts, and Mrs. Molson. (Posen Photo)

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
December 14, 1967

return they will reside in Quebec.

Museum Ball

Committee members for the Museum Ball being held tomorrow evening at the Montreal Museum of Fine Arts are: Mr. William M. Molson, chairman; Mr. Leon Simard, vice-chairman; Mr. J. S. Connolly, Mrs. Sean Murphy and Mrs. Malcolm McDougall, decorations; Mrs. Thelma Scott, finance; Mrs. J. S. Connolly, and Mrs. Bernard Dansereau, publicity; Mr. and Mrs. Jean Contat, supper; Mrs. John Norris, table reservations; Mrs. J. P. S. Mackenzie, ticket sales and reservations. Members of ex-officio are Mr. A. Murray Vaughan, Esq., Mr. David G. Carter and Mr. Luc d'Iberville-Moreau.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montréal Le Devoir, Qué.
Circ. 41,081
April 21, 1967

ge par Patou.

Carnet mondain

M. William M. Molson, président du comité du Bal du musée des Beaux-Arts est heureux d'annoncer que cette manifestation mondaine aura lieu cette année, vendredi le 15 décembre au Musée des beaux-arts de Montréal.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 215,954
April 19, 1967

nuelle.

Au Bal du Musée des Beaux-Arts

M. William-M. Molson, président du comité du bal du Musée pour 1967, annonce que le bal annuel du Musée des Beaux-Arts de Montréal, aura lieu le vendredi 15 décembre.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 205,503
April 15, 1967

bal

Museum Ball

Mr. William M. Molson, chairman of the 1967 Ball Committee for the Montreal Museum of Fine Arts, announces that the museum will hold its annual Museum Ball at the museum Dec. 15.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 134,678
April 20, 1967

bal

Museum Ball

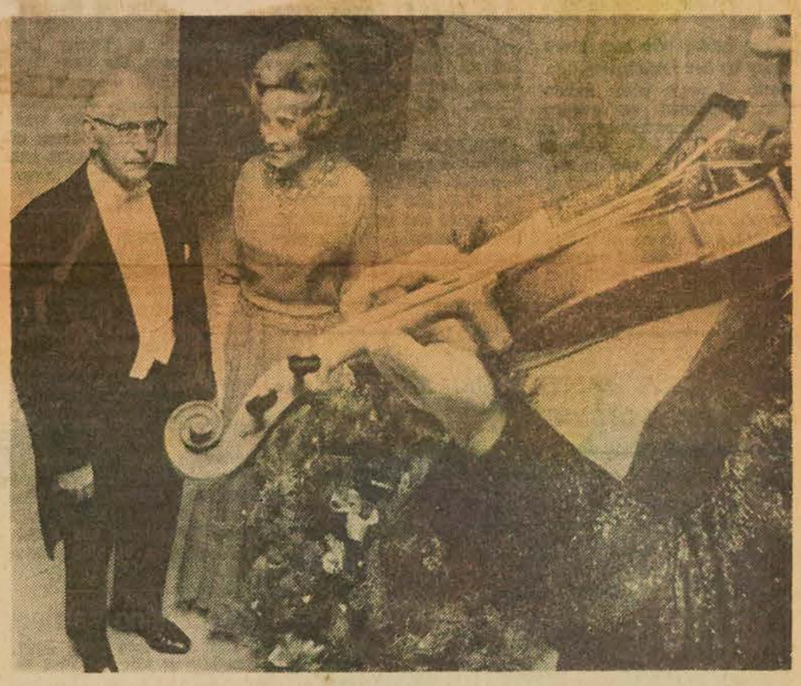
Mr. William M. Molson, chairman of the 1967 ball committee for the Montreal Museum of Fine Arts, announces that the Museum will hold its annual museum ball at the Museum, on Friday evening December 15.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
December 18, 1967

etide Gaiety At Museum

The reception line at the annual Museum Ball held on Friday evening at the Montreal Museum of Fine Arts. From left to right: Mr. William Molson, ball chairman; Mrs. Murray Vaughan; Mr. Murray Vaughan, president of the Museum; Mrs. David Carter; Mrs. Molson, and Mr. Carter, director of the Museum.

In front of a gaily decorated Christmas tree, from left to right: Mr. Campbell Tinning, A.R.C.A., Mrs Dunbar Bishop, Mrs. V. E. Stikeman and Mr. Bishop.



At the foot of the grand staircase: Mr. and Mrs. Leo Choquette

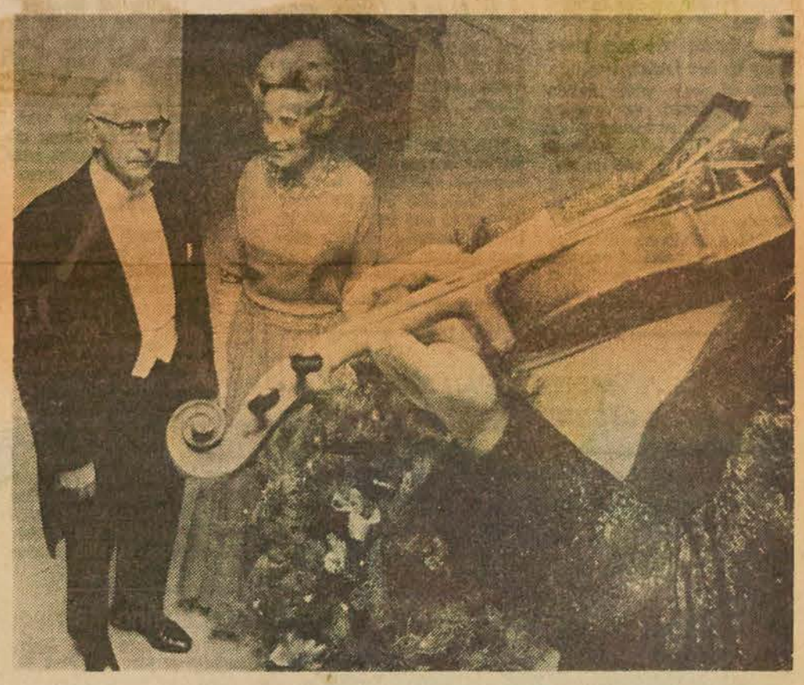
Beside a floral arrangement: Mrs. Robert Schwob, Mrs. W. S. Pilecki and Mrs. Barry Porteous

Mr. and Mrs. Neil Phillips

Yuletide Gaiety At Museum

The reception line at the annual Museum Ball held on Friday evening at the Montreal Museum of Fine Arts. From left to right: Mr. William Molson, ball chairman; Mrs. Murray Vaughan; Mr. Murray Vaughan, president of the Museum; Mrs. David Carter; Mrs. Molson, and Mr. Carter, director of the Museum.

In front of a gaily decorated Christmas tree, from left to right: Mr. Campbell Tinning, A.R.C.A., Mrs Dunbar Bishop, Mrs. V. E. Stikeman and Mr. Bishop.



At the foot of the grand staircase: Mr. and Mrs. Leo Choquette

Beside a floral arrangement: Mrs. Robert Schwob, Mrs. W. S. Pilecki and Mrs. Barry Porteous

Mr. and Mrs. Neil Phillips

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

DEC 16 1967

BOWDEN'S

Bal du Musée

Le Bal du Musée avait lieu hier soir au Musée des Beaux-Arts de Montréal dans l'atmosphère élégante et impressionnante de ce temple consacré à l'art. Le grand escalier de marbre habillé de tapis or était flanqué de huit pins écossais parés de minuscules ampoules et ornements or qui, entraînaient, dès leur arrivée, les invités dans le tourbillon de Noël. Mais les guirlandes de verdure, les couronnes, les hautes urnes dorées remplies de fleurs rouges et blanches n'étaient là que pour accompagner en sourdine le thème du bal qui cette année était la Collection permanente du Musée. Tout en haut du grand escalier, on pouvait admirer l'imposante huile de Riopelle rapatriée de l'exposition internationale des Beaux-Arts d'Expo 67 avec, de chaque côté, deux énormes couronnes de Della Robbia. Dans les salles improvisées en salons, les tables portaient des nappes rouges ou vertes. Des arrangements faits de fleurs rouges et blanches et de bougies or ornaient le centre de ces tables.

Des poinsettias et des cyclamens en profusion décoraient la salle à manger dont les murs lambrissés de vert, de rouge et d'or représentaient un arbre de Noël géant. Au plafond cinq lustres de cristal enguirlandés de verdure rejoignaient le raffinement du buffet où des arbres de Noël sculptés dans la glace donnaient l'illusion d'un Daum ou d'un Lalique.

C'était déjà Noël hier soir au bal du Musée des Beaux-Arts et les invités ont dansé tard dans la nuit au son de l'orchestre de Noël Talarico. Les bénéfices de cette soirée seront versés au Musée.

Les membres du comité du bal étaient: M. William-M. Molson, président; M. Léon Simard, vice-président; M. J. S. Connolly, secrétaire; Mme Sean Murphy et Mme J. Malcolm McDougall, décoration; Mme George-H. Scott, finance; M. J. S. Connolly, réception et musique; M. A. Murray Vaughan, imprimerie; Mme J. S. Connolly et Mme Bernard Dansereau, publicité; M. et Mme Jean Contat, souper; Mme John Norris, réservation de table; et Mme J. P. S. Mackenzie, billets.

Les musiciens accueillaient les invités hier soir au bal du Musée. Noël Talarico donne ici la sérénade (de g. à d.) à Mesdames Gerald Bronfman, Lisette Carapocoulos et Berthold Mongeau.

Cette photo a été prise au cours d'une réception donnée par M. et Madame Jean Loewenbruck, à leur demeure de l'avenue Grosvenor à Westmount, avant le bal du Musée qui avait lieu hier soir. De gauche à droite, Madame Jacques L. David, M. Jacques L. David et Madame Fridolin Simard.

Le bal du Musée avait lieu hier soir au Musée des Beaux-Arts. Cette photo nous fait voir une partie de la ligne de réception. De gauche à droite, accueillant une invitée M. W. M. Molson, président du bal ; Madame Molson ; Madame David Carter et M. Carter, directeur du Musée. Les bénéfices de cette soirée mondaine seront versés au Musée.

photos Yves Beauchamp, LA PRESSE

M. et Madame Jean Loewenbruck arrivent en haut du grand escalier de marbre au Musée des Beaux-Arts pour assister au bal. Madame Loewenbruck est présidente conjointe du comité féminin du Musée des Beaux-Arts.

Montreal-Matin, Qué.
Circ. 124,118
October 5, 1967

Dans la coulisse

T-871 **HORAIRE**

La bibliothèque du Musée des Beaux-Arts de Montréal ouvrira dorénavant ses portes du lundi au vendredi de 10 heures à midi et de 1 h. 30 à 4 heures de l'après-midi.

MONTREAL, QUE.
LE DEVOIR
D 48,200

OCT 2 1967 BOWDEN'S

● **Musée**

O 12-M

La bibliothèque du Musée des Beaux-Arts de Montréal ouvrira dorénavant ses portes du lundi au vendredi de 10 heures à midi et de 13h.30 à 16 heures.

La Presse, Montréal, Qué.
Circ. 208,609
October 3, 1967

LES ARTS

M-871

Hier

A l'Expo-Théâtre, première du Théâtre National de Grèce; au Maisonneuve, première de "Anne of Green Gables", dans le cadre du Festival mondial de l'Expo. Voir dans nos pages les comptes rendus de Martial Dassylva et de Claude Gingras.

AUJOURD'HUI

Au Victoria Hall de Westmount, à 8 h. : récital de Lucy Leontides, pianiste.

Au pavillon de la Jeunesse, à l'Expo, à minuit : séance de cinéma, dans le cadre de la Semaine mexicaine. Au programme : "Tiburoneros", de Luis Alcoriza (1959).

●

A partir d'aujourd'hui, deux expositions : tableaux de Gabriel Filion, à la Boutique Soleil, et "Le Maroc au Musée", à la Galerie de l'Etable du Musée des Beaux-Arts.

ENTRE PARENTHÈSES

Le Service de l'Information et des Relations publiques de la Place des Arts annonce que, jusqu'au 30 octobre, on continuera d'offrir, tant aux touristes qu'au public montréalais, des visites des immeubles de la Place des Arts.

D'une durée d'environ une heure, ces visites auront lieu, comme au cours de l'été, du lundi au vendredi inclusivement; le départ se fera des guichets de la salle Wilfrid-Pelletier à 1 h. 30. Dirigées par des hôtesse, ces visites permettent de voir la salle Wilfrid-Pelletier et les nouveaux théâtres Maisonneuve et Port-Royal, avec leurs foyers, et comprennent des explications sur les aspects techniques des salles et des renseignements sur les nombreuses oeuvres d'art (sculptures, céramiques et tapisseries) qui ornent les foyers.

●

On est prié de noter que la bibliothèque du Musée des Beaux-Arts de Montréal ouvrira dorénavant ses portes du lundi au vendredi de 10 h. à midi et de 1 h. 30 à 4 h. de l'après-midi.

AU JOUR LE JOUR

Bibliothèque
La Presse, Montréal, Qué.
Circ. 208,609
October 28, 1967

M-871

On peut être bibliothécaire sans être "rat de bibliothèque"

— Mme Elisabeth Usher

par Lise BLAIS

"Au rythme où naissent les bibliothèques et les centres de recherche de toutes sortes, la pénurie de bibliothécaires se fait de plus en plus sentir ; durant les dix prochaines années nous aurons besoin de quinze mille nouveaux spécialistes en bibliothéconomie pour répondre à la demande," affirme Mme Elisabeth Usher, directrice de la bibliothèque de référence artistique au Metropolitan Museum of Art de New York.

La bibliothécaire soutient que les jeunes sont en général très mal renseignés au sujet de cette carrière. Des préjugés veulent que ce travail très obscur soit dépourvu de tout intérêt et se résume à un rôle de "rat de bibliothèque". "Tout cela est faux," dit-elle, "car la bibliothéconomie est un champ d'action aux multiples possibilités pour ceux qui aiment la recherche."

Au cours de l'interview que nous a accordée hier, Mme Usher, au Musée des Beaux-Arts, elle a avoué qu'elle-même avait eu le plaisir d'aider dans leurs recherches des gens aussi célèbres que Spencer Tracy et aussi érudits que le grand historien d'art Panofsky.

Mme Usher est venue à Montréal pour voir l'EXPO et elle profitera de l'occasion pour rencontrer les membres du Chapitre montréalais de l'Association des bibliothécaires spécialisés, association internationale dont elle est la présidente.

"Pour être bibliothécaire spécialisé," dit-elle, "il faut d'abord ressentir un attrait particulier pour l'art ou la science qu'on choisit de servir. Par exemple, on peut aimer la médecine sans vouloir devenir praticien; mais on pourra très bien choisir de devenir bibliothécaire dans un service de recherche connexe. C'est sans doute pourquoi on voit aujourd'hui beaucoup plus d'hommes s'orienter vers cette profession," dit-elle. Comment ne pas être d'accord avec Mme Usher quand on sait qu'au vingtième siècle, plus que jamais, l'avenir s'ébauche dans les livres.

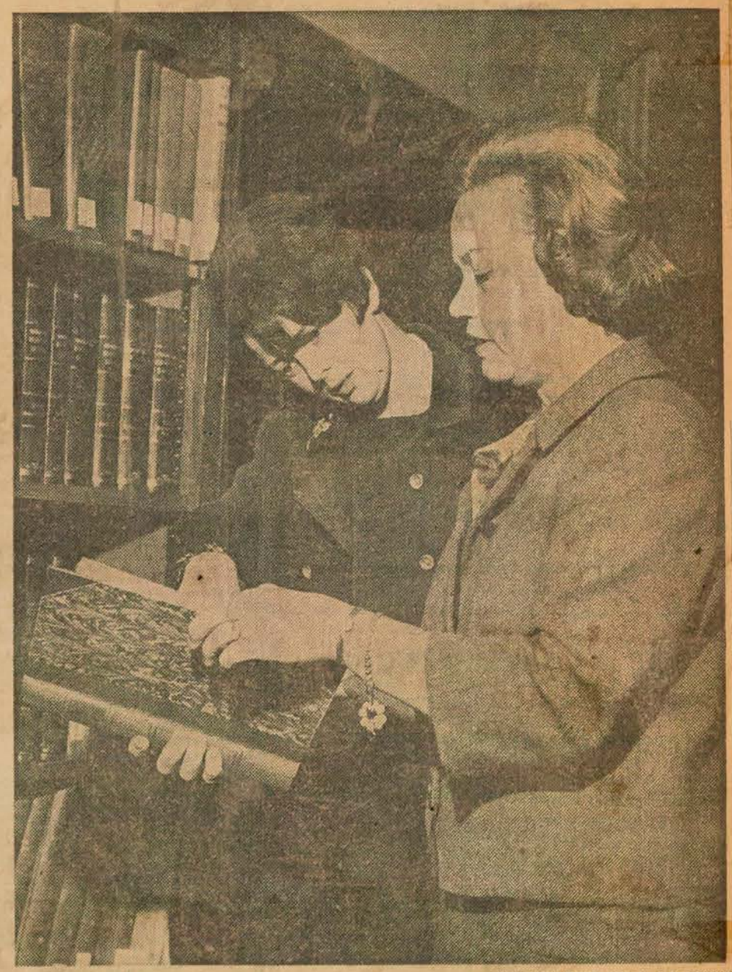


photo Paul-Henri Talbot, LA PRESSE

Mme Elisabeth Usher, à droite, directrice de la bibliothèque de référence artistique au Metropolitan Museum of Art de New York, explique à Mlle Juanita Toupin, qui occupe la même fonction au Musée des Beaux-Arts de Montréal, comment trouver facilement une référence dans un livre d'art.

6. Bibliothèque

ST. LAURENT, QUE.
News
W

OCT 5 1967 BOWDEN'S

New hours for museum

13-12-M

A new schedule is now in effect for the library of The Montreal Museum of Fine Arts, it was announced today.

It will open Monday through Friday from 10 a.m. to noon and from 1.30 p.m. to 4 p.m.

TOWN OF MOUNT ROYAL, QUE.
Weekly Post
W 4,700

OCT 12 1967 BOWDEN'S

MONTREAL MUSEUM LIBRARY CHANGES HOURS

T 12-M

A new schedule is now in effect for the library of The Montreal Museum of Fine Arts, it has been announced.

It will open Monday through Friday from 10 a.m. to noon and from 1.30 p.m. to 4 p.m.

Montreal-Matin, Qué.
Circ. 124,118
December 7, 1967

E 871

UNE PORCELAINE QUI NE SE CASSERA PAS

Une collection de volumes sur les porcelaines du Musée National de Pékin ça vous dit quelque chose? Le Musée des Beaux Arts vient d'en faire l'acquisition. Ils seront en montre dès demain jusqu'au 14 décembre. Au 1379 ouest, rue Sherbrooke.

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

DEC 9 1967 BOWDEN'S

Collection de volumes sur les porcelaines chinoises

T 12-M

Une collection de volumes sur les porcelaines du musée National de Pékin, commandée directement de Hong-Kong, sera exposée parmi d'autres acquisitions récentes de la bibliothèque du Musée des Beaux-Arts de Montréal du 8 au 14 décembre.

Cette exposition de livres d'art est un hommage au Conseil des Arts du Canada et à la Donner Canadian Foundation, ainsi qu'à tous ceux qui ont contribué à l'enrichissement de la bibliothèque du Musée.

Doyenne des bibliothèques d'art du Canada, puisqu'elle fut fondée en 1882, elle possède près de 20,000 livres et périodiques ainsi que 8,000 catalogues d'exposition. Un grand nombre d'ouvrages de référence et catalogues raisonnés ne se trouvent nulle part ailleurs à Montréal et au Canada.

Parmi la centaine d'oeuvres exposées, on remarquera un exemplaire original du dictionnaire historique des marques de papier de 1282 à 1660, par Briquet, qui permet d'identifier les estampes et les gravures; le corpus des sarcophages paléochrétiens groupés par sujets, livre indispensable pour la compréhension de l'iconographie paléochrétienne; une rare édition d'un catalogue raisonné de l'oeuvre de Braque; et un recensement des expositions d'art les plus importantes qui furent présentées à Londres au cours du siècle dernier.

La section des catalogues (Voir: Collection page 23)

12-M

Collection . . .

(Suite de la page 11)

d'expositions est particulièrement soignée en vertu d'un système d'échanges avec 350 musées du monde entier. Du côté des périodiques, le Musée a réussi à obtenir 22 volumes du "Wiener Jahrbuch", un ouvrage en 36 volumes dont la réimpression a été faite à tirage limité et qui constitue l'une des pièces les plus rares de la collection.

Québec L'Action, Qué.
Circ. 34,288
December 9, 1967

P 871

Au Musée des Beaux-Arts de Montréal

Exposition de volumes illustrant des porcelaines du musée de Pékin

Une collection de volumes sur les porcelaines du Musée National de Pékin, commandée directement de Hong-Kong, sera exposée parmi d'autres acquisitions récentes de la bibliothèque du Musée des Beaux-Arts de Montréal du 8 ou 14 décembre.

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La section des catalogues d'expositions est particulièrement soignée en vertu d'un système d'échanges avec 350 musées du monde entier. Du côté des périodiques, le Musée a réussi à obtenir 22 volumes du "Wiener Jahrbuch", un ouvrage en 36 volumes dont la réimpression a été faite à tirage limité et qui constitue l'une des pièces les plus rares de la collection.

La biliothèque du Musée comporte également une importante section sur le costume à travers les âges, alimentée par le Fashion Group of Montreal Inc. et une section sur les arts canadiens à laquelle contribue chaque année le comité féminin du Musée.

Bien que le choix des livres soit orienté en fonction des spécialistes et des étudiants en histoire de l'art, la bibliothèque et ses archives sont ouvertes au public du lundi au vendredi de 10 h. à midi et de 13 h. 30 à 16 h.

La Presse, Montréal, Qué.
Circ. 208,609
December 13, 1967

M-871

Exposition de livres d'art au Musée

La bibliothèque du Musée des Beaux-Arts de Montréal présente actuellement une exposition de ses récentes acquisitions. On a organisé cette exposition pour rendre hommage au Conseil des Arts du Canada, à la Donner Canadian Foundation, ainsi qu'à tous ceux qui ont contribué à l'enrichissement de la bibliothèque du Musée.

Créée en 1882, la bibliothèque du Musée possède près de 20,000 livres et périodiques ainsi que 8,000 catalogues d'exposition. Un grand nombre d'ouvrages de référence et de catalogues raisonnés ne se trouvent nulle part ailleurs à Montréal et au Canada.

Parmi la centaine de livres exposés, on remarque une collection de volumes sur les porcelaines du Musée national de Pékin, un exemplaire original du Dictionnaire historique des marques de papier (de 1282 à 1660) par Briquet, qui permet d'identifier les estampes et les gravures, le corpus des sarcophages paléochrétiens groupés par sujets, livre indispensable pour la compréhension de l'iconographie paléochrétienne, une édition rare d'un catalogue raisonné de l'oeuvre de Braque, etc.

La section des catalogues d'exposition est particulièrement riche, en raison d'un système d'échanges avec 350 musées du monde entier. Du côté des périodiques, le Musée a réussi à obtenir 22 volumes du "Wienner Jahrbuch", ouvrage en 36 volumes dont la réimpression a été faite à tirage limité et qui constitue l'une des pièces les plus rares de la collection.

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La bibliothèque et ses archives sont ouvertes au public du lundi au vendredi de 10 h. à midi et de 1 h. 30 à 4 h.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal-Matin, Qué.
Circ. 124,118
December 15, 1967

F-871

Avis aux mécènes

Grâce à un don de $15,000 de la Canadian Donner Foundation, le Musée des Beaux-Arts de Montréal a pu enrichir sa bibliothèque déjà garnie de quelque 20,000 livres et périodiques, ainsi que de 8,000 catalogues d'expositions, dont plusieurs ne se trouvent nulle part ailleurs au pays. L'édifice de la rue Sherbrooke sera fermé au public vendredi et samedi en raison du bal annuel.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
February 17, 1968

A-871

Bartlett's 'Views' in facsimile

CANADIAN SCENERY — By N. P. Willis, Esq., illustrated in a series of views by W. H. Bartlett. Two volumes, 244 pp., 118 engravings. First published, London, 1842. Facsimile edition, Peter Martin Associates. $35.00.

ABOUT three decades before Confederation, the English topographer W. H. Bartlett (1809-1854) came to British North America and stayed 16 years, painting and drawing assiduously in Upper and Lower Canada, New Brunswick and Nova Scotia, and leaving behind him a body of work that, slightly idealized though it be, tidied up with the sense of order and fitness artists had in those days, gives us some idea of what the country looked like. It comes to us in highly accomplished steel engravings, issued as separate prints and as illustrations to the book published in London in 1842.

Since "Canadian Scenery" is now a collector's item, sold for between $250 and $500 when it comes on the market, it was a happy Centennial thought to reproduce it in facsimile and make it available to a larger public. At $35 you should not expect perfection. The printers have gone to a great deal of trouble, using separate runs with different inking to come as close as possible to the original, but photolithography is not steel engraving, and while the lights are silvery and the gradations of tone through grey to deep black can be subtle, the over-all softness is disappointing. When I checked with the original volumes in the library of the Montreal Museum of Fine Arts, it took only a glance to see how the sparkle had been dimmed.

If you're not too fussy about wanting to sharpen the focus, there is still pleasure to be had in these pictures of Montreal and the Townships, Quebec, Bytown, Kingston, Toronto and Niagara Falls, Fredericton and Halifax and the other towns; of sailing ships, rafts and canoes in the river, and wigwams in the forest, cathedrals and markets, in the days before Hon. James McGill's college was not yet operating "in consequence of a lawsuit" and Montreal's harbor did not seem "to have received all the attention its importance merits."

Bartlett is the attraction, but don't slight Mr. Willis, a respectable gentleman who set to work with a will to describe the country, outline its history, look into the "social and moral conditions of this interesting people" — the *habitants* — "not a stirring, enterprizing and improving race" — the British settlers and the Indian tribes — and tell prospective immigrants what they might expect.

Not relying entirely on his own observations, Mr. Willis quotes reams from the letters and books of other travellers and settlers. Some of them, less than enchanted with their experiences in the new world, decided that it might do for the lower orders, but for the gently nurtured it was simply horrid. Others, like the authoress of "Backwoods of Canada," took the changes and hardships with good humor, loved the wild flowers, and even discovered that they had scent, and that the birds could sing.

R.A.

MUSEUM DONATION: Juanita Toupin, librarian of The Montreal Museum of Fine Arts, inspects some of the important recent acquisitions made possible by donation of $15,000 from the Canadian Donner Foundation during the last year. The oldest of its kind in Canada —it was founded in 1882—the Museum library contains some 20,000 books and periodicals and 8,000 exhibition catalogues, many of which cannot be found elsewhere in this country.

Le Petit Jnl., Montréal, Qué.
February 4, 1968

pour elles

Au "vieux" Musée des Beaux-Arts

Une bibliothécaire qui n'a rien de poussiéreux

par Hermine Beauregard

Saviez-vous que l'une des plus anciennes bibliothèques d'art en Amérique du Nord, la troisième, est celle du Musée des Beaux-Arts de Montréal ? Et pourtant, la jeune bibliothécaire qui en est responsable n'est pas du tout le genre poussiéreux, je vous assure.

Pendant longtemps, les Montréalais de langue française ne se sont pas sentis tout à fait chez eux au Musée des Beaux-Arts de la rue Sherbrooke. Pourquoi ? Probablement que la plupart des mécènes qui faisaient vivre le Musée étaient de langue anglaise.

Heureusement que cette situation a beaucoup changé depuis quelques années. Les Canadiens français fortunés ont appris qu'acheter une toile ou une sculpture, ou fréquenter un musée, ajoutait à leur prestige. Peu à peu le visage du Musée a pris un petit air bilingue et aujourd'hui, parmi les milliers de visiteurs qui se pressent rue Sherbrooke lors des grandes expositions ou même les jours de congé, on peut entendre parler français. L'Expo aura beaucoup contribué à initier les Québécois aux manifestations artistiques et à leur enlever la crainte qu'ils avaient de pénétrer dans une galerie d'art.

Au Musée des Beaux-Arts, l'un des services les mieux organisés et probablement les moins connus du public est celui de la bibliothèque d'art, qui existe depuis 1882. Elle fut d'abord située au Carré Phillips, puis, en 1912, emménagea rue Sherbrooke, puis derrière le Musée, avenue Ontario, dans le Hickson House.

Echange entre 300 musées

"Notre bibliothèque, explique la jolie bibliothécaire Juanita Toupin, qui s'occupe depuis quatre ans de rajeunir et de rafraîchir le vieux système de classification qui existe depuis longtemps, **compte plus de 20,000 livres et périodiques sur l'art, et une collection de catalogues de plus de 10,000 numéros venant des plus grands musées du monde. D'ailleurs, il existe un système d'échanges entre 300 des plus grands musées du monde, ce qui nous permet d'enrichir considérablement notre collection."**

Mlle Toupin nous rappelle que les salles de lecture de la bibliothèque sont ouvertes pour consultation à tout le public quels que soient sa nationalité, sa langue, son sexe ou son âge. Les ouvrages doivent être cependant consultés sur place ; on ne les prête qu'à de grandes institutions, pour des travaux de recherches très spécifiques.

"Nous avons même un service de renseignements par téléphone, et ceux qui ne peuvent se rendre à la bibliothèque peuvent recevoir, des jeunes filles préposées à ce service, les explications nécessaires au bout du fil." La bibliothèque comprend évidemment de nombreux livres en anglais et en français, mais également en beaucoup d'autres langues : italien, allemand, etc.

Du Honduras à Montréal

Et comment cette jolie jeune fille en est-elle venue à la bibliothéconomie d'art ? Un peu par hérédité... Juanita Toupin, née au Honduras d'un père américain et d'une mère canadienne-française, est venue habiter Montréal ; elle y a fait son cours de bibliothéconomie à l'Université de Montréal. Une tante, Mlle Laurette Toupin, professeur à cette faculté, lui avait déjà tracé la voie, et il y eut même une grand-tante, Mlle Lemaître, qui fut bibliothécaire il y a plus d'un demi-siècle à Lowell, Mass.

Seul un grand reportage ferait connaître tous les aspects intéressants de cette bibliothèque des arts, qui vit de dons de particuliers et de subventions gouvernementales. Quant à Mlle Toupin, elle voudrait donner à tous les Québécois ce supplément de science et de connaissances que la vue des chefs-d'oeuvre du Musée peut leur procurer.

Nous espérons du moins que ces quelques renseignements donneront aux Montréalais le goût de s'aventurer au 3448, avenue Ontario, juste derrière le musée ; les portes en sont ouvertes entre 10 heures et midi, et 1.30 et 4 heures, les jours de semaine. Les sourires chaleureux de Juanita Toupin et de ses gentilles assistantes vous y attendent.

Mlle JUANITA TOUPIN
. . . peut-être l'hérédité.

Hermine Beauregard

Le pot aux roses

● Le Printemps ne vous montera pas seulement à la tête, ce printemps, mais il semble qu'il vous caressera même les pieds. La mode londonienne préconise en effet, pour la nouvelle saison, des chaussures en tissus à fleurs, ou encore avec garnitures de fleurs ou de clochettes. Et les tons à la mode seront le mauve, le rose et le vert.

● Me Juliette Barcelo vient d'être nommée directrice du service du personnel enseignant de l'Université de Montréal. C'est un nouveau service créé pour accueillir, renseigner et aider les professeur de toutes les façons. Me Barcelo, qui est licenciée en droit de l'Université de Montréal, est également titulaire d'une maîtrise ès arts de l'Université d'Oxford. Elle aura comme adjointe, Mlle Lucile Malo.

● Les mamans montréalaises seront heureuses d'apprendre que la Journée du Samedi au Centre Immaculée-Conception offre aux enfants des activités fort diverses: gymnastique, culture physique, rythmique, arts plastiques, natation, jeux avec moniteurs, etc. Mais hâtez-vous si vous voulez y inscrire vos enfants; il reste encore quelques places de libres.

● Une autre jolie demi-finaliste a été présentée, la semaine dernière, au concours de la Belle Canadienne, organisé par le poste de Télémétropole afin de révéler au public de nouveaux visages et de nouveaux talents. Ginette Bélisle, qui est âgée de 20 ans, a étudié l'art culinaire, la couture, le piano et le chant; elle fut mannequin. C'est le 24 février que sera couronnée la Belle Canadienne.

Et vive la mariée !

Dans la collection de printemps du grand couturier Lanvin, cette robe de mariée faite de paille blanche et accompagnée d'une immense capeline romantique a soulevé l'admiration des visiteurs.

K 871

At Stewart Hall

Five week showing of Bronfman collection

Lakeshore residents will have an opportunity during September and October to see the Saidye and Samual Bronfman Collection of paintings, drawings and graphics. This collection, on loan from the Montreal Museum of Fine Arts, will be on display in the Art Gallery of Stewart Hall beginning the evening of Sept. 15.

Because the collection is too large to show in one exhibition, it will be exhibited in two parts, the first from Sept 15 through Oct. 6 and the second from Oct. 14 through Oct. 28.

In the words of David G. Carter, director of the Montreal Museum of Fine Arts, who has written the introduction to the catalog -- "The philosophy of encouragement and particularly encouragement of creative endeavour is a matter of intimate concern to Mr. and Mrs. Samuel Bronfman of Montreal. This exhibition is a testament of their concern, for it was in 1963 that the Montreal Museum of Fine Arts was the recipient of the first instalment of a gift totalling $50,000, to be presented over a period of five years, committed to the purchase of art by Canadian artists, thirty-five years of age and younger

"It is inevitable that the stamp of youth and the Canadian environment would give this Collection a flavour distinct from any other. It is pregnant with clues for the future. The first group of works acquired for the Saidye and Samual Bronfman Collection of Canadian Art was exhibited in Montreal in October 1964 followed by a second exhibition of subsequent acquisitions, in January 1966.

To date, the Canadian Acquisitions Committee of the Montreal Museum of Fine Arts has purchased a total of 34 paintings, 48 graphics, eight drawings, one tapestry, 10 sculptures and one ceramic -- a total of 102 objects."

The only pieces not included in this present exhibition are the sculptures and ceramic.

Enthusiasm shown by visitors during its first two showings in Kingston, Ontario. Following that it was shown at the Art Gallery of Hamilton, the Mendel Art Gallery, The Beaverbrook Art Gallery, the New Brunswick Museum, the Confederation Art Gallery and Museum, the Musée de Québec, the Kitchener-Waterloo Art Gallery and the Willistead Art Gallery.

It has come to Stewart Hall from the Canadian National Exhibition in Toronto.

The exhibition is open to the public and there is no admission charge. The Gallery hours are Tuesday to Friday, 3 to 5 p.m. Saturday 2 to 5 p.m. and Tuesday, Thursday and Friday from 8 to 10 p.m.

Pointe Claire Lakeshore News & Chronicle, Que.
September 14, 1967

Pointe Claire Lakeshore News & Chronicle, Que.
September 28, 1967

R-871

Bronfman collection now at Stewart Hall

A widely varied collection of contemporary Canadian art is to be seen in the Art Gallery at Stewart Hall during the current exhibition of the Saidye and Samuel Bronfman collection.

Youthful in flavour, modern in concept, and for the most part brilliant in colour and contrast, the works are drawn from a group of artists 35 years of age and under, encouraged in their endeavours through the generosity of the Bronfmans, whose gift of $50,000 was given to the Montreal Museum of Fine Arts for the acquisition of this collection.

Paintings, drawings, graphics and a large tapestry, representing 62 young artists from across the country, comprise this collection. Its success during the first two exhibitions at the Montreal Museum of Fine Arts in 1964 and 1966 prompted the current year-long circulation of the exhibition to other Canadian art centres.

The collection owned since 1963 by the Canadian Acquisitions Committee of the Museum, totals 102 pieces. All but the sculpture and ceramics are being shown in Stewart Hall in two exhibition periods. Thirty-five paintings and one tapestry are currently showing through Oct. 6. The graphics and drawings will be shown in a second exhibition from Oct. 14 to 28.

Artists whose works have been purchased for this collection represent cities from Vancouver, B.C. to Sackville, N.B. Montreal painters represented in the present showing are Tib Beament, Charles Gagnon, Lise Gervais, Claude Girard, Mario Merola, Glenn Adams, Fernand Toupin and Claude Tousignant. A tapestry by Micheline Beauchemin is also on display.

Gallery hours are Tuesday to Friday 3-5, Saturday 2-5, and Tuesday, Thursday and Friday evenings 8-10. There is no charge for admission.

Pointe Claire Lakeshore News & Chronicle, Que.
October 12, 1967

K-871

...Chronicle, Thursday, October 12, 1967

Bronfman collection

Second half features drawings, graphic arts

Following the exhibition of oil paintings which comprised the first part of the Saidye and Samuel Bronfman Collection of Canadian Art, the second half of the exhibition will open Saturday, Oct. 14, and will feature a collection of drawings and graphic arts. The majority of work is made up of colored etchings, lithographs, and woodcuts, but pencil, wash, pen and ink, and brush oil are to be seen as well.

Forty-eight graphics and eight drawings in all will be shown, all with a distinctly youthful, contemporary flavor indicative of the over-all character of this collection.

Purchased by the Acquisition Committee of the Montreal Museum of Fine Arts from a fund given by the Bronfmans in 1963, the collection has aroused much interest and enthusiasm not only among Montreal viewers on the occasion of past exhibitions in the Montreal Museum, but also in Canadian art centres across Canada during its current year-long tour. To date it has been seen in Kingston, Hamilton, Saskatoon, Fredericton, Saint John, Charlottetown, Quebec City, Kitchener, Windsor, and Toronto.

Montreal artists whose drawings and prints are included in the collection are Yves Gaucher, Richard Lacroix, John Marok, Roslyn Swartzman, Seymour Segal and Sonia Crossen Sargent. Two series of etchings and lithographs by Claire Van Vliet form a substantial part of the exhibition. Toronto artists represented are Gerald Humen, Don Jean-Lous, Kenneth Lywood, and Gerald Squires.

Open to the public free of charge, the exhibition will be on display in the Art Gallery at Stewart Hall through Oct. 28. Gallery hours are Tuesday to Friday from 3 to 5 p.m., Saturdays 2 to 5 and Tuesday, Thursday and Friday evenings from 7:30 to 9:30.

Montréal Le Devoir, Qué.
Circ. 41,081
March 16, 1968

U-871

Mme Samuel Bronfman, la "femme de l'année"

Le 24 mars prochain, plus de 1,500 personnes se réuniront au Reine Elizabeth pour rendre hommage à Mme Samuel Bronfman qui vient d'être nommée "femme de l'année". On profitera également de l'occasion pour lui remettre le prix Eleanor Roosevelt. Disons que dans un cas comme dans l'autre, c'est la première fois qu'un tel honneur échoue à une femme, ces deux marques de reconnaissance ayant été jusqu'à maintenant réservées à des hommes.

Le "Eleanor Roosevelt Humanities Award" est décerné à ceux qui se sont distingués pour leur dévouement à des causes humanitaires. C'est la deuxième fois qu'un Canadien est ainsi honoré: le premier à se mériter cet honneur avait été M. K. C. Irving, de St-Jean, Nouveau-Brunswick.

Rappelons que Mme Bronfman est depuis de nombreuses années très active dans la communauté juive de Montréal: pendant la deuxième guerre, elle a fondé une branche juive de la Croix Rouge, elle s'est occupée activement du Canadian Save the Children Fund, du Youth Aliva, du Jewish Allied Community Services, du Rehabilitation Centre, du "Y" (section juive), du Musée des Beaux-Arts, des Concerts symphoniques, etc.

La principale conférencière à ce dîner du 24 mars sera Mme Golda Meir, secrétaire générale du parti travailliste en Israël. Elle sera porteuse d'un message spécial du premier ministre Levi Eshkol et de sa femme, amis de longue date de M. et de Mme Samuel Bronfman.

7.Coll. Bronfman

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

MAR 15 1968
BOWDEN'S

Photo Michel Gravel, LA PRESSE

Mme Samuel Bronfman, O.B.E.

Le prix Eleanor Roosevelt accordé pour la première fois à une femme

par Marie BOURBONNAIS

L'année 1968 qui marque le 20e anniversaire de l'Etat d'Israël sera consignée dans les archives de la communauté juive de Montréal comme une année de "premières". En effet ce sera la première fois qu'un dîner d'envergure organisé pour appuyer la publicité des Obligations d'Israël réunira une foule de plus de 1,500 personnes le dimanche, 24 mars, au Reine Elizabeth. Ce sera également la première fois qu'une "Femme de l'année" sera honorée publiquement en cette circonstance alors que d'ordinaire les organismes se réunissent surtout pour honorer "l'Homme de l'année".

Et c'est ainsi que ce soir-là, on rendra hommage à Mme Samuel (Saidye) Bronfman qui recevra le "Eleanor Roosevelt Humanities Award" décerné à ceux qui se sont distingués pour leur inaltérable dévouement à des causes humanitaires. Cette distinction sera plus que probablement remise à Mme Bronfman par l'un des trois fils de Mme Roosevelt: on attend incessamment une confirmation dans ce sens. C'est la deuxième fois qu'un Canadien est ainsi honoré: le premier et unique à recevir cette récompense jusqu'ici est M. K.-C. Irving, un roi du pétrole vivant à Saint-Jean, Nouveau-Brunswick, nous dit-on. Mais c'est la première fois qu'une femme en est récipiendaire.

Conférencière

La principale conférencière à ce dîner qu'on désigne maintenant sous le nom de "Dîner Saidye Bronfman", sera Mme Golda Meir, secrétaire-générale du parti travailliste en Israël; elle sera porteuse d'un message spécial du premier ministre Levi Eshkol et de sa femme, amis de longue date de M. et Mme Samuel Bronfman.

Recevant hier quelques membres de la presse à sa résidence du chemin Belvédère, Mme Bronfman qui avoue tenir alors sa première conférence de presse (convoquée par des amis), rappelle à la demande des journalistes quelques souvenirs de son enfance qui ont influencé sa carrière de mère de famille et de femme d'oeuvres.

Et souvent, revient dans la conversation, l'évocation de ses parents, M. et Mme Rosner, de Plum Coulée, Manitoba, où son père un pionnier, originaire de l'ancienne Russie, fut tour à tour fermier, propriétaire de magasin général et maire. La famille va s'établir ensuite à Winnipeg, où Saidye fit la rencontre de son mari.

M. et Mme Bronfman ont quatre enfants: la baronne de Gunzburg de Paris, Mme Phyllis Lambert, architecte, Edgar, président de Seagrams de New York et Charles, de la même compagnie, à Montréal. Il y a huit petits-enfants.

On peut sans errer dire que Mme Bronfman a patronné et donné de son temps à toutes les oeuvres mises sur pied par la communauté juive: elles sont nombreuses et agissantes.

Pendant la 2e guerre, elle a fondé une branche juive de la Croix-Rouge, donnant l'exemple des oeuvres de guerre et portant l'uniforme de neuf à cinq, en 1943, on lui décernait la médaille de l'O.B.E.

Acceptant beaucoup de présidences et faisant honneur à ses charges, elle s'est occupée activement du Canadian Save the Children Fund, du Youth Aliya, du Jewish Allied Community Services (aujourd'hui Jewish Combined Appeal) du Rehabilitation Centre, du "Y juif. Le Musée des Beaux Arts, les Concerts Symphoniques ont plus que bénéficié de son appui.

Elle a été une hôtesse patiente, exceptionnelle, prêtant sa maison pour les assemblées de comités, recevant jusqu'à 80 personnes à la fois. Toujours soumise à l'impromptu (surtout pendant l'EXPO) ne sachant jamais combien il y aurait de personnes à table, bien que servie par un personnel assez nombreux et bien stylé, elle dit s'être toujours occupée de surveiller les menus du jour "même si je n'aime pas cuisiner", avoue-t-elle.

Servie par une fortune qui n'est un secret pour personne, avec un goût parfait, elle a dirigé elle-même la décoration de cette grande maison achetée il y a 40 ans et où le Tout-Montréal a mis le pied un jour ou l'autre, admirant tout ce qu'il y a à admirer, c'est-à-dire... tout.

Car comment se lasser de regarder les antiques, les objets rares venus de tous les coins du monde, les tableaux de maître, les meubles d'époque ou faits sur commande: un décor à faire rêver le plus raffiné des collectionneurs. "Quand j'achète un objet, c'est que je l'aime", dit-elle. Elle lui trouve une place et il y reste. Contrairement aux femmes qui adorent "déménager" dans leur propre maison pour se donner l'illusion de changer de maison, elle n'éprouve pas le besoin de renouveler les images... et pour cause, dira-t-on peut-être!

Avec son mari, Mme Bronfman a encouragé les arts, les jeunes et au dire d'une amie, elle a été une inspiration pour toute la communauté entière.

Montreal Star, Que.
Circ. 190,399
March 16, 1968

Staff Photo by Adrian Lunny

WOMAN OF THE YEAR: Mrs. Samuel Bronfman has earned two distinctions for her interest and involvement in community affairs. The Israel Bond "Woman of the Year" dinner on March 24 in the Queen Elizabeth Hotel is in her honor. She will also receive the Eleanor Roosevelt Humanities Award the same evening.

'Woman of the year'

Mrs. Bronfman breaks tradition

By DORIS GILLER

Mrs. Samuel Bronfman, whose efforts on behalf of community affairs have been described as "the moving spirit establishing and aiding many of the organizations in the Jewish community and outside of it," will receive official recognition on March 24.

Instead of the traditional "Man of the Year" dinner sponsored by Israel Bonds, the event next week will honor Mrs. Bronfman as the "Woman of the Year." At the same time, Mrs. Bronfman will be invested with the Eleanor Roosevelt Humanities Award.

Other persons who received the international award include former U.S. President Harry Truman, U.S. Vice-President Hubert Humphrey and Mr. and Mrs. K. C. Irving of Saint John, N.B.

Among the organizations which received and still receive her support are: YM-YWHA, Saidye Bronfman Cultural Centre, Combined Jewish Appeal, Save the Children Fund, Montreal Symphony Orchestra, Youth Aliyah, Hadassah - Wizo, Montreal Museum of Fine Arts, and the Red Cross for which she was awarded the Order of the British Empire in 1943.

At a press conference held at her home recently, Mrs. Bronfman admitted that "when anything starts they come to me and ask my advice to see if I'm interested. Unfortunately, I am," she laughed. "But I'm not fooling myself. That interest means that the first meeting will be held here."

Her interest in a project is determined by "the times, and what is needed. I feel I like to help wherever I can."

She also enjoys it!

"It's not a burden. And you do get more out of it than you put into it. You get an understanding of human nature and become much more tolerant and broader in your outlook on life and people. You get to understand people and what makes them tick."

She admits the community uses up a "lot of her time but I don't like tea parties or luncheons. There's too much blah for me. I would rather read a good book in my free time."

Her interest and participation in community affairs **has always received** great encouragement from her husband, she said. But when she does have free time — there had been four meetings in three days — she would rather stay home.

Home is decorated in a warm and friendly atmosphere.

An aversion to contemporary furniture has filled it with antiques.

Although she "loathes shopping but I like to buy paintings and old furniture" most of the decorating was done by her.

Three rooms are in French Canadian style, a taste she acquired over 20 years ago and long before it became so fashionable.

The Bronfman's interest in art is evident in all the rooms.

There are Brancusi, Picasso and Epstein sculptures. Paintings by Chagall, Mary Cassat, Morrice. Their interest in art has been extended to the Museum of Fine Arts and the Saidye and Sam Bronfman Canadian Art Collection they sponsor.

A handsome woman, Mrs. Bronfman's attractiveness was set off by a simple white wool dress, two strands of pearls and pearl and diamond earrings.

Married at the age of 25 to the founder of Seagrams Distillery, the couple have been married for 46 years. They have two sons and two daughters, seven grandsons and one granddaughter.

QUEBEC, QUE.
LE SOLEIL
D (M-F) 161,100
(S) 166,600

MAR 19 1968 BOWDEN'S

Mme Samuel Bronfman reçoit le prix Eleanor Roosevelt

T 12-M

MONTREAL (PC) — Le prix Eleanor Roosevelt, qui récompense le dévouement à des causes humanitaires, a été accordé à Mme Samuel Bronfman, de Montréal, ce qui crée un précédent car aucune femme n'avait jusqu'à présent obtenu ce prix.

Mme Bronfman a patronné et donné de son temps à toutes les oeuvres mises sur pied par la communauté juive, qui sont nombreuses et actives. Pendant la Seconde Guerre mondiale, elle a fondé une filiale juive de la Croix-Rouge, donnant l'exemple des oeuvres de guerre, et portant l'uniforme durant la journée. En 1943, on lui décernait la médaille de l'Ordre de l'Empire Britannique.

Outre plusieurs organisations, le Musée des Beaux-Arts et la société des Concerts Symphoniques ont bénéficié de son appui.

Avec son mari, Mme Bronfman a encouragé les arts, la jeunesse, et l'on dit qu'elle fut une inspiration pour toute la communauté.

Première récipiendaire féminine du prix Eleanor Roosevelt

T 12-M

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Mme Bronfman a patronné et donné de son temps à toutes les oeuvres mises sur pied par la communauté juive qui sont nombreuses et actives. Pendant la deuxième guerre mondiale, elle a fondé une filiale juive de la Croix-Rouge, donnant l'exemple des oeuvres de guerre, et portant l'uniforme durant la journée. En 1943, on lui décernait la médaille de l'Ordre de l'Empire Britannique.

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En cette année 1968 qui marque le 20e anniversaire de l'Etat d'Israël, un diner de gala organisé pour appuyer la publicité des Obligations d'Israël, réunira quelque 1,500 personnes le 24 mars, dans un hôtel de la métropole.

A cette occasion, on rendra hommage à Mme Bronfman, qui recevra son prix probablement de l'un des trois fils Roosevelt.

M. et Mme Samuel Bronfman ont quatre enfants, et huit petits-enfants.

SHERBROOKE, QUE.
LA TRIBUNE
D 38,300

MAR 21 1968 BOWDEN'S

QUEBEC, QUE.
L'ACTION
D 34,000

MAR 20 1968 BOWDEN'S

TROIS RIVIERES, QUE.
LE NOUVELLISTE
D (M-F) 46,100
(S) 46,200

MAR 19 1968 BOWDEN'S

Mme Samuel Bronfman se voit accorder le prix Eleanor Roosevelt

B-12-M

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Le prix Eleanor Roosevelt accordé à Mme Samuel Bronfman, de Montréal

T 12-M

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The Globe & Mail
Toronto, Ontario
Circ. 237,626
March 21, 1968

X-87

Mrs. Samuel Bronfman to receive award for work in community

MONTREAL (CP) — Mrs. Samuel Bronfman, who grew up in a farming community in Western Canada and has since devoted more than 50 years to helping other people, will be invested this Sunday with the Eleanor Roosevelt Humanities Award.

Mrs. Bronfman's efforts in community affairs will be officially recognized by the Roosevelt award and a gala dinner sponsored by the Israel Bond organization. Mr. Bronfman is president of Distillers Corp.-Seagrams Ltd.

At the dinner she will be honored by the bond organization as Woman of the Year.

"I can't tell you how moved I was when I learned such honors were to be bestowed on me," she tolda press gathering in her home.

"And this is my first press conference. Isn't that something! I've never had one and I'm really nervous. Are you sure I look all right?"

Mrs. Bronfman ran a hand over her silver-grey hair and pulled her white wool dress away from her figure.

"Just look, I'm so pleased. I've lost some weight."

Her eyes were sparkling and she was talking excitedly.

"I was born in Plum Coulee, Manitoba, you know. That's about 60 miles south of Winnipeg. My dad was the mayor of Plum Coulee—that's right Mayor Rosner."

When Saidye turned 12, she moved to Winnipeg where she was educated and where she met and fell in love with her husband, Samuel.

Mrs. Samuel Bronfman

"We've been married for 46 years and have four children, two sons and two daughters and eight grandchildren."

Mrs. Bronfman is the first Canadian woman to receive the Eleanor Roosevelt award.

Other recipients include former U.S. President Harry Truman, U.S. Vice-President Hubert Humphrey and K. C. Irving, St. John, N.B., industrialist.

A clause in Mrs. Roosevelt's will stated that the World Israel Bond Organization could present the humanities award annually to a world citizen whom they considered had contributed outstanding services in the community and for mankind.

A special committee in New York decides annually who will be the recipient of the award.

Mrs. Bronfman was also awarded the Order of the British Empire in 1943 for her Red Cross work during the war.

"We used to knit hundreds of sweaters for needy soldiers and others," she explained.

In Winnipeg before her marriage, she was president of the Girls' Auxiliary of the Jewish Orphans' Home.

She inaugurated the Women's division of the Combined Appeal of the Jewish Federation, now known as the Associated Jewish Community Services.

As President of the YWHA, she was instrumental in the amalgamation of the YM and YWHA and was chairman of the fund-raising committee that made that amalgamation possible.

Before the war she organized Youth Aliyah and is honorary patroness of the Youth Aliyah of Canada.

She also assisted in organizing the women's auxiliary of the Jewish General Hospital, was a member of the organizing committee of the Save the Children Fund (Quebec division), and is vice-president.

With her husband she inaugurated the Saidye and Samuel Bronfman Canadian Art Collection at the Montreal Museum of Fine Arts to encourage and assist Canadian artists.

Other organizations that receive her support include Hadassah-WIZO and the Saidye Bronfman cultural centre.

Windsor Star, Ont.
Circ. 83,177
March 21, 1968

Women in today's news

K 871

Canada's Mrs. Samuel Bronfman winner of the Eleanor Roosevelt Humanities Award

By KARIN MOSER

MONTREAL (CP) — This Sunday, a woman who grew up in a farming community in Western Canada and has since devoted more than 50 years to helping other people, will be invested with the Eleanor Roosevelt Humanities Award.

She is Mrs. Samuel Bronfman, whose efforts in community affairs will be officially recognized both through the Roosevelt award and a gala dinner sponsored by the Israel Bond organization.

At the dinner she will be honored by the Israel Bond organization as Woman of the Year.

"I can't tell you how moved I was when I learned such honors were to be bestowed on me," she told a press gathering in her home.

"And this is my first press conference. Isn't that something! I've never had one and I'm really nervous. Are you sure I look all right?"

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When Saidye turned 12, she moved to Winnipeg where she was educated and where she met and fell in love with her husband, Samuel.

"We've been married for 46 years and have four children, two sons and two daughters and eight grandchildren."

Mrs. Bronfman is the first Canadian woman to receive the Eleanor Roosevelt award.

Other recipients include former U.S. President Harry Truman, U.S. Vice-President Hubert Humphrey and K. C. Irving, Saint John, N.B., oil magnate.

The Eleanor Roosevelt Humanities award was made available following the death of Mrs. Roosevelt.

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MRS. S. BRONFMAN

widespread Red Cross work during the war years.

"We used to knit hundreds of sweaters for needy soldiers and others," she explained.

In Winnipeg before her marriage, she was president of the Girls' Auxiliary of the Jewish Orphans' Home.

She inaugurated the Women's division of the Combined Appeal of the Jewish Federation now known as the Associated Jewish Community

President of the YWHA, she was instrumental in the amalgamation of the YM and YMHA and was chairman of the fund-raising committee which made that amalgamation possible.

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With her husband she inaugurated the Saidye and Samuel Bronfman Canadian Art Collection at the Montreal Museum of Fine Arts to encourage and assist Canadian artists.

Other organizations which receive her support include Hadassah-WIZO and the Saidye Bronfman cultural centre.

She admits the community uses up a "lot of her time but I don't like tea parties or luncheons. There's too much blah for me.

"I'd rather read a good book or beat my husband at a game of gin rummy."

A tour of the Bronfman's 18-room Westmount home—"I think there are 18 rooms, I've never really counted them all,"—revealed a warm and friendly atmosphere achieved through the use of colorful prints of wallpaper and pastel-colored walls.

Three of the rooms are decorated in French-Canadian style by Mrs. Bronfman.

A love of paintings and sculptures is evident throughout her home as Rembrandt, Renoir, Chagall and Morrice decorate the walls.

Epstein and Brancusi sculptures blend with carpeted surroundings and antique furniture.

"I do all my own decorating," explained Mrs. Bronfman, "although I loathe shopping except for paintings and old furniture."

Hamilton Spectator, Ont.
Circulation 121,676
March 23, 1968

K 871

Woman of Year Honored Tomorrow

MONTREAL (CP) — Tomorrow, a woman who grew up in a farming community in western Canada and has since devoted more than 50 years to helping other people, will be invested with the Eleanor Roosevelt Humanities Award.

SHE IS Mrs. Samuel Bronfman, whose efforts in community affairs will be officially recognized both through the Roosevelt award and a gala dinner sponsored by the Israel Bond organization.

At the dinner she will be honored by the Israel Bond organization as Woman of the Year.

"I can't tell you how moved I was when I learned such honors were to be bestowed on me," she told a press gathering in her home.

"I was born in Plum Coulee, Manitoba, you know. That's about 60 miles south of Winnipeg. My dad was the mayor of Plum Coulee".

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MRS. SAMUEL BRONFMAN
First Canadian woman
—CP

London Free Press, Ont.
Circ. 124,775
March 21, 1968

X-871

Canadian woman winner of Eleanor Roosevelt Humanities Award

By KARIN MOSER

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She admits the community uses up a "lot of her time but I don't like tea parties or luncheons. There's too much blah for me.

"I'd rather read a good book or beat my husband at a game of gin rummy."

A tour of the Bronfman's 18-room Westmount home—"I think there are 18 rooms, I've never really counted them all,"—revealed a warm and friendly atmosphere achieved through the use of colorful prints of wallpaper and pastel-colored walls.

Three of the rooms are decorated in French-Canadian style by Mrs. Bronfman.

A love of paintings and sculptures is evident throughout her home as Rembrandt, Renoir, Chagall and Morrice decorate the walls.

Epstein and Brancusi sculptures blend with carpeted surroundings and antique furniture.

"I do all my own decorating," explained Mrs. Bronfman, "although I loathe shopping except for paintings and old furniture."

Mrs. Samuel Bronfman's efforts in Montreal community affairs will be recognized officially on Sunday when she is invested with the Eleanor Roosevelt Humanities award. (CP Wirephoto).

The Israelite Press
Winnipeg, Man.
May 3, 1968

Mrs. Samuel Bronfman Wins Eleanor Roosevelt Award

F 871

MONTREAL (CP) — Mrs. Samuel Bronfman, who grew up in a farming community in Western Canada and has since devoted more than 50 years to helping other people, was invested March 25 with the Eleanor Roosevelt Humanities Award.

Mrs. Bronfman's efforts in community affairs were officially recognized by the Roosevelt award and a gala dinner sponsored by the Israel Bond organization.

At the dinner she was honored by the bond organization as Woman of the Year.

"I can't tell you how moved I was when I learned such honors were to be bestowed on me," she told a press gathering in her home.

"I was born in Plum Coulee, Manitoba. My dad was the mayor of Plum Coulee — that's right Mayor Rosner."

When Saidye turned 12, she moved to Winnipeg where she was educated and where she met and fell in love with her husband, Samuel.

"We've been married for 46 years and have four children, two sons and two daughters and eight grandchildren."

Mrs. Bronfman is the first Canadian woman to receive the Eleanor Roosevelt award.

Other recipients include former U.S. President Harry Truman, U.S. Vice-President Hubert Humphrey and K. C. Irving, St. John, N.B. industrialist.

Mrs. Bronfman was also awarded the Order of the British Empire in 1943 for her Red Cross work during the war.

In Winnipeg before her marriage, she was president of the Girls' Auxiliary of the Jewish Orphans' Home.

She inaugurated the Women's division of the Combined Appeal of the Jewish Federation, now known as the Associated Jewish Community Services.

As President of the YWHA, she was instrumental in the almagamation of the YM and YWHA and was chairman of the fund-raising committee that made that amalgamation possible.

Before the war she organized Youth Aliyah and is honorary patroness of the Youth Aliyah of Canada.

She also assisted in organizing the women's auxiliary of the Jewish General Hospital, was a member of the organizing committee of the Save the Children Fund (Quebec division), and is vice-president.

With her husband she inaugurated the Saidye and Samuel Bronfman Canadian Art Collection at the Montreal Museum of Fine Arts to encourage and assist Canadian artists.

Other organizations that receive her support include Hadassah-WIZO and the Saidye Bronfman cultural centre.

CAMPBELLTON, N.B.
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APR 4 1968

BOWDEN'S

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MME SAMUEL BRONFMAN

LA "FEMME DE L'ANNEE"

Le 24 mars dernier, plus de 1,500 personnes se réunissaient au Reine Elizabeth pour rendre hommage à Mme Samuel Bronfman qui a été nommée "Femme de l'année". On profitait également de l'occasion pour lui remettre le prix Eleanor Roosevelt. Disons que dans un cas comme dans l'autre, c'est la première fois qu'un tel honneur échoue à une femme, ces deux marques de reconnaissance ayant été jusqu'à maintenant réservées à des hommes.

Le "Eleanor Roosevelt Humanities Award" est décerné à ceux qui se sont distingués pour leur dévouement à des causes humanitaires. C'est la deuxième fois qu'un Canadien est ainsi honoré: le premier à se mériter cet honneur avait été M. K. C. Irving de Saint-Jean, N.-B.

Rappelons que Mme Bronfman est depuis de nombreuses années très active dans la communauté juive de Montréal; pendant la deuxième guerre, elle a fondé une branche juive de la Croix Rouge, elle s'est occupée activement du Canadian Save the Children Fund, du Youth Aliva, du Jewish Allied Community Services, du Rehabilitation Centre, du "Y" (section juive), du Musée des Beaux-Arts, des Concerts symphoniques, etc...

La principale conférencière à ce dîner du 24 mars était Mme Golda Meir, secrétaire générale du parti travailliste en Israel. Elle était porteuse d'un message spécial du premier ministre Levi Eshkol et de sa femme, amis de longue date de M. et Mme Samuel Bronfman.

CANADIAN BEVERAGE NEWS
SCARBOROUGH ONTARIO
APRIL 1968

WOMAN OF THE YEAR AWARD TO MRS. BRONFMAN

871

Long history of devotion capped

Mrs. Samuel Bronfman, who grew up in a farming community in Western Canada and has since devoted more than 50 years to helping other people, has been invested with the Eleanor Roosevelt Humanities Award.

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At the dinner she was honored by the bond organization as Woman of the Year.

Mrs. Bronfman was born in Plum Coulee, Manitoba, about 60 miles south of Winnipeg. Her father was the mayor of Plum Coulee - Mayor Rosner.

When Saidye turned 12, she moved to Winnipeg where she was educated and where she met and fell in love with her husband, Samuel.

They have been married for 46 years and have four children, two sons and two daughters and eight grandchildren.

Mrs. Bronfman is the first Canadian woman to receive the Eleanor Roosevelt award.

Other recipients include former U.S. President Harry Truman, U.S. Vice-President Hubert Humphrey, and K.C.Irving, St. John, N.B., Industrialist.

A clause in Mrs. Roosevelt's will stated that the World Israel Bond Organization could present the humanities award annually to a world citizen whom they considered had contributed outstanding services in the community and for mankind.

A special committee in New York decides annually who will be the recipient of the award.

Mrs. Bronfman was also awarded the Order of the British Empire in 1943 for her Red Cross work during the war.

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Canadian Group
Current Events
Montreal, Que.
October 14, 1967
N-871

art exhibitions les expositions

MONTREAL MUSEUM OF FINE ARTS

From October 20th to November 22nd
"Canadian Group of Painters"

From October 28th to November 26th
"Royal Canadian Academy"

Lecture Series

Jacques Beaulieu, artist, writer and professor, will give a series of four lectures in French (November 7, 14, 21 and 28 at 1:30 p.m. on furniture, fabrics and colours of the periods of Louis XIV, XV and XVI).

Museum Hours: Closed Monday; open Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; Wednesday, 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

GALERIE AGNES LEFORT

Modern Sculptures - on view from October 16th to November 3rd.

Works by Auguste Rodin, Alicia Penalba, Bourdelle, Hajdu, Poncet, Ossip Zadkine, Cesar, Ernst, Henry Moore, Hans Arp, Arman, Jaques Lipchitz, Gonzalez, Sorel Etrog, Wotruba, etc. are on exhibit.

The galeries are open weekdays from 10:00 a.m. to 6:00 p.m.

(1504 Sherbrooke Street West - 932-8620)

GALERIE DES ARTISANS

Trois maîtres artisans originaires de différentes parties de l'Europe, qui ont depuis adopté le Canada comme patrie, ont réuni leurs talents et leurs efforts pour une exposition qui se tiendra à la Galerie des Artisans jusqu'au 27 octobre.

Ce sont Ernestine Tahedl, Michel et Jarnuszkiewicz.

L'exposition montre des panneaux et des écrans de vitraux peints par Ernestine Tahedl, et la sculpture, écrans de division et pièces décoratives en fer par Jean Michel et Wacjiec Jarnuszkiewicz.

La galerie est ouverte tous les jours de 9:30 a.m. à 5:30 p.m., et le samedi jusqu'à 1:00 p.m

(2025 rue Peel - près de Boul. de Maisonneuve)

GALERIE LE GOBLET

Exposition - en première montréalaise - des oeuvres de l'artiste sculpteur japonais Jiro Sugawara.

Cette exposition se tiendra du 10 au 24 octobre.

La galerie est ouverte tous les jours de 9:00 à 21:00 hres, les samedi de 13 à 17 hres.

(8401 boul. St.. Laurent - 381-0469)

GALERIE MORENCY

En exposition, pendant le mois d'octobre:

L'art tchécoslovaque contemporain.

La galerie est ouverte tous les jours de 9:30 a.m. à 6:00 p.m., les jeudis et vendredis soirs jusqu'à 9:00 p.m.

(1564 rue St-Denis - 845-6894)

La Galerie Kaleidoscope

Exposition de 25 dessins d'Ozias Leduc.

L'exposition se tiendra jusqu'au 16 octobre.

La Galerie Kaleidoscope est ouverte de 10:00 a.m. à 6:00 p.m., tous les jours, sauf le dimanche.

(2600 ouest, rue Notre-Dame - 931-2000).

L'ART FRANCAIS

Exposition des oeuvres récentes du réputé peintre français Georges Laporte.

Aussi, présentation du livre "La Guirlande des Dunes" d'Emile Verhaeren, préface d'Armand Lanoux, comprenant 15 lithographies originales de Georges Laporte.

La Galerie est ouverte le soir jusqu'à 6:00 p.m., vendredi jusqu'à 9:00 p.m., et fermée le lundi matin jusqu'à 1:00 p.m.

(370 ouest, rue Laurier - 277-2179)

Current Events
Montreal, Que.
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Canadian Group
OCT 21 1967
BOWDOIN
W12-M

art exhibitions les expositions

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(370 ouest, rue Laurier - 277-2179)

8. Canadian Group of Painters

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
Canadian Group
OCT 21 1967 BOWDEN'S

Photo-Journal
Montreal, Que.
W-E 184,200
OCT 18 1967 BOWDEN'S

EXPOSITIONS

F-12-M

ARTLENDERS (318 av. Victoria, Westmount) — Jusqu'au 28 oct. : dessins d'**Arthur Lismer**. Tous les jours de 10 à 5 h.

AU TANDEM (366 N.-Dame E.) — Oeuvres d'**Yvon Cozic**, jusqu'au 31 oct.

BOUTIQUE SOLEIL (430 Bonsecours) — Tableaux récents de **Gabriel Filion**, jusqu'au 3 novembre.

CAISSE POPULAIRE SACRE-COEUR (1399 Ontario E.) — Oeuvres récentes de **Lorraine Bénic**. Tous les jours de 10 h. à 3 h., les jeu. et vend. de 4 h. 30 à 8 h., jusqu'au 18 novembre.

CENTRE D'ART DU MONT-ROYAL (1260 Remembrance Road) — Toiles de **Pierre Gendron**. Tous les jours de 1 à 7 h., jusqu'au 12 novembre.

CENTRE RECREATIF MAISONNEUVE (3000 Viau) — Jusqu'au 19 nov. : **"Jeux et couleurs"** (oeuvres d'enfants de 4 à 8 ans). Tous les jours de 1 h. 30 à 10 h. 30.

COIN DES ARTS (Gare Windsor) — Jusqu'à lundi : huiles et gouaches de **40 artistes du Québec**.

ECOLE D'ARCHITECTURE (3450 St-Urbain) — Dessins de **Roger Régnier**.

GALERIE AGNES-LEFORT (1504 Sherbrooke O.) — Jusqu'au 3 nov. : exposition de sculptures de **Arp, Bourdelle, Calder, Lardera, Modigliani, Moore, Renoir, etc.** Du lundi au sam. de 10 à 6 h.

GALERIE DES ARTISANS (2025 Peel) — Oeuvres de **Tahedi, Michel et Jarnuszkiewicz**. Jusqu'au 2 nov.

GALERIE DES PEINTRES CANADIENS (Place des Arts, 145 Ste-Catherine O.) — Oeuvres de **Gagnon, Vincelette, Masson, Cosgrove, Fortin, Richard, Ayotte**, etc. Tous les jours, jusqu'en fin de soirée.

GALERIE KALEIDOSCOPE (2600 Notre-Dame O.) — Jusqu'au 13 nov. : "bijoux spacieux" de **Pietrangelo**. Tous les jours, sauf le dim., de 10 h. à 6 h.

GALERIE LE GOBELET (8401 St-Laurent) — Sculptures de **Jiro Sugawara**. Tous les jours de 9 à 9 h., le sam. de 1 à 5 h.; jusqu'à mardi.

GALERIE LES ECORES (Duvernay) — Oeuvres récentes de **Christiane Dubreuil-Lebrun**, jusqu'au 31 oct. Tous les jours de 1 à 5 h., les lun., merc. et vend. soirs de 7 h. à 10 h.

GALERIE LIBRE (2100 Crescent) — Toiles de **Marcel Bellerive**. Tous les jours de 11 h. à 6 h., sauf le dim.

GALERIE LIPPEL (2158 Mackay) — **Totems et masques** de Nouvelle-Guinée et **Art précolombien**.

GALERIE MARTIN (1380 Sherbrooke O.) — Oeuvres de **Suzor-Côté**. Tous les jours sauf le dim. de 10 à 5 h. 30.

GALERIE MORENCY (1564 Saint-Denis) — Auj. dernier jour : **"L'art tchécoslovaque contemporain"**.

GALERIE PARIS (460 Notre-Dame E.) — Jusqu'à vendredi: oeuvres de **Paul-Gilles Vaillancourt**.

GALERIE 1640 (1445 Crescent) — Jusqu'à mercredi : gravures de **Johnny Friedlaender**. Du lun. au vend. de 10 h. 30 à 5 h. 30, le samedi de midi à 5 h. 30.

HOTEL REINE-ELISABETH (Galerie 2) — Toiles de **Jean Caris**. Tous les jours de 5 h. à 11 h. 30.

L'ART FRANÇAIS (370 Laurier O.) — Jusqu'à mercredi : oeuvres de **Georges Laporte**. Tous les jours de 1 h. à 6 h., le vend. soir jusqu'à 9 h., le sam. jusqu'à 5 h. ; fermé le dimanche.

LE CLAN (2615 Bélanger E.) — Toiles de **Michel Trudel**; auj. et demain derniers jours.

LES ARTISANS (St-Jovite) — Jusqu'au 30 oct. : oeuvres d'**Alphonse Lespérance**.

LOYOLA BONSECOURS CENTRE (445 St-Paul E.) — Dessins, peintures et graphiques de **Tunis, Larkin, Geertsen et Browning**.

MAISON DES ARTS LA SAUVEGARDE (160 Notre-Dame E.) — Jusqu'à mercredi : oeuvres d'**Ozias Leduc**.

MAISON PIERRE DU CALVET (angle Bonsecours et St-Paul) — **"Bonsecours historique II"** (exposition d'art canadien); auj. et demain derniers jours.

MUSEE D'ART CONTEMPORAIN (4040 Sherbrooke E.) — Oeuvres du **Bauhaus**. Jusqu'au 5 nov. Le musée est ouvert tous les jours, sauf le lundi, de midi à 6 h. et de 7 h. à 9 h.

MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Oeuvres de membres du **Canadian Group of Painters**, jusqu'au 22 nov. A partir de vendredi : oeuvres de membres de l'**Académie Royale canadienne**. Le musée est ouvert les mardis, jeudis, vendredis et samedis de 10 h. à 5 h., le mercredi de 10 h. à 10 h., le dim. de 2 h. à 5 h.; il est fermé le lundi.

MUSEE DU QUEBEC (Parc des Champs de Bataille, Québec) — **"Peinture, sculpture et orfèvrerie traditionnelles du Québec"**; oeuvres de **Jean-Paul Lemieux** et de **David Milne**; **"Arts Populaires du Québec"**. Le musée est ouvert du mardi au samedi de 9 h. à 5 h., le dim. de 1 h. à 5 h. et le merc. soir de 7 h. à 10 h.; il est fermé le lundi.

PLACE DES ARTS (Jardins) — Jusqu'à la fin d'octobre: **"Confrontation 67"** (oeuvres de membres de l'Association des sculpteurs du Québec).

TOWN ART CENTER (2370 Lucerne, Ville Mont-Royal) — Jusqu'au 28 oct.: toiles de **Robert Boiteux** et d'**Eliane Bergelin**.

UNIVERSITE SIR GEORGE WILLIAMS — Auj. dernier jour: oeuvres de **Lucy Yang** et dessins et tableaux de **Bobak**. A partir de lundi, jusqu'au 31 oct.: toiles et graphiques de **Gisele Willermet**; à partir de mercredi, jusqu'au 11 nov.: oeuvres d'**Ernest Lawson**. Du lun. au vend. de 11 à 9 h., le sam. de 11 à 5 h.

AU 5794, 9e AVENUE (Rosemont) — Toiles de **Baillar**.

AU 3416 IBERVILLE — A partir de demain, jusqu'à mercredi incl.: **"L'âme roumaine"** (oeuvres du peintre Rose-Marie Furlugeanu-Doclin).

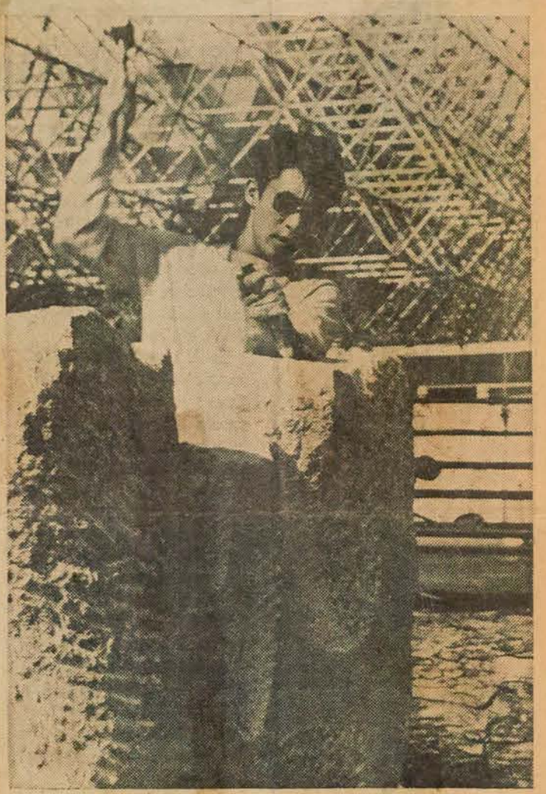
LES ARTS

H-12-M

par Marcel Huguet

Le mouvement Bauhaus, au Musée d'art contemporain

Ce que fut le mouvement Bauhaus, au début du siècle, on peut s'en faire une idée sommaire en visitant l'exposition présentée, en ce moment, au Musée d'art contemporain. Plus de 150 photographies y sont affichées, illustrant l'histoire de cette école d'art fondée en 1919 par Walter Cropius et fermée, 14 ans plus tard, par les nazis. Le Bauhaus essayait, comme le disait Gropius lui-même, "de coordonner tous les efforts créateurs, pour réaliser, dans une nouvelle architecture, l'unification des métiers d'art et de fabrication." Au début du siècle, ce mouvement a subi une impulsion extraordinaire avec des maîtres tels que Gropius, Klee, Albers, Schlemmer, Kandisky, Itten, etc. Très intéressante à voir. Cette exposition se termine le 5 novembre.



Jiro Eugawara, un jeune sculpteur japonais, expose actuellement quelques-unes de ses oeuvres récentes à la Galerie Le Gobelet. Ci-dessus, nous voyons Jiro alors qu'il est à l'oeuvre au symposium du pavillon de la Jeunesse, auquel il participe. L'exposition de ses oeuvres au Gobelet doit se terminer mardi prochain.

Une exposition décevante

Les sept peintres qui exposent en ce moment à la Galerie Soixante m'ont déçu. Rancillac, Adamie, Buri, Alleyn, Klasen, Monory et Sarkis reviennent à la figuration. Ils nous proposent une vision du monde bien précise, narrant qui son angoisse devant l'anéantissement de l'homme par la machine, qui son ironie désséchante des moyens de communication, etc. Ces peintres ont du métier, bien sûr. Mais leurs oeuvres sont dénuées de tout lyrisme. Elles ne "chantent" pas, elles illustrent des mythes (celui de la machine), elles ne renouvellent rien, elles illustrent tout simplement un mythe en lequel les plus lucides ne croient plus : celui de la machine.

Les expositions à voir

Demain soir, une exposition d'oeuvres de peintres canadiens débutera au Musée des Beaux-Arts . . . Yvon Cosic expose ses toiles depuis mardi soir à la Galerie Au Tandem, angle Notre-Dame et Bonsecours . . . Pour la première fois, Marcel Bellerive exposera des oeuvres récentes à la Galerie Libre, à partir de ce soir . . . Un jeune peintre qui signe Baillar nous présentera quelques-unes de ses oeuvres, vendredi soir, à l'atelier de Baillar (5794, 9e Avenue, à Rosemont) . . . Depuis dimanche, on peut voir des oeuvres très intéressantes de Paul-Gilles Vaillancourt, à la Galerie Paris (460 est, rue Notre-Dame) . . . Une trentaine de toiles peintes à l'acrylique sont exposées jusqu'au 12 novembre au Centre d'art du Mont-Royal. Elles sont de Pierre Gendron. Et l'exposition en vaut le déplacement . . . Les amateurs de bijoux pourront venir admirer des créations récentes du jeune joaillier Pietrangelo, à la Galerie Kaléidoscope, jusqu'au 13 novembre.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
October 20, 1967

Mouloudji et Danielle Oddera.

M1-87

A partir d'aujourd'hui, au Musée des Beaux-Arts : exposition d'oeuvres de membres du Canadian Group of Painters.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Patrie, Montréal, Qué.
October 15, 1967

E-271

jeudi, de 12 h. à 18 h., le vendredi, à 21 h.

Musée des Beaux-Arts : (1379 ouest, Sherbrooke, tél. 842-8091). Du 20 octobre au 12 novembre, exposition des oeuvres du "Canadian Group Of Painters. Du 27 octobre au 22 novembre, exposition du "Royal Canadian Academy". Le Musée est ouvert les mardi, jeudi, vendredi et samedi de 10 h. à 17 h. Le mercredi, de 10 h. à 22 h. Le dimanche, de 14 h. à 17 h. Le Musée est fermée le lundi.

Pavillon de la jeunesse

Panorama
Montreal, Que.
M
OCT 1967 BOWDEN'S

art allemand

R-12-M

Museum of Fine Arts—The first Canadian exhibition of 20th century German art in Berlin. 60 paintings and 20 sculptures. Until September 10. 1379 Sherbrooke St. W. (842-8091)

Musée des Beaux-Arts—Rétrospective de Jean-Paul Lemieux. Jusqu'au 11 octobre. 1379 ouest, rue Sherbrooke. (842-8091)

Musée des Beaux-Arts—Société de peintres canadiens. À compter du 20 octobre. 1379 ouest, rue Sherbrooke. (842-8091)

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

Groupe des peintres can

Le Petit Jnl., Montréal, Qué.
October 22, 1967

M1-87

Galeries et Musées

- **GALERIE LIBRE** (2100 Crescent, Montréal) : oeuvres récentes de MARCEL BELLERIVE. (tél. 288-6080).
- **L'ATELIER DE BAILLAR** (5794, 9e Avenue, Rosemont, Montréal) : exposition permanente des peintures à l'huile de BAILLAR. (tél. 727-1855).
- **CENTRE RECREATIF MAISONNEUVE** (3000, rue Viau, Montréal) : exposition **"JEUX ET COULEURS"**. Celle-ci est ouverte au public tous les jours de 13 h. 30 à 22 h. 30, jusqu'au 19 novembre.
- **GALERIE D'ART DE L'ECOLE D'ARCHITECTURE** (3450, rue Saint-Urbain, Montréal) : exposition d'une série de vingt dessins de ROGER REGNIER.
- **THEATRE DE L'ESCALE** (au pied de la rue Beaver Hall-McGill) : exposition, jusqu'au 4 novembre, des huiles d'ANTOINETTE GAGNON. (tél. 861-9981).
- **GALERIE KALEIDOSCOPE** (2600 ouest, rue Notre-Dame) : à l'occasion de son premier anniversaire, la **Galerie Kaléidoscope** lance le jeune joaillier PIETRANGELO. (tél. 931-2000).
- **LE MUSEE DES BEAUX-ARTS DE MONTREAL** (1379 ouest, rue Sherbrooke) : exposition des toiles d'un groupe de peintres canadiens. Le Musée est ouvert les mardis, jeudis, vendredis, samedis, de 10 h. du matin à 5 h. du soir; mercredi, de 10 h. du matin à 10 h. du soir; dimanche, de 2 h. à 5 h. (tél. 842-8091).
- **GALERIE LES ECORES** (2361, boul. Lévesque, Duvernay, Ville de Laval) : exposition d'oeuvres récentes du peintre CHRISTIANE DUBREUIL-LEBRUN. La galerie est ouverte tous les jours de 13 h. à 17 h. Cette exposition prendra fin le 31 octobre. (tél. 669-9693).
- **CENTRE D'ART DU MONT-ROYAL** (1260 Remembrance Road, Montréal) : exposition des oeuvres de PIERRE GENDRON. L'exposition est ouverte tous les jours, de 13 h. à 19 h., jusqu'au 12 novembre inclusivement.
- **CENTRE CULTUREL VERDUN** (5955 Bannantyne) : exposition des oeuvres du peintre FRANCESCO IACURTO. Cette exposition prendra fin le 31 octobre. Exposition de 30 toiles.
- **MUSEE D'ART CONTEMPORAIN** (4040 est, rue Sherbrooke) : une exposition d'oeuvres allemandes : peintures, photographies. Cette exposition se terminera le 5 novembre. Le Musée est ouvert tous les jours, sauf le lundi, de midi à 6 h. p.m. et de 7 h. p.m. à 9 h. p.m. (tél. 254-7524).

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
OCT 28 1967 BOWDEN'S

The art

R-12-M

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. Wed. 10 a.m.-10 p.m.
The Museum presents: Canadian Group of Painters to Nov. 22nd. Royal Canadian Academy, to Nov. 26th.

MONTREAL, QUE.
STAR
D (M-F) 196,500
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OCT 21 1967 BOWDEN'S

Canadian Group

The art

R-12-M

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The Museum presents: Canadian Group of Painters to Nov. 22nd.

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OCT 29 1967 BOWDEN'S

EXPOSITIONS

T-12-M

Caisse Populaire Sacré-Coeur (1390 est, On-

Galerie Martin (1380 ouest, Sherbrooke): Oeuvres de Suzor-Côté. Tous les jours sauf le dimanche de 10h. à 17h.30.

Centre culturel Verdun (5955 Ballantyne): Jusqu'à la fin d'octobre, Iacurto.

Les Artisanes (Saint-Jovite): Oeuvres d'Alphonse Lespérance, jusqu'au 30 octobre.

Loyola Bonsecours Centre (445 est, Saint-Paul): Dessins, peintures et graphiques de Tunis, Larkin, Geertsen et Browning.

Musée d'Art contemporain (4040 est, Sherbrooke): Oeuvres de Bauhaus. Le musée est ouvert tous les jours, sauf le lundi de 12h. à 18h., et de 19h. à 21h.

Musée du Québec (Parc des Champs de Batailles, Québec): "Peinture, sculpture et orfèvrerie traditionnelles du Québec". Oeuvres de Borduas, Ozias Leduc et Riopelle et art grec du Louvre. Le musée est ouvert du mardi au samedi de 9h. à 17h., le dimanche de 13h. à 17h. et le mercredi soir de 19h. à 22h. Il est fermé le lundi.

Place des Arts (Jardins): "Confrontation 67" (oeuvres des membres de l'Association des sculpteurs du Québec). Jusqu'a la fin d'octobre.

Au Tandem (366 est, Notre-Dame): Oeuvres d'Yvon Cozic, jusqu'au 31 octobre.

Boutique Soleil (430 Bonsecours): Tableaux récents de Gabriel Filion, jusqu'au 31 octobre.

Centre récréatif Maisonneuve (3000 Viau): "Jeux et couleurs" (oeuvres d'enfants de 4 à 8 ans). Tous les jours de 13h.30 à 22h.30, jusqu'au 19 novembre.

Ecole d'architecture (3450 Saint-Urbain): dessins de Roger Régnier.

Galerie des Artisans (2025 Peel): Oeuvres de Tahedi, Michel et Jarnuszkiewicz. Jusqu'au 2 novembre.

Galerie des Peintres canadiens (Place des Arts, 145 ouest, Sainte-Catherine): Oeuvres de Gagnon, Vincelette, Masson, Cosgrove, Fortin, Richard et Ayotte. Tous les jours, jusqu'en fin de soirée.

Galerie Kaléidoscope (2600 ouest, Notre-Dame): "Bijoux spacieux" de Pietrangelo. Tous les jours, sauf le dimanche de 10h. à 18h., jusqu'au 13 novembre.

Galerie Libre (2100 Crescent): Toiles de Marcel Bellerive. Tous les jours de 11h. à 18h. sauf le dimanche.

Hôtel Reine-Elisabeth (Galerie 2): Toiles de Jean Caris. Tous les jours de 17h. à 23h.30.

Musée des beaux-arts (1379 ouest, Sherbrooke): Oeuvres de membres du Canadian Group of Painters, jusqu'au 22 novembre. A partir de vendredi, oeuvres de membres de l'Académie Royale canadienne. Le musée est ouvert les mardis, jeudis, vendredis et samedis de 10h. à 17h., le mercredi de 10h. à 22h., le dimanche de 14h. à 17h. Il est fermé le lundi.

Université Sir George Williams: Jusqu'au 31 octobre, toiles et graphiques de Gisèle Willermet. Jusqu'au 11 novembre, oeuvres d'Ernest Lawson. Du lundi au vendredi, de 11h. à 21h., le samedi de 11h. à 17h.

Galerie 1640 (1445 Crescent): Angela Varga, jusqu'au 8 novembre. Montre graphiques des bronzes. Tous les jours, sauf le dimanche, de 10h.30 à 17h.30.

Le Petit Journal
Montreal, Que.
W-E 273,400

Groupe de peintres can

OCT 29 1967 BOWDEN'S

Galeries et Musées

T-12-M

- **GALERIE LIBRE** (2100 Crescent, Montréal) : oeuvres récentes de MARCEL BELLERIVE. (tél. 288-6080).
- **L'ATELIER DE BAILLAR** (5794, 9e Avenue, Rosemont, Montréal) : exposition permanente des peintures à l'huile de BAILLAR. (tél. 727-1855).
- **CENTRE RECREATIF MAISONNEUVE** (3000, rue Viau, Montréal) : exposition **"JEUX ET COULEURS"**. Celle-ci est ouverte au public tous les jours de 13 h. 30 à 22 h. 30, jusqu'au 19 novembre.
- **GALERIE D'ART DE L'ECOLE D'ARCHITECTURE** (3450, rue Saint-Urbain, Montréal) : exposition d'une série de vingt dessins de ROGER REGNIER.
- **THEATRE DE L'ESCALE** (au pied de la rue Beaver Hall-McGill) : exposition, jusqu'au 4 novembre, des huiles d'ANTOINETTE GAGNON. (tél. 861-9981).
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- **GALERIE HERVE** (1392 ouest, rue Sherbrooke, Montréal) : exposition de tapisseries jusqu'au 5 novembre. (tél. 844-2334).
- **GALERIE KALEIDOSCOPE** (2600 ouest, rue Notre-Dame) : à l'occasion de son 1er anniversaire, la **Galerie Kaléidoscope** lance le jeune joaillier PIETRANGELO. La galerie présente aussi vingt dessins d'OSIAS LEDUC. (tél. 931-2000).
- **L'ART FRANÇAIS** (370 ouest, rue Laurier, Montréal) : exposition de peintures, d'aquarelles et de dessins de **GEORGES LAPORTE.** (tél. 277-2179).
- **COIN DES ARTS** (Gare Windsor-CPR, Montréal) : exposition de 75 peintures de 40 artistes québécois.
- **GALERIE ZANETTIN** (28, côte de la Montagne, Québec) : exposition de peintures et collages de **RAYNALD HARDY.** Du 26 octobre au 4 novembre.

WINNIPEG, MAN.
FREE PRESS
D 127,300

OCT 28 1967 BOWDEN'S

Artist Keeps Hearing Booms From Basement

T-12-M

KITCHENER, Ont. (CP) — Hanni Rothschild is always listening for booms in her basement. And sometimes she hears one.

A noted sculptor and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she is more daring than most at the technical level of things.

The booms may come from the firing of clay and metal together, a complicated process, Mrs. Rothschild said in an interview.

Fashioning medieval knights in a combination of bronze and clay at her suburban Toronto home is not only art but sometimes downright adventure.

The secret apparently is in the melting points of both materials.

Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor.

In melting, however, the bronze spatters all over the kiln. And if there's some little snag, it may explode.

The firing is done in what Mrs. Rothschild calls her "big baby"—a huge built-in kiln which heats in her Don Mills basement studio to 2,300 degrees fahrenheit.

Mrs. Rothschild was here recently to deliver 15 ceramics, 17 bronze pieces and four plaques which comprised her one-woman show at a local gallery.

Her work shows many clowns, romping children, animals, innocence of love and romantic knights.

Asked about her basic optimism she laughed.

"That's what they (the critics) tell me. I don't know. I just do what pleases me. Art, I think, is basically what is liked."

She has exhibited at the Canadian National Exhibition, with the Canadian Guild of Potters at Toronto's Royal Ontario Museum, the Montreal Museum of Fine Arts and in Western Canada galleries and museums.

One of her pieces, entitled Young Love, is on display at the Canadian Pavilion Art Gallery at Expo 67.

A mother of two children, she works only to please herself. She said art is a matter of free choice and to like or dislike is for the artist and the buyer, as well as the critics.

"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
October 28, 1967

481 University Ave., Toronto 2
Current Events
Montreal, Que.
October 28, 1967

F 871

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ART

Some Events In Montreal This Week

Bauhaus, the architectural and artistic history at Musee d'Art contemporain, 4040 Sherbrooke East until November 5.

Hart Yeargans, graphics at Mansfield Book Mart art gallery, 2065 Mansfield until October 31.

Animation, work by four NFB artists at Loyola Bonsecours Centre, 445 St. Paul East. One side of the film-maker's art. Until October 31.

Stained-glass and wrought iron, crafts by E. Tahedl, J. Michel and W. Jarnuszkiewcz at Galerie des Artisans, 2025 Peel until November 2.

Canada's past, 150 years, in the Bank of Montreal's Centennial art collection at Eaton's until October 28.

Pierre Gendron at Mount Royal Art Centre until November 21.

Gabriel Filion, recent paintings at La Boutique Soleil, 430 Bonsecours until November 3.

Totems and masks from New Guinea, pre-Columbia sculpture, and Eskimo Carvings at Lippel Gallery of Primitive Art, 2159 Mackay, through October.

Suzor-Cote, two early drawings (probably done in Canada) and one painting at Galerie Martin, 1380 Sherbrooke West.

Canadian Group Stale, Tired

By IRENE HEYWOOD

When the Group of Seven expanded to 27 in 1933 to form the Canadian Group of Painters, one of its reasons was to give a more catholic view of painting in a Canada whose art had developed since the forming of the original group in 1920.

As a result the expanded group was again the exciting ground on which the art of the country flourished, and its shows caused considerable controversy as new members brought in new ideas.

Times have of course changed. It is hard now to make a strong enough statement in painting to raise much of a fuss.

But the Group of Painters has changed too and no one can blame the climate of our times.

The Museum of Fine Arts has the first showing of the group for many years in Montreal. In it, the Canadian Group of Painters proves itself no longer a spearhead, but a safe and dull organization, exhibiting unchanged patterns of paintings by many members.

Others are opportunists whose facility leads them to attach themselves to current movements without the conviction necessary for true involvement.

Of the 70 plus members some are honored painters from the founding year. Many who joined later have made valuable contributions within and outside the Group.

But others no longer contribute and one, a younger member no longer paints. One, a native of France, has returned to that country.

There are now no representatives from Manitoba, Nova Scotia, or Saskatchewan, and all of these provinces have good painters.

Quebec is represented by 20 members but only one is French Canadian. It is hard to understand why important painters have been passed by.

The exhibition suffers one more drawback for which it cannot blame itself — the space allotted to it by the museum. It is scattered and hard to find and then to see. The main body of paintings are hung in the lecture hall, never a good spot for any show, since the room is used for many museum activities.

The day this reviewer attended was worse than an opening, since it coincided with the Ladies Art Club meeting and a lantern slide lecture had to be dispensed with before tea was served and the paintings could be seen.

Molinari, a guest, displayed a Mutation behind the lady who took tickets; a loudspeaker hid part of a fine abstract of Irene Morrison. Gentile Tondino, Tony Onley and former National Gallery director Charles Comfort were behind a semi-permanent screen which hid both paintings and cups and saucers.

Sherry Grauer's oil and stitched canvas Corner of a Wind had, unfortunately, one of the best places, although there seems to be a difference of opinion between the museum's hangers and the catalogue on which way is up. This clumsy combination of paint and stuffed needlework leaves me with the feeling that the wind cannot be sewn together at all.

Well placed again but more happily is a large and new painting of Pierre Gendron, a Quebec guest. The agitated white forms of this Mamour au Soleil move and expand the picture space.

One of the most interesting of the members paintings shown is D. Mackay Houstoun's brilliant The beginning of Order in which the parts move toward the central force of the canvas forming a tight pattern of tension.

The exhibition spilled over into the back hall of the museum, which, offered good light. Much better placed here is Paul Wong's acrilic Color screen, one of the few true optical paintings and well worth a careful look. In this subtle work, color and line combine to move the eye and create as well an illusion of many layered forms.

The catalogue promised a section devoted to the original members of the Seven. Search turned them up in the room, usually devoted to new aquisitions, on the left of the Ontario street entrance, one of each from the permanent collection of the museum including a fine Tom Thompson.

The exhibit continues until November 12.

F 871

art exhibitions les expositions

MONTREAL MUSEUM OF FINE ARTS

Currently on view and until November 22nd
"Canadian Group of Painters"

Currently on view and until November 26th
"Royal Canadian Academy"

Lecture Series

Jacques Beaulieu, artist, writer and professor, will give a series of four lectures in French (November 7, 14, 21 and 28 at 1:30 p.m. on furniture, fabrics and colours of the periods of Louis XIV, XV and XVI).

Museum Hours: Closed Monday; open Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; Wednesday, 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

GALERIE AGNES LEFORT

Modern Sculptures - on view until November 3rd.

Works by Auguste Rodin, Alicia Penalba, Bourdelle, Hajdu, Poncet, Ossip Zadkine, Cesar, Ernst, Henry Moore, Hans Arp, Arman, Jaques Lipchitz, Gonzalez, Sorel Etrog, Wotruba, etc. are on exhibit.

The galeries are open weekdays from 10:00 a.m. to 6:00 p.m.

(1504 Sherbrooke Street West - 932-8620)

GALERIE DES ARTISANS

Trois maîtres artisans originaires de différentes parties de l'Europe, qui ont depuis adopté le Canada comme patrie, ont réuni leurs talents et leurs efforts pour une exposition qui se tiendra à la Galerie des Artisans.

Ce sont Ernestine Tahedl, Michel et Jarnuszkiewicz.

L'exposition montre des panneaux et des écrans de vitraux peints par Ernestine Tahedl, et la sculpture, écrans de division et pièces décoratives en fer par Jean Michel et Wocjiec Jarnuszkiewicz.

La galerie est ouverte tous les jours de 9:30 a.m. à 5:30 p.m., et le samedi jusqu'à 1:00 p.m.

(2025 rue Peel - près de Boul. de Maisonneuve)

GALERIE MORENCY

En exposition, pendant le mois de novembre: L'art tchécoslovaque contemporain.

La galerie est ouverte tous les jours de 9:30 a.m. à 6:00 p.m., les jeudis et vendredis soirs jusqu'à 9:00 p.m.

(1564 rue St-Denis - 845-6894)

La Galerie Kaleidoscope

Exposition de 25 dessins d'Ozias Leduc.

La Galerie Kaleidoscope est ouverte de 10:00 a.m. à 6:00 p.m., tous les jours, sauf le dimanche.

(2600 ouest, rue Notre-Dame - 931-2000).

L'ART FRANCAIS

Exposition des oeuvres récentes du réputé peintre français Georges Laporte.

Aussi, présentation du livre "La Guirlande des Dunes" d'Emile Verhaeren, préface d'Armand Lanoux, comprenant 15 lithographies originales de Georges Laporte.

La Galerie est ouverte le soir jusqu'à 6:00 p.m., vendredi jusqu'à 9:00 p.m., et fermée le lundi matin jusqu'à 1:00 p.m.

(370 ouest, rue Laurier - 277-2179)

MONTREAL, QUE.
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OCT 28 1967 BOWDEN'S

The Canadian Group —a valedictory?

R-12-M

By Robert Ayre

LIKE Canada itself, in this Centennial year, the Canadian Group of Painters is taking stock, even going so far as to question its very existence. The regionalism, the strong consciousness of the Canadian Scene that inspired the Group at its beginning in 1933, when it was still close to the parent Group of Seven, has been knocked out by the instant communication that has made art an international language. Has the Canadian Group of Painters any other relevance?

Dr. Hugo MacPherson, Chairman of the National Film Board, touched a nerve when he opened the Group's 1967 exhibition in the Montreal Museum of Fine Arts at the end of last week and as good as pronounced the valedictory.

He may have been more significant than he intended when he kept calling it the "Group of Canadian Painters." Not the same thing at all as "Canadian Group of Painters," it is truer to the society's character in the space age when Canadianism in art is no longer important.

The Group had established a firm and honorable place for itself, he said; it saw the nation through a crucial period; and he thanked God for the parents and the pilgrims. The hard days were over though, now that painting had jumped off the easel and out of the frame, now that it had joined architecture in creating the new urban environment and art had become a public affair.

He hoped Canada had reached the stage when artists no longer needed to unite to show their work.

Dr. MacPherson's remarks will no doubt help the Group in its self-appraisal. For a long time — it wasn't just brought on by the Centennial — members have been asking themselves the old agonizing Canadian question about identity.

ACCORDING TO THE foreword to the catalogue of the first exhibition 34 years ago, the Group's policy was "to encourage and foster the growth of Art in Canada, which has a national character, not necessarily of time and place, but also expressive of its philosophy, and a wide appreciation of the right of Canadian artists to find beauty and character in all things. To extend the creative faculty beyond the professional meaning of art and to make of it a more common language of expression is also part of its aim. Hitherto it has been a landscape art, typical of all new movements, but here and there figures and portraits have been slowly added to the subject matter, strengthening and occupying the background of landscape. Here also more modern ideas of technique and subject have been brought into the scope of Canadian painting, keeping the art in the van of our forward stride as a nation."

I quote that in full because it demonstrates the pioneering spirit that was bequeathed to the larger Group by the original Seven, the sense of adventure, the openness to new ideas, even if the emphasis is on the "national character."

The Seven came together because they had common aims. Most of them happened to work in the same engraving plant in Toronto. They enjoyed going off together on sketching trips, sharing the excitement of discovering the Canadian woods and painting them with appropriate vigor, with strong color and strong rhythm, not in the stale academic tradition of the studios of Europe. It was natural that they should exhibit together, but they had no formal organization and they did not become a compact group until the assaults of the conservatives forced them to close ranks, to defend themselves and their ideas and fight for the new spirit, in exhibitions, letters and statements.

After 14 years, they decided to broaden the scope by asking the newer elements that had come up in Montreal and on the Pacific Coast as well as in Ontario to join them. The Seven became 28 and almost as many others were invited to contribute to the first show of the new Canadian Group.

Today the membership is 73 — Ontario, 24; British Columbia, 23; Quebec, 20; Alberta, two (including Roloff Beny, who lives in Rome); New Brunswick, three, and France one. The Group has never succeeded in being fully Canadian by including the French-speaking painters. Jacques de Tonnancour was once a member, but today Leon Bellefleur is alone. From time to time others have been welcomed as guests to the exhibitions — Pierre Gendron, Kittie Bruneau and Guido Molinari this year.

Quebec went its own way, had its own separate revolution, but in the rest of Canada — with the short-lived Painters Eleven in Toronto as a sub-revolution and some of the most advanced individuals keeping to themselves as non-joiners — the Canadian Group was the avant-garde.

Then in an amazing switch the Royal Canadian Academy moved in and today the RCA and the CGP co-exist in the same territory, the Academy going far out and the Group retaining elements that have by now become academic.

The Academy show opened in the Museum last night. Next week I shall be able to draw the parallels.

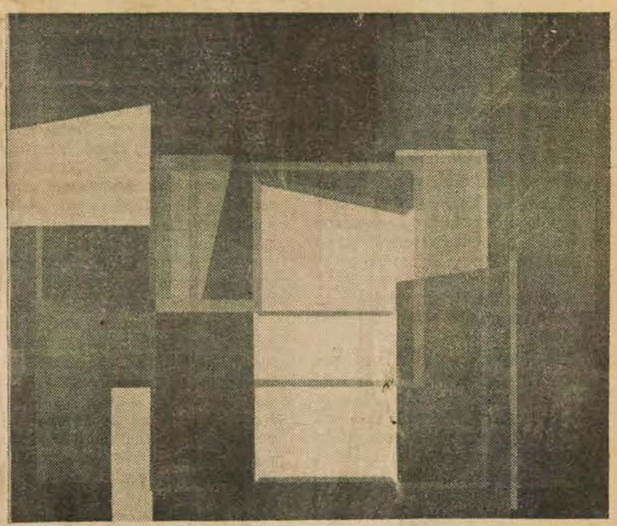
The confrontation puts a sharper edge on some of the questions. Is there any reason for the two societies? Should the Group retire and leave the field to the older one, now so surprisingly young?

The Group is no longer united by common aims. Canadianism is over. The landscape tradition is dead, painting is going off in all directions, even out of itself. There is such diversity within the Group that some of the members feel themselves out of place.

NEARLY HALF THE membership is not represented in this year's exhibition. Leaving aside those who are inactive and those — there may have been some — who were rejected by the regional selection committees, there are still many important Canadian painters who didn't think it worth while to send. Somebody said at the vernissage that if it hadn't been for the hard work the president Tobie Steinhouse put into it there would have been no exhibition this year.

I have sometimes thought myself that the Canadian Group of Painters has become anomalous and that it should gracefully accept its place in history. Certainly the hanging of the present exhibition emphasizes its dichotomy, at once clinging to its souvenirs of the past and reaching out into the new world.

As Dr. MacPherson said, it is no longer necessary for artists to band together to get a showing. Canadian painters — even the most advanced — have many more opportunities to be shown than in the days when the Group's function was to foster the arts in this country. Until painting is absorbed by the total environment, we shall continue to have exhibitions and the Group may still be useful in helping provide them, augmenting the Academy, the National Gallery's biennials, the art circuits east and west, the Winnipeg Show (Montreal's Spring Show lies dormant) and the dealers, in giving Canadians a sense of the whole country's activity in painting. It has the machinery and the outlook. It may need reorganization though.



Gordon A. Smith: "Through the window," acrylic, 55 x 65 ins., winner of a $500 Canadian Group of Painters award. A similar award went to Vancouver painter, Bodo Pfeifer.

Canadian Press
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481 University Ave., Toronto 2

Le Semaine Illustree
Ville d'Anjou, Québec
November 6, 1967

peintures et graphiques de Tunis, Lardin, Geertsen et Browning.
MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Oeuvres de membres du **Canadian Group of Painters.** Ouvert les mardis, jeudis, vendredis et samedis de 10 h. à 5 h., le mercredi de 10 h. à 10 h., le dim. de 2 h. à 5 h.; Fermé le lundi. Jusqu'au 22 nov.

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STAR
D (M-F) 196,500
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NOV 4 1967 BOWDEN'S

The art

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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. Wed. 10 a.m.-10 p.m.
The Museum presents: Canadian Group of Painters to Nov. 12th. Royal Canadian Academy, to Nov. 26th.

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NOV 1967 BOWDEN'S

W12-M

Art

Montreal. Montreal Museum of Fine Arts: Canadian group of painters (1 to 12); Royal Canadian Academy exhibition (1 to 22). Galerie L'Art Francais: Henri-Jacques Masson (through November). Gallery 1640: Angela Varga, graphics and sculptures (1 to 8); Sylvia Singer, graphics (Nov 11 to Dec 2). Galerie Agnes Lefort: John Fox, paintings (4 to 24); Toni Onley, paintings (Nov 25 to Dec 9). Waddington Gallery: Varvarande, recent paintings (8 to 25). Walter Klinkhoff Gallery: Krieghoff and the early Canadians (through November). Museum of Contemporary Art: Concours Artistiques de la Province de Quebec (Nov 7 to Dec 10). Galerie Libre: Louise Scott, paintings (16 to 30). Lippel Gallery: Totems and masks from New Guinea, African primitive sculpture and selected Eskimo carvings (through November). La Galerie Soixante: Edmund Alleyn, paintings (1 to 13). Dominion Gallery: 1st floor gallery, retrospective Ed J. Hughes; 2nd floor gallery, international paintings and sculptures (through November). Galerie Moos: Helmut Gransow, paintings (1 to 15). Galerie Place Royale: Tom Smalley, scenery of Montreal (1 to 14); Exhibition of Independent Artists' Association (Nov 15 to Dec 3). Galerie Hervé: exhibition of important works by Renoir, Vuillard, Marquet, Picasso, Forain, Montezin, D'Espagnat, Busset and Lorjou; exclusively, Guerrier, Heaulme, Weisbuch, Faure and Hirakawa; contemporary tapestries from Aubusson, works by Lurcat, Picart, Le Doux, Dom Robert etc; sculptures by Rodin, Maillol, Richier, Derbre, Cardot and Lardera. Gemst Gallery: Exhibition of Israeli artists — graphics, etchings and water colours (13 to 20). **Toronto.** Pollock Gallery: Gerald McAdam, paintings; Larry Weissman, photographs (1 to 11); Van Alstyne, paintings; Oscar Ross, sculptures (12 to 25); Elizabeth Quan, paintings; Y. Podesva, small paintings (Nov 26 to Dec 9). Pollock Gallery (Warehouse Gallery): Bill Featherston, sculpture (1 to 5); Andrew Sfasik, graphics (1 to 3); Peter Kolisnyk, canvas constructions (Nov 12 to Dec 3). The Isaacs Gallery: Les Levine, new works (1 to 13); Robert Markle, paintings '67 (Nov 14 to Dec 4). Roberts Gallery: Bruno Bobak, recent works (1 to 11). Canadian Guild of Potters: annual sale (16 to 18). Gallery Moos: Augustin Filipovic, new sculptures (1 to 8); Mashel Teitelbaum, new works (9 to 22); Gershon Iskowitz, new paintings (Nov 23 to Dec 6). The National Gallery of Canada: Pageant of Canada, 200 paintings, drawings, water colours and art objects concerned with the history of Canada until Confederation (through to Jan 7 1968); festival designs by Inigo Jones, rare drawings for scenery and costumes.

Current Events
Montreal, Que.
November 4, 1967

1-891

art exhibitions les expositions

MONTREAL MUSEUM OF FINE ARTS
Currently on view and until November 22nd
"Canadian Group of Painters"
Currently on view and until November 26th
"Royal Canadian Academy"

Lecture Series
Jacques Beaulieu, artist, writer and professor, will give a series of four lectures in French (November 7, 14, 21 and 28 at 1:30 p.m. on furniture, fabrics and colours of the periods of Louis XIV, XV and XVI).
Museum Hours: Closed Monday; open Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; Wednesday, 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 to 5:00 p.m.
(1379 Sherbrooke Street West - 842-8091)

Centre d'Art Maisonneuve
"Jeux et couleurs" C'est le thème de l'exposition des travaux exécutés cet été par les enfants de 4 à 8 ans, au cours des neuf semaines d'activités sur les terrains de jeux de Montréal.
L'exposition est ouverte au public tous les jours de 1:30 à 10:30 p.m. et ce jusqu'au 19 novembre.
(Centre d'Art Maisonneuve - Centre Récréatif Maisonneuve - rue Viau près Boyce)

Galerie Kaleidoscope
Exposition de bijoux spatiaux de Pietrangelo. Cette exposition se tiendra jusqu'au 13 novembre.
La galerie est ouverte de 10:00 a.m. à 6:00 p.m., tous les jours sauf le dimanche.
(2600 ouest, rue Notre-Dame - 931-2000)

L'Art Francais
Exposition des oeuvres récentes du peintre français Henri-Jacques Masson.
Cette exposition se tiendra jusqu'au 30 novembre.
Galerie L'Art Français - ouvert de 1:00 à 6:00 p.m., les lundis, puis de 10:00 a.m. à 6:00 p.m. du mardi au samedi.
(370 ouest, rue Laurier - 277-2179)

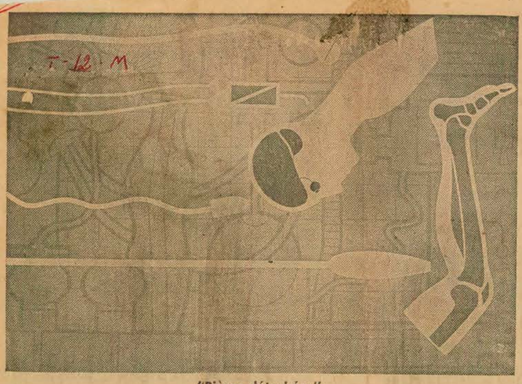
Maison des Arts la Sauvegarde
Tableaux de Claude Langlois.
Exposition rétrospective des oeuvres du peintre canadien.
Celle-ci se tiendra jusqu'au 23 novembre à la Maison des Arts La Sauvegarde - Le centre est ouvert du lundi au jeudi de 12:00 à 6:00 p.m., le vendredi jusqu'à 9:00 p.m. et les samedi et dimanche de 12:00 à 5:00 p.m.
(160 est, rue Notre-Dame).

Galerie Morency
Exposition des oeuvres récentes de Fleurimond Constantineaux.
L'exposition réuni des toiles et des pastels - sènes de la région de Fort-Chimo, Nouveau Québec.
Cette exposition se tiendra jusqu'au 18 novembre.
Galerie Morency, ouvert tous les jours de 9:30 a.m. à 6:00 p.m., les jeudis et vendredis jusqu'à 9:00 p.m.
(1564 rue St- Denis - 845-6894)

Galerie Soixante
Exposition des oeuvres d'Edmund Alleyn intitulée "Conditionnement".
"During the Mechanical ages we had extended our bodies in space. Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned". (Marshall McLuhan)
Cette exposition se tiendra jusqu'au 13 novembre à la Galerie Soixante.
La galerie est ouverte tous les jours de 2:00 à 8:00 p.m., excepté les dimanches alors que la galerie est ouverte de 2:00 à 5:00 p.m.
(280 ouest, rue Sherbrooke - 288-5029)

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

NOV 4 1967 BOWDEN'S



"Pièces détachées"

Un drôle de méli-mélo au Musée des Beaux-Arts

AU MUSEE DES BEAUX-ARTS, deux expositions de groupes que l'on pourrait jumeler, groupes tous deux très anciens, le "Royal Canadian Academy of Arts", fondé en 1880, et le "Canadian Group of Painters", fondé à la dissolution du Groupe des Sept en 1930. Deux expositions où l'on trouve de tout, des paysages à la mode de 1915 comme les derniers tableaux de Molinari et McEwen. Je n'en reviens pas.

Plus de 200 oeuvres qui forcent le spectateur à une gymnastique intellectuelle inouïe, s'il veut passer sans broncher d'un tableau à un autre, d'un monde enfoui aux jets de couleurs éblouissantes. Je ne comprends absolument pas que de telles choses puissent exister aujourd'hui. On demande en 1967 au spectateur d'avoir la même attitude que celle du spectateur de 1889, comme si le spectateur en avait encore le temps.

Il faut aujourd'hui présenter des expositions plus didactiques ou créer des ambiances, des environnements de tableaux dégageant une même sensation. Les deux expositions du musée des Beaux-Arts, loin de faciliter au spectateur la compréhension de ce qui se passe en art aujourd'hui, sèment la confusion. Si l'initiative ne vient pas des artistes, le Musée, lui, devrait prendre position et obliger que l'on fasse des présentations efficaces.

Ceci dit, je n'en ai pas contre le choix des oeuvres. Je comprends que ces expositions puissent être pour les artistes une occasion de présenter leurs oeuvres dans diverses provinces. L'exposition du RCA sera vue dans trois musées. Mais il faut absolument que ces associations repensent la fonction de leurs salons. Il ne suffit pas de recruter du sang neuf, de jeunes peintres, il faut penser au public, à ce qu'on veut lui signifier. Comme tels, ces "rassemblements" sentent le moisi et beaucoup d'oeuvres y perdent alors de leur présence.

A lire dans la préface de l'un des deux catalogues : "Nous n'avons pu retrouver dans les peintures du pavillon du Canada l'élément essentiel de notre vie que constitue notre paysage", nous ne pouvons que nous exclamer : "Mais elles n'en finissent pas de mourir ces associations ! "

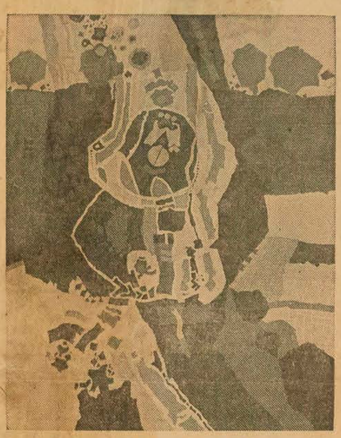
L'amazone vêtue de noir

Il ne faut donc pas me demander de dégager le sens de ces deux manifestations. Je ne peux que faire certaines constatations. Les figuratifs traditionnels, par exemple, ne sont pas très forts. Leurs contemporains décédés l'étaient plus. Roberts a déjà été meilleur. Ogilvy, après Milne, ne nous émeut pas. Schaeffer et Spicket n'incarnent pas suffisamment leurs visions et Reinblatt s'élance avec brio après avoir vu "le nu descendant l'escalier" de Duchamp. Une oeuvre cependant est à remarquer, "Black Beauty" de David Blair Mayrs. C'est un genre de primitif qui nous envoûte par son imagerie. Une forêt de poteaux tous semblables, un bord de route qui ondule, un grand cheval noir, monté par une amazone avec bottes, jupe, soutien-gorge et casquette en cuir noir, le tout dans un mouvement immobilisé !

Pour le reste, la double exposition se partage entre les grands courants de la peinture actuelle, l'expressionnisme abstrait ou de la matière, le pop et le op. Mais avant de parler de ces tendances, il faut attirer l'attention sur certaines oeuvres très sensibles, mais de petit format et qui de ce fait pourraient nous échapper, les oeuvres de Gatwell, Timmar, Menses et McNally.

Gatwell utilise les décalcomanies et module lentement sa couleur vers le plus lumineux, l'ensemble prend l'allure d'une illumination intérieure, d'un feu contenu qui se répand. Et c'est la même chose qui se passe chez Timmar qui, lui, cependant est plus sensible aux cendres après le feu. Menses, par un jeu de clair-obscur et de perspectives architecturales décantées, place des êtres écorchés dans un espace aberrant ; McNally travaille un peu dans le même sens mais en se préoccupant beaucoup plus de texture.

L'expressionnisme de la matière est abondamment représenté, tout autant que le pop, un peu moins que le op. Mais peu de choses sont intéressantes. Sylvia Tait, qui avait exposé il y a quelques mois au Studio 23, présente deux oeuvres plastiquement très réussies, mais se dégageant à peine de Cobra. "Spring Thaw" de Haworth nous fait penser à du Town. L'oeuvre la plus intéressante est sans doute celle de Mackay Houstoun, intitulée très justement "The Beginning of Order". Il s'agit là d'une agglomération de formes aux contours irréguliers qui tendent à se grouper dans un certain ordre. C'est tout ce qu'on peut en dire. C'est le retour à une certaine régularité après le foisonnement. Plus explicite en ce sens est l'oeuvre de Pierre Gendron, dont nous avions parlé il y a deux semaines à l'occasion de son exposition au Centre d'art Mont-Royal. Nous avions parlé des dernières oeuvres de Gendron comme du "Beginning of Order". Gendron semble maintenant passer à un nouveau stade. Il installe des formes archétypales vers lesquelles convergent des signes gestuels, traités à la manière de la nouvelle narration figurative, c'est-à-dire en invitant notre oeil à suivre différents trajets proposés.



"The Beginning of Order" de D. M. Houstoun

"Corner of a Wind" de Sherry Grauer

Des tableaux rembourrés

Il n'y a pas véritablement de peintres pops à l'exposition. C'est plutôt de la nouvelle figuration qu'il s'agit. Ciccimarra divise son tableau en six carrés égaux, peignant dans chacun la silhouette d'un homme qui descend un escalier qu'on ne voit pas. Il s'attache à cerner les moments stratégiques. Sa démarche est peut-être intéressante, son tableau actuel beaucoup moins. Jones fait du collage à la Schwitters, Breeze est un peintre misérabiliste à la mode et Gathie Falk, avec ses portes sans fin, se souvient de Magritte.

Sherry Grauer est peut-être la révélation de ce groupe. Elle explore le monde décadent des vieux fauteuils, le décor où s'installe une vieille bourgeoisie désabusée. Sherry Grauer fait des tableaux rembourrés. Son tableau du pavillon du Canada, laissant émerger du cadre le haut des coussins d'un fauteuil, nous présentait une vieille femme peinte tenant un vrai verre d'alcool. Sa nouvelle oeuvre nous offre les dessous du fauteuil, le rembourrage réel qui a pris différentes formes selon les corps qui l'ont marqué. Grauer fait de cette matière organique l'essentiel de son expression. Il s'agit pour elle de lui donner une présence significative qui retienne le spectateur.

Les plasticiens attirent évidemment notre attention par leurs couleurs vibrantes et la rigueur de leur composition. Mais plusieurs d'entre eux ne sont que des suiveurs. Deutsch, Gifford, McCarthey suivent Barbeau (période des lignes ondulantes) sans le dépasser. Perehudoff et Ristvedt préfèrent Jack Bush. Le tableau de Ristvedt (bleu, vert, violet, brun) est cependant à remarquer.

Molinari, Juneau et Mc Ewan présentent de très bons tableaux. Juneau avec ses cercles fractionnés en arrive à suggérer un mouvement perpétuel sans que cette foisci l'ambivalence positif-négatif de ces anciens tableaux ne nous dérange. McEwen poursuit sa lente évolution et Molinari, avec un tableau constitué de deux séries de huit couleurs chacune mais dont les teintes sont très rapprochées les unes des autres, ajoute à ses habituelles relations sérielles la sensation d'une ambiance colorée globale qui les lierait.

Des plasticiens des autres provinces, il faut retenir surtout le nom de François Thépot. On peut remarquer aussi les oeuvres de Gordon A. Smith, Harris, Payne, Cohen et Wong. Bodo Pfeffer, originaire de Colombie-Britannique, mais depuis un an à Montréal, peut être la révélation de ce troisième groupe, non pas tant à cause de l'originalité de sa démarche, mais à cause de sa maîtrise qui est une promesse d'avenir, lui qui, il y a six mois, travaillait dans l'esprit de Sam Francis.

Du groupe des plasticiens émerge la personnalité de Molinari. Il serait bien que l'on puisse mieux connaître à Montréal la démarche apparemment très intéressante de Thépot.

Y. R.

"Black Beauty" de David Blair Mayrs

MONTREAL, QUE.
GAZETTE
D 133,600

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Some Events In Montreal This Week

R-12-M

Canadian Group of Painters, Montreal Museum of Fine Arts until November 12.

Royal Canadian Academy, 88th annual showing, Montreal Museum of Fine Arts until November 22.

Pierre Gendron at Mount Royal Art Centre until November 21.

Quebec Artistic Competition, the best from the province, at Musée d'Art contemporain, 4040 Sherbrooke East.

Mario von Brentani, Eskimo portraits and cityscapes at Gemst Gallery, Sherbrooke and Decarie.

Claude Langlois, paintings at La Maison des arts la Sauvegarde, 160 Notre-Dame East until November 23.

Royal Canadian Academy of Arts, 88th annual exhibition at Montreal Museum of Fine Arts, 1379 Sherbrooke West until November 22.

Art Exhibition, Rockland Shopping Centre, Town of Mount Royal until November 14.

Contemporary French tapestries, Rothmans collection, at Centre Social, University of Montreal.

Thomas More Institute, 5th annual exhibition and sale of 100 paintings and sculptures by professional Quebec artists, ground floor of Royal Bank Building, Place Ville Marie until November 18.

Etchings, serigraphs and woodcuts by Canadian artists at Artlenders, 318 Victoria Avenue, Westmount until November 11.

Henri-Jacques Masson, recent works at Galerie l'Art Français, 370 Laurier West until November 15.

Sylvia Singer, color etchings, at Gallery 1640, 1445 Crescent until December 2.

Espace Dynamique, 1957-67 retrospective of Montreal's revolution in hard-edge color at Galerie du Siècle, 1494 Sherbrooke West until December 5.

Dogon masks and figures at Tippel Gallery of Primitive Art, 2159 Mackay.

John Ley, photos and Stewart Rein, sculpture at Loyola Bonsecours, 445 St. Paul East.

Leo Ayotte, paintings, at Verdun Cultural Center, 5955 Bannantyne until Nobember 30.

Loltan Perlmutter, bronze sculpture and paintings of Israel at Galerie Moos, 1430 Sherbrooke West.

John Fox, paintings, drawings and sculpture at Galerie Agnes Lefort, 1504 Sherbrooke West until November 24.

Varvarande, paintings, at Waddington Galleries, 1456 Sherbrooke West until November 25.

Pierre Lawton, oil paintings and watercolors, 346 Victoria Avenue, Westmount, until December 15.

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EXPOSITIONS

T-12-M

ATELIER RENEE LESIEUR (46 Côte de la Montagne, Québec) — Oeuvres d'**Aline Goulet,** jusqu'au 18 nov.

BIBLIOTHEQUE NATIONALE (1700 St-Denis — **"Montréal insolite"** (exposition de photos).

BOUTIQUE SOLEIL (430 Bonsecours) — A partir de mardi, jusqu'au 14 déc. : tapisseries de **Denise Beaudin.**

CAISSE POPULAIRE SACRE-COEUR (1399 Ontario E). — Oeuvres récentes de **Lorraine Bénic.** Tous les jours de 10 h. à 3 h., les jeu. et vend. de 4 h. 30 à 8 h., jusqu'au 18 nov.

CENTRE D'ART DU MONT-ROYAL — (1260 Remembrance Road) — Toiles de **Pierre Gendron** jusqu'à demain. A partir de jeudi : oeuvres d'**Yves Rajotte.** Tous les jours de 1 à 7 h., jusqu'au 3 déc.

CENTRE RECREATIF MAISONNEUVE (3000 Viau) — Jusqu'au 19 nov. : **"Jeux et couleurs"** (oeuvres d'enfants de 4 à 8 ans). Tous les jours de 1 h. 30 à 10 h. 30.

COIN DES ARTS (Gare Windsor) — Oeuvres de **40 peintres du Québec,** jusqu'au 18 nov.

EATON'S (Foyer du 9e étage) — Jusqu'au 20 nov. : **expo-vente de la Hadassah** (oeuvres d'artistes canadiens).

GALERIE AGNES-LEFORT (1504 Sherbrooke O.) — Jusqu'au 24 nov. : peintures, dessins et sculptures de **John Fox.** Du lun. au sam. de 10 à 6 h.

GALERIE ANETTE (3171 Masson) — Jusqu'au 1er déc. : oeuvres de **Pière-Léon.** Tous les jours de 10 à 6 h., sauf le dim.; les jeu. et vend. jusqu'à 9 h. du soir.

GALERIE DES PEINTRES CANADIENS (Place des Arts, 145 Ste-Catherine O.) — Oeuvres de **Gagnon, Vincelette, Rousseau, Masson,** etc. Tous les jours, sauf le dim., de 10 à 6 h.; les jeu. et vend. de 10 à 8 h.

GALERIE DU SIECLE (1494 Sherbrooke O.) — Jusqu'au début de décembre : **"Espace dynamique"** (oeuvres de Barbeau, Juneau, Goguen, Molinari et Tousignant).

GALERIE KALEIDOSCOPE (2600 Notre-Dame O.) — Jusqu'à lundi : "bijoux spacieux" de **Pietrangelo.**

GALERIE LES ECORES (2361 boul. Lévesque, Duvernay) — Jusqu'au 29 nov. : oeuvres récentes de **Raoul Duguay.** Tous les jours de 1 à 5 h., les lun., merc. et vend. soirs de 7 à 10 h.

GALERIE LIBRE (2100 Crescent) — Toiles de **Marcel Bellerive.** Tous les jours de 11 h. à 6 h., sauf le dim.

GALERIE LIPPEL (2158 Mackay) — **Totems et masques** de Nouvelle-Guinée et **Art précolombien.**

GALERIE MARTIN (1380 Sherbrooke O.) — Oeuvres de **Suzor-Côté.** Tous les jours, sauf le dim., de 10 à 5 h. 30.

GALERIE MOOS (1430 Sherbrooke O.) — Bronzes et toiles de **Zoltan Perlmutter.**

GALERIE MORENCY (1564 St-Denis) — Toiles et pastels de **Fleurimond Constantineau,** jusqu'au 18 nov.

GALERIE SOIXANTE (280 Sherbrooke O.) — Jusqu'à lundi : **tableaux d'Edmund Alleyn.**

GALERIE PARIS (460 Notre-Dame E.) — Jusqu'à vend. : collages de **Lise Lajoie,** sous-verres de **Gilbert Montmorency** et dessins de **Gilbert Thibeault.**

GALERIE 1640 (1445 Crescent) — A partir d'aujourd'hui, jusqu'au 2 déc. : gravures de **Sylvia Singer.** Tous les jours de 10 h. 30 à 5 h. 30.

GALERIE WADDINGTON (1456 Sherbrooke O.) — Jusqu'au 25 nov. : toiles de **Varvarande.** Du lun. au sam. de 9 h. 30 à 5 h. 30.

HOTEL WINDSOR (Oak Room) — A partir de jeudi, jusqu'au 21 nov. : expo-vente d'**Urania Art.** De 10 h. à 10 h.

INSTITUT GOETHE (3418 Drummond) — Jusqu'au 19 nov. : **affiches de jeunes artistes allemands.**

L'ART FRANÇAIS (370 Laurier O.) — Jusqu'à mercredi : toiles d'**Henri-Jacques Masson.** Tous les jours de 1 h. à 6 h., le vend. soir jusqu'à 9 h., le sam. jusqu'à 5 h.; **fermé le dimanche.**

LE CLAN (2615 Bélanger E.) Jusqu'au 19 nov. sculptures de **Jean-Louis Chelminski.**

L'ESCALE (bateau-théâtre, port de Montréal, au pied de la rue McGill) — Jusqu'au 18 nov. tapisseries d'**Ann Glassco** et huiles de **Mary Drummond.** Tous les jours de midi à 7 h. 30.

LOYOLA BONSECOURS (445 St-Paul E.) — Photos de **John Ley** et sculptures de **Stewart Rein.**

MAISON DES ARTS LA SAUVEGARDE (160 Notre-Dame E.) — Jusqu'au 23 nov. : Toiles de **Claude Langlois.** 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 Sherbrooke E.) — **Concours artistiques du Québec.** Le musée est ouvert tous les jours, sauf le lundi, de midi à 6 h. et de 7 h. à 9 h.

MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Oeuvres de membres du **Canadian Group of Painters,** jusqu'à demain; oeuvres de membres de **l'Académie Royale canadienne,** jusqu'au 22 nov. Le musée est ouvert les mardis, jeudis, vendredis et samedis de 10 h. à 5 h., le mercredi de 10 h. à 10 h., le dim. de 2 h. à 5 h.; il est fermé le lundi.

MUSEE DU QUEBEC (Parc des Champs de Bataille. Québec) — **"Peinture, sculpture et orfèvrerie traditionnelles du Québec"** et oeuvres de **Jean-Paul Lemieux** et de **David Milne;** à partir de merc. : **"Art et Mouvement".** Le musée est ouvert du mardi au samedi de 9 h. à 5 h., le dim. de 1 h. à 5 h. et le merc. soir de 7 h. à 10 h.; il est fermé le lundi.

SAIDYE BRONFMAN CENTRE (5170 Côte-Ste-Catherine) — A partir de demain, jusqu'au 3 déc. : gravures de **Stanley Lewis.**

SALLE DES CHEVALIERS DE COLOMB (4041 boul. Rosemont) — Auj. et demain : toiles de **Jean Provost.**

AU 5794, 9e Avenue Rosemont) — Toiles de **Baillar.**

AU 1430, SAINT-DENIS — Jusqu'au 1er déc. : **Concours artistiques du Québec,** section des arts apliqués.

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Galeries et Musées

T-12-M

- **GALERIE DE LA SAUVEGARDE** (160 est, Notre-Dame, Montréal, tél. 861-2658) : une première exposition solo pour le peintre canadien CLAUDE LANGLOIS. Celle-ci prendra fin le 23 novembre.
- **GALERIE L'ART FRANÇAIS** (370 ouest, Laurier, Montréal, tél. 277-2179) : une exposition d'oeuvres récentes de HENRI-JACQUES MASSON. Cette exposition se terminera le 15 novembre.
- **COIN DES ARTS** (Gare Windsor-CPR, Montréal) : exposition de 75 peintures de 40 artistes québécois.
- **CENTRE D'ART DU MONT-ROYAL** (1260 Remembrance Road, Montréal, tél. 872-2162) : exposition des oeuvres de PIERRE GENDRON. L'exposition est ouverte tous les jours de 13 hrs à 19 hrs, jusqu'au 12 novembre inclusivement.
- **CENTRE RECREATIF MAISONNEUVE** (3000, rue Viau, Montréal, tél. 872-2593) : exposition "JEUX ET COULEURS". Celle-ci est ouverte au public tous les jours de 13 h. 30 à 22 h. 30, jusqu'au 19 novembre.
- **L'ATELIER DE BAILLAR** (5794, 9e avenue, Rosemont, Montréal, tél. 727-1855) : exposition permanente des huiles de BAILLAR.
- **GALERIE LE GOBELET** (8401, Saint-Laurent, Montréal, tél. 381-0469) : jusqu'au 10 novembre inclusivement, exposition de photos de BRUNEAU et de sculptures de TRIFIRO. La galerie est ouverte tous les jours de 9 h. à 21 h.
- **GALERIE ZANETTIN** (28, côte de la Montagne, Québec) : exposition de peintures et collages de RAYNALD HARDY.
- **GALERIE KALEIDOSCOPE** (2600 ouest, rue Notre-Dame, Montréal, tél. 931-2000) : à l'occasion de son premier anniversaire, la GALERIE KALEIDOSCOPE lance le jeune joaillier PIETRANGELO.
- **GALERIE LES ECORES** (2361, boul. Lévesque, Duvernay, Ville de Laval, tél. 669-9693) : du 8 novembre au 29 novembre, une exposition de sculptures, peintures et encres de RAOUL DUGUAY.
- **GALERIE SOIXANTE** (280 ouest, rue Sherbrooke, Montréal, tél. 288-5029) : exposition des tableaux d'EDMUND ALLEYN. A ne pas manquer ! Cette exposition prendra fin le 13 novembre.
- **GALERIE AU TANDEM** (362 est, Notre-Dame, Montréal, tél. 866-5204) : jusqu'au 6 novembre, des peintures d'YVON COSIC. Du 7 novembre au 30 novembre inclusivement, une exposition de 12 peintures de SYLVIE MELANÇON.
- **CENTRE CULTUREL DE VERDUN** (5955 Bannantyne, Verdun, tél. 768-1149) : du 8 novembre au 30 novembre, une exposition de 54 peintures de LEO AYOTTE.
- **LE MUSEE DES BEAUX-ARTS DE MONTREAL** (1379 ouest, rue Sherbrooke, Montréal, tél. 842-8091) : exposition des toiles d'un groupe de peintres canadiens. Le Musée est ouvert les mardis, jeudis, vendredis, samedis, de 10 h. a.m. à 5 h. p.m.; mercredi, de 10 h. a.m. à 10 h. p.m.; dimanche, de 2 h. p.m. à 5 h. p.m.
- **GALERIE ANETTE** (3171, rue Masson, Montréal, tél. 727-2851) : exposition de 22 peintures de PIERE-LEON. Fin de cette exposition : 15 novembre 67.
- **PLACE VILLE-MARIE** (1 Place Ville-Marie, Montréal, tél. 870-2974) : 5e Salon d'exposition et de vente d'art québécois, organisé par les Associés du THOMAS MORE INSTITUTE pour l'éducation des adultes. L'exposition qui se tient au rez-de-chaussée de l'édifice de la Banque Royale, Place Ville-Marie, prendra fin le 18 novembre.
- **MUSEE D'ART CONTEMPORAIN** (4040 est, Sherbrooke, Montréal, tél. 254-7524) : jusqu'au 5 novembre inclusivement, une exposition d'oeuvres allemandes, peintures, photographies. Du 6 novembre au 30 novembre, le concours artistique du Québec. Le Musée est ouvert tous les jours, sauf le lundi, de midi à 6 h. p.m., et de 7 h. p.m. à 9 h. p.m.

Confrontation of two Canadian groups

By Robert Ayre

IT is seldom the Royal Canadian Academy and the Canadian Group of Painters light on a city at the same time. Certainly I don't remember it ever happening in Montreal before. The Group exhibition opened in the lecture hall of the Museum of Fine Arts on October 19 and the 88th Academy show followed, upstairs, a week later.

The confrontation gives us a rare opportunity to compare our two main artists' societies and note the differences and the similarities. It is mostly similarities, and that raises questions.

They won't be quite so pertinent in the other cities. After the shows close here, the first on November 12 and the second on the 22nd, they will go their separate ways west — the Group to be in Regina from the middle of February into March and the Academy in Saskatoon through January and later in Victoria.

There is a kind of economy here, the two of them sharing the job (without consultation, of course) of spreading Canadian painting across the country. Last week, when I was wondering about the future of the Canadian Group of Painters, I suggested that with all the changes in the three decades since it sprang out of the Group of Seven, and with all the misgivings about identity and function, it might still be needed as an exhibiting organization, even if the Academy seems to have stolen its thunder.

I wish the two societies were more distinguishable from each other. It is a fact of life, however, that a good many members of the Group are Academicians or Associates, which is one of the reversals of history.

Double membership or not, it is significant that 21 painters appear in both exhibitions. I am not going to take the catalogues and compare the shows painter for painter, but here are a few examples.

You will find in the Academy as well as the Group Ghitta Caiserman-Roth's concern with human misery and violence, Patrick Landsley's agonizing Crucifixions and Jan Menses' penetrations into tragedy (though in one show the drawings are from his Kaddish series and in the other from the Klippoth), the fantasias of the Haworths, the newfound style of York Wilson, the constructions of Gordon A. Smith, Paul Wong's grids and screens, the glowing symbolic figures of Donald Jarvis, the abstract compositions of Toni Onley turning into sensitive dream landscapes, Marian Scott's stripes and triangles warped into a new experience of space.

There are notable exceptions. The Group alone has Molinari, Houstoun, Gendron and Korner; the Academy, Letendre, McEwen, Juneau.

YOU MIGHT WALK through the Academy and get the impression that, covering so much of the same ground, it is a better show than the Group's. This is largely a matter of hanging. The Academy, as the more venerable institution, has pride of place — two of the large upstairs galleries for not quite so many works as the other show, with plenty of room for its dozen sculptures and the print room for its architecture — two sections which the painters' society of course doesn't have.

The Canadian Group of Painters is squeezed into the lecture hall, with many of the paintings skied, some relegated to the corridor outside and a few hung in one of the small Quebec rooms, mixed in with furniture and church carvings.

The justification, I suppose, is that this is the historical section. The tribute to the Group of Seven was a good idea in this Centennial year when so many Canadians, especially the generations who can't know anything about the excitement of 50 years ago, need to be reminded of our past. Unfortunately the plan miscarried and the little retrospective is a disappointment.

The Museum came to the rescue by lending from its permanent collection, but while some of the works are very good — Lawren Harris' "Morning, Lake Superior," A. Y. Jackson's "Les Eboulements — Early Spring" (the well designed little catalogue slips up here and reverses a couple of titles), Fred Varley's "Head of a Girl" and the Tom Thomson "In the Northland," it is not on the whole a representative collection and it isn't likely to strike a spark. The J. E. H. MacDonald "Fields — Early Spring Morning," a pale glimmering pastoral, is a contradiction of the Group's spirit.

With them have been placed several painters who have carried on the landscape tradition — Edwin Holgate (a later member of the Seven), Anne Savage, Goodridge Roberts, Louis Muhlstock, and here or nearby are two Ontario painters, Paraskeva Clark and Will Ogilvie, whose approach is on a different and more intimate plane. As a tribute to Jack Humphrey, who died in March at his home in Saint John, the gouache "Night Shore" has been included in the exhibition, lent by Mr. and Mrs. Gordon Pfeiffer.

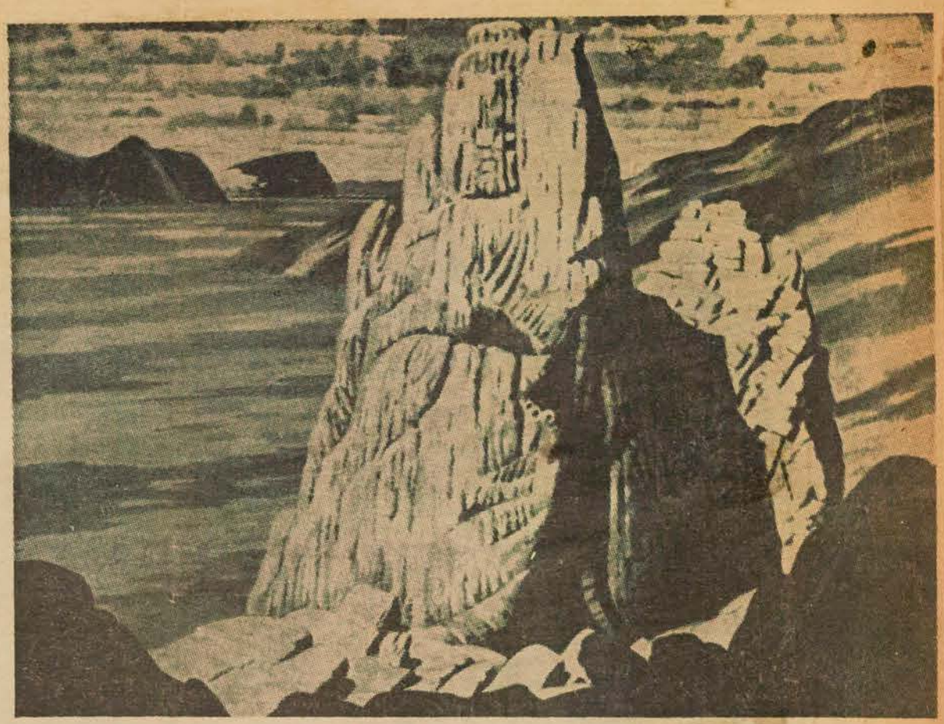
These are all seniors. The younger painters, whether in the Academy or the Group — or in neither; turning up, more likely in the National Gallery's Biennials — belong to a different world.

I SPOKE OF THE reversals of history. The members of the Group of Seven were revolutionaries and it was natural that the Establishment should want to root them out. They had no more valiant enemies than the Academy. I won't go into all that now. It is enough to say that the Seven have become established and honored. A. Y. Jackson and Arthur Lismer are doctors and Senior Academicians.

The Canadian Group of Painters inherited the revolutionary tradition by welcoming the newer forces of non-representational painting as they came along. The Academy accepted the old Group and now it has moved on to take in the abstract in all its phases.

It is the essence of the Academy to be cautious, to wait until things have jelled, and you won't find any Pop in the 88th exhibition.

This is where the Group comes in. Canadianism is gone, the landscape is old hat, but the Group can carry on the revolutionary spirit and keep itself distinct by fostering the new, by opening its exhibitions to expressions still too raw for acceptance by the Academy. For myself, I don't care for the sort of bed Sherry Grauer calls "Corner of a Wind," for David Mayrs' woman on horseback, "Black Beauty," or the gruesome "Man Painting" by Claude Breeze and I can't blame the members who find them alien, but if the Group is to be contemporary and not just go on repeating schemes that are beginning to grow boring, this is the kind of thing it's in for. The dilemma is, after the novelty wears off, it's just as boring as the other games. Then, of course, you move on to the next phase, always looking for lasting values.



Harold Beament: Castellated Lava, Teneri ffe, oil, 48 x 60 ins., in the Royal Canadian Academy exhibition at the Montreal Museum of Fine Arts.

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HOURS: Monday to Friday 10 a.m. to 4 p.m.
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Galeries et Musées

- **GALERIE DE LA SAUVEGARDE** (160 est, Notre-Dame, Montréal, tél. 861-2658): une première exposition solo pour CLAUDE LANGLOIS. Celle-ci prendra fin le 23 novembre.
- **GALERIE L'ART FRANÇAIS** (370 ouest, Laurier, Montréal, tél. 277-2179): jusqu'au 15 novembre, exposition d'oeuvres récentes de HENRI-JACQUES MASSON.
- **COIN DES ARTS** (Gare Windsor-CPR, Montréal): exposition de 75 peintures de 40 artistes québécois.
- **CENTRE D'ART DU MONT-ROYAL** (1260 Remembrance Road, Montréal, tél. 872-2162): jusqu'au 12 novembre, exposition des oeuvres de PIERRE GENDRON.
- **CENTRE RECREATIF MAISONNEUVE** (3000, rue Viau, Montréal, tél. 872-2593): jusqu'au 19 novembre, exposition "JEUX ET COULEURS".
- **L'ATELIER DE BAILLAR** (5794, 9e Avenue, Rosemont, Montréal, tél. 272-1855): exposition permanente des huiles de BAILLAR.
- **GALERIE KALEIDOSCOPE** (2600 ouest, rue Notre-Dame, Montréal, tél. 931-2000): à l'occasion de son premier anniversaire, la GALERIE KALEIDOSCOPE lance le jeune joaillier PIETRANGELO.
- **GALERIE LES ECORES** (2361, boulevard Lévesque, Duvernay, Laval, tél. 669-9693): jusqu'au 29 novembre, exposition de sculptures, peintures, et encres de RAOUL DUGUAY.
- **GALERIE SOIXANTE** (280 ouest, rue Sherbrooke, Montréal, tél. 288-5029): jusqu'au 13 novembre, exposition des tableaux d'EDMUND ALLEYN. A ne pas manquer!
- **GALERIE AU TANDEM** (362 est, rue Notre-Dame, Montréal, tél. 866-5204): jusqu'au 30 novembre, exposition de 12 peintures de SYLVIE MELANÇON.
- **CENTRE CULTUREL DE VERDUN** (5955, rue Bannantyne, Verdun, tél. 768-1149): jusqu'au 30 novembre, une exposition de 54 peintures de LEO AYOTTE.
- **LE MUSEE DES BEAUX-ARTS DE MONTREAL** (1379 ouest, rue Sherbrooke, Montréal, tél. 842-8091): exposition des toiles d'un groupe de peintres canadiens.
- **GALERIE ANETTE** (3171, rue Masson, Montréal, tél. 727-2851): jusqu'au 1er décembre, exposition de 22 peintures de PIERE-LEON.
- **PLACE VILLE-MARIE** (1, Place Ville-Marie, Montréal, tél. 870-2974): jusqu'au 18 novembre inclusivement, 5e Salon d'exposition et de vente d'art québécois.
- **MUSEE D'ART CONTEMPORAIN** (4040 est, rue Sherbrooke, Montréal, tél. 254-7524): jusqu'au 30 novembre, le concours artistique du Québec.
- **LA BOUTIQUE SOLEIL** (430, rue du Bonsecours, Montréal, tél. 866-9019): du 14 novembre au 14 décembre, exposition des tapisseries de DENISE BEAUDIN.
- **GALERIE DU THEATRE DE L'ESCALE** (au pied de la rue Beaver Hall-McGill, Montréal, tél. 861-9981): jusqu'au 20 novembre, exposition de tapisseries de ANN GLASSCO et d'huiles de MARY DRUMMOND.
- **GALERIE DES PEINTRES CANADIENS** (145 ouest, rue Sainte-Catherine, Montréal, tél. 844-9645): exposition d'oeuvres de ROMEO VINCELETTE, HENRI MASSON, LEO AYOTTE, ALBERT ROUSSEAU, RENE GAGNON, CLAUDE CARETTE, et de plusieurs autres.
- **LE CENTRE CULTUREL DE LONGUEUIL** (50 ouest, rue Saint-Laurent, Longueuil, tél. 674-4911): exposition de sculptures, de photographies, de collages.

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Galeries et Musées

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- **GALERIE MARTIN** (1380 ouest, rue Sherbrooke, Montréal, tél. 845-2062) : du 22 novembre au 2 décembre, première exposition solo de RON SIMPKINS.
- **GALERIE LES ECORES** (2361, boulevard Lévesque, Duvernay, Laval, tél. 669-9693) : jusqu'au 29 novembre, exposition de sculptures, peintures et encres de RAOUL DUGUAY.
- **GALERIE SOIXANTE** (280 ouest, rue Sherbrooke, Montréal, tél. 288-5029) : jusqu'au 4 décembre, exposition d'oeuvres récentes de CLAUDE GOULET.
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- **LA BOUTIQUE SOLEIL** (430, rue du Bonsecours, Montréal, tél. 866-9019) : du 14 novembre au 14 décembre, exposition des oeuvres récentes de DENISE BEAUDIN.
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- **CENTRE D'ART DU MONT-ROYAL** (1260 Remembrance Road, Montréal, tél. 872-2162) : jusqu'au 3 décembre, exposition de 34 peintures abstraites d'YVES RAJOTTE.
- **UNION NATIONALE FRANÇAISE** (429 Carré Viger, Montréal, tél. 845-5245) : du 22 novembre au 16 décembre, exposition d'oeuvres de ROBERT BOITEUX et ELIANE BERGELIN.
- **GALERIE L'ART FRANÇAIS** (370 ouest, Laurier, Montréal, tél. 277-2179) : jusqu'au 1er décembre, exposition des "classiques" de cette galerie : COTE, HAMEL, PLAMONDON, LEDUC.
- **GALERIE KALEIDOSCOPE** (2600, ouest, rue Notre-Dame, Montréal, tél. 931-2000) : jusqu'au 15 décembre, exposition de tableaux récents d'un peintre naif canadien, ERNEST GENDRON.

Current Events
Montreal, Que.
November 11, 1967

art exhibitions les expositions

MONTREAL MUSEUM OF FINE ARTS

Currently on view and until November 22nd "Canadian Group of Painters"

Currently on view and until November 26th "Royal Canadian Academy"

Lecture Series

Jacques Beaulieu, artist, writer and professor, will give a series of four lectures in French (November 7, 14, 21 and 28 at 1:30 p.m. on furniture, fabrics and colours of the periods of Louis XIV, XV and XVI).

Museum Hours: Closed Monday; open Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; Wednesday, 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091)

Centre d'Art Maisonneuve

"Jeux et couleurs" C'est le thème de l'exposition des travaux exécutés cet été par les enfants de 4 à 8 ans, au cours des neuf semaines d'activités sur les terrains de jeux de Montréal.

L'exposition est ouverte au public tous les jours de 1:30 à 10:30 p.m. et ce jusqu'au 19 novembre.

(Centre d'Art Maisonneuve - Centre Récréatif Maisonneuve - rue Viau près Boyce)

Galerie Kaleidoscope

Exposition de bijoux spatiaux de Pietrangelo. Cette exposition se tiendra jusqu'au 13 novembre.

La galerie est ouverte de 10:00 a.m. à 6:00 p.m., tous les jours sauf le dimanche.

(2600 ouest, rue Notre-Dame - 931-2000)

L'Art Francais

Exposition des oeuvres récentes du peintre français Henri-Jacques Masson.

Cette exposition se tiendra jusqu'au 30 novembre.

Galerie L'Art Français - ouvert de 1:00 à 6:00 p.m., les lundis, puis de 10:00 a.m. à 6:00 p.m. du mardi au samedi.

(370 ouest, rue Laurier - 277-2179)

Maison des Arts la Sauvegarde

Tableaux de Claude Langlois.

Exposition rétrospective des oeuvres du peintre canadien.

Celle-ci se tiendra jusqu'au 23 novembre à la Maison des Arts La Sauvegarde - Le centre est ouvert du lundi au jeudi de 12:00 à 6:00 p.m., le vendredi jusqu'à 9:00 p.m. et les samedi et dimanche de 12:00 à 5:00 p.m.

(160 est, rue Notre-Dame).

Galerie Morency

Exposition des oeuvres récentes de Fleurimond Constantineaux.

L'exposition réuni des toiles et des pastels - sènes de la région de Fort-Chimo, Nouveau Québec.

Cette exposition se tiendra jusqu'au 18 novembre.

Galerie Morency, ouvert tous les jours de 9:30 a.m. à 6:00 p.m., les jeudis et vendredis jusqu'à 9:00 p.m.

(1564 rue St- Denis - 845-6894)

Galerie Soixante

Exposition des oeuvres d'Edmund Alleyn intitulée "Conditionnement".

"During the Mechanical ages we had extended our bodies in space. Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned". (Marshall McLuhan) Cette exposition se tiendra jusqu'au 13 novembre à la Galerie Soixante.

La galerie est ouverte tous ls jours de 2:00 à 8:00 p.m., excepté les dimanches alors que la galerie est ouverte de 2:00 à 5:00 p.m.

(280 ouest, rue Sherbrooke - 288-5029)

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Le Petit Jnl., Montréal, Qué.
December 3, 1967

F 871

Galeries et Musées

(Suite de la page précédente)

- **MUSEE D'ART CONTEMPORAIN** (4040 est, Sherbrooke, Montréal, tél. 254-7524): du 14 décembre au 28 janvier, rétrospective des oeuvres de JEAN-PAUL MOUSSEAU, et exposition d'estampes japonaises.
- **LE MUSEE DES BEAUX-ARTS DE MONTREAL** (1370 ouest, rue Sherbrooke, Montréal, tél : 842-8091): exposition des toiles d'un groupe de peintres canadiens.
- **GALERIE DU THEATRE DE L'ESCALE** (au pied de la rue Beaver Hall-McGill, Montréal, tél. : 861-9981): jusqu'au 15 décembre, exposition de 12 aquarelles d'ESTHER WILLIAMS. Du 17 décembre au 1er janvier, exposition d'huiles de MARIE-MARTHE GUY.
- **L'ATELIER DE BAILLAR** (5794, 9e avenue Rosemont, Montréal, tél. : 272-7855): exposition permanente des huiles de BAILLAR.
- **GALERIE AU TANDEM** (362 est, rue Notre-Dame, Montréal, tél. : 866-5204): jusqu'au 25 décembre, exposition de 15 gravures originales de DENIS BOUCHER.
- **GALERIE MARTIN** (1380 ouest, rue Sherbrooke, Montréal, tél. : 845-2062): jusqu'au 5 décembre, exposition d'oeuvres de MARC-AURELE FORTIN.
- **MUSEE DU QUEBEC :** jusqu'au 15 janvier; exposition d'oeuvres récentes de MICHEL PARENT.
- **GALERIE L'ART FRANÇAIS** (370 ouest, Laurier, Montréal, tél. : 277-2179): jusqu'au 1er janvier, exposition des "classiques" de cette galerie : COTE, HAMEL, PLAMONDON, LEDUC.
- **LE CENTRE CULTUREL DE LONGUEUIL** (50 ouest, rue Saint-Laurent, Longueuil, tél.: 674-4911): exposition de sculptures, de photographies de BERNARD MICHAUD, de collages d'IRENE CHIASSON. Fin de cette exposition : 25 décembre.
- **ATELIER ROSTAND** (4050, Côte Ste-Catherine, Montréal, tél. : 731-0537): jusqu'au 9 décembre, exposition "des plus petites miniatures du monde".
- **GALERIE LES ECORES** (2361, boulevard Lévesque, Duvernay, Ville de Laval, tél. : 669-9693): jusqu'au 14 janvier, exposition de céramiques de MICHEL DENIS, de collages de CARL MAYER, de peintures de GILLES LEMAY.
- **GALERIE MORENCY** (1564, rue Saint-Denis, Montréal, tél. : 845-6894): jusqu'au 10 décembre, exposition des oeuvres de RENE RICHARD.

Le Petit Journal
Montreal, Que.
W-E 273,400

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BOWDEN'S

F 12 - M

Galeries et Musées

- **GALERIE MARTIN** (1380 ouest, rue Sherbrooke, Montréal, tél. 845-2062) : jusqu'au 2 décembre, 1re exposition solo de RON SIMPKINS.
- **GALERIE LES ECORES** (2361, boulevard Lévesque, Duvernay, Laval, tél. 669-9693): jusqu'au 29 novembre, exposition de sculptures, peintures et encres de RAOUL DUGUAY.
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- **GALERIE ANETTE** (3171, rue Masson, Montréal, tél. 727-2851) : jusqu'au 1er décembre, exposition de 22 peintures de PIERE-LEON.
- **CENTRE CULTUREL DE VERDUN** (5955, rue Bannantyne, Verdun, tél. 768-1149) : jusqu'au 30 novembre, exposition de 54 peintures de LEO AYOTTE.
- **GALERIE DU THEATRE DE L'ESCALE** (au pied de la rue Beaver Hall-McGill, Montréal, tél. 861-9981) : exposition de tapisseries de ANN GLASSCO et d'huiles de MARY DRUMMOND.
- **LE CENTRE CULTUREL DE LONGUEUIL** (50 ouest, rue Saint-Laurent, Longueuil, tél. 674-4911) : exposition de sculptures, photographies et collages.

(Suite à la page suivante)

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

Windsor Star, Ont.
Circ. 83,589
October 12, 1967

K-871

Homecoming...

"War Dance" by Canadian artist George Heriot, painted about 1805 at Indian Lorette near Quebec City, is one of the group of nine important pictures by the painter just acquired for the Windsor community. The paintings go on public display at Willistead Art Gallery on Sunday afternoon, from 2 p.m. to 5 p.m., along with an exhibition of other pictures by the artist lent to mark the new acquisition. Brought back to Canada from the United States as a Centennial year project, the series of ceremonial dances of the Huron Indians comprise a historic and artistic treasure of national importance. The Art Gallery is located in Willistead Park with car entrance on Niagara St.

A collection of nine watercolors by the 18th-early 19th century painter George Heriot have been brought back to Canada as a Centennial year project by Willistead Art Gallery. The $50,000 collection, considered by critics to be a treasure of Canadian history and art, were painted at Jeune Lorette, nine miles from Quebec City, between 1800 and 1805. They illustrate a series of ceremonial dances by the Huron Indians and were intended for publication by the artist in a book on native life in British North America.

George Heriot, Scottish-born and trained under the English painter Paul Sandby, lived in Canada from 1792 until 1825. In 1800 he was appointed Deputy Postmaster-General for British North America and travelled extensively painting many pictures of Canadian life and landscape. His book, "Travels through the Canadas," published in London in 1807, was illustrated with many of these views. The artist died in England in 1844.

The nine previously unknown paintings acquired for the collection of the Windsor gallery were in the possession of a French-Canadian family in Ontario from early in the 19th century. For many years they remained hidden away in a family trunk and about 10 years ago were bequeathed to a member of the family now living in the United States.

The purchase of the pictures and their repatriation was undertaken by Willstead director Kenneth Saltmarche with the assistance of a small number of Windsor individuals and firms. In recognition of the community's effort to bring the uniques series of paintings back to Canada, The Canada Council made an exceptional grant in aid of the project.

The George Heriot paintings will be on special exhibition at Willistead from Oct. 15 through Nov. 9 along with a number of other Heriot paintings and prints lent by art museums and private collectors in Toronto, Ottawa and New York to mark the new acquisition. A number of art museum directors across the country have hailed the Windsor project as a major contribution to Canadian art and history. Montreal Museum of Fine Arts director David Carter considers the nine watercolors among the finest examples of George Heriot's painting.

9. Carter, D.G.

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

Progrès-Dimanche
Chicoutimi, Qué.
October 1, 1967

MUSEUM BALL: Committee members for the Museum Ball, which takes place Dec. 15 at the Montreal Museum of Fine Arts, are David Carter, director of the Museum and Mrs. J. M. McDougall. Proceeds will go to the Museum.

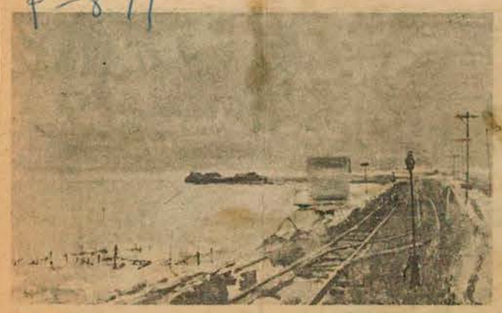
MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

OCT 28 1967 BOWDEN'S

photo Yves Beauchamp, LA PRESSE

Elégant vernissage au Musée des Beaux-Arts

Le Tout Montréal des Premières s'était donné rendez-vous hier soir au Musée des Beaux-Arts pour l'inauguration de la 88e exposition annuelle de la "Royal Canadian Academy of Arts". Sur la photo prise à cette occasion, dans l'ordre habituel, M. Murray Vaughan, président du Musée; Madame Vaughan; Son Exc. M. Pierre Dupuy, commissaire général de l'Expo qui a reçu hier soir la médaille de l'Académie pour sa contribution à l'avancement des arts au Canada; Lady Lintott; Son Exc. Sir Henry Lintott, haut commissaire de Grande-Bretagne à Ottawa qui a déclaré l'exposition ouverte; M. Harold Beament, président du "Royal Canadian Academy of Arts" (Montréal); Madame David Carter et M. Carter, directeur du Musée. L'exposition sera ouverte au public jusqu'au 22 novembre.



BRUCE LE DAIN a mérité le premier prix avec la toile "East Wind", lors du concours des BEAUX-ARTS PRICE 1967. Ce concours, organisé depuis trois années, encourage les artistes commerciaux à exploiter leurs talents artistiques. Comme par les années passées, les oeuvres ont été jugées par un jury sous la présidence de M. David Carter, conservateur du Musée des Beaux-Arts de Montréal. Cette exposition, qui comprend une vingtaine de toiles d'artistes canadiens, a débuté vendredi dernier au Centre Culturel de Jonquière et se poursuivra jusqu'au mardi 3 octobre.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
February 3, 1968

F D 71

8 71

Social & Personal

DINNER: Photographed at a dinner given by the president of the Montreal Museum of Fine Arts, Mr. A. Murray Vaughan, in honor of Their Excellencies the Governor-General of Canada, the Rt. Hon. Roland Michener, C.C. and Mrs. Michener on Thursday evening at the Museum. From left to right: **Mr. A. Murray Vaughan, Mrs. Vaughan, His Excellency, Her Excellency, Mr. David Carter,** Director of the Museum, and **Mrs. Carter.**

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
February 2, 1968

F 8 71

Photo LA PRESSE

Dîner du président

Le président du Musée des Beaux-Arts M. A. Murray Vaughan et Madame Vaughan recevaient à un dîner hier soir au Musée. Sur la photo faite à cette occasion, de gauche à droite, M. A. Murray Vaughan, Madame Vaughan ; son exc. le gouverneur général Roland Michener et Madame Michener, invités d'honneur à cette soirée ; Madame David Carter et M. D. Carter, directeur du Musée.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

MAY 4 1968

BOWDEN'S

T-12-M

Toulouse-Lautrec au Caf' Conc'

M. David Carter, directeur du Musée des Beaux-Arts de Montréal, et le conservateur général du Musée, M. Luc d'Iberville-Moreau, entourant Linda Gloria et quelques danseuses de French Cancan qui participeront à la soirée Toulouse-Lautrec, au Caf' Conc' du Château Champlain, le mardi 14 mai. Les bénéfices de la soirée seront versés au musée. Cette fête a lieu à l'occasion d'une exposition d'oeuvres du peintre Toulouse-Lautrec en montre au musée jusqu'au 12 juin.

Canadian Press
Clipping Service

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

Montreal Gazette, Que.
Circ. 137,735
December 11, 1967

F-871

(Posen photo).

MUSEUM BALL. Committee members for the Museum Ball being held Friday evening, December 15, at the Montreal Museum of Fine Arts: **Mrs. Jean Contat** and **Mr. David Carter,** director of the Museum.

photo LA PRESSE

"Sondage 68" au Musée

Yves Gaucher (à gauche), gagnant du Grand Prix ($1,000) de l'exposition "Sondage 68", inaugurée hier soir au Musée des Beaux-Arts, et le directeur du musée, M. David Carter.

"Sondage 68" : premier prix à Yves Gaucher

Le jury de "Sondage 68", exposition de Musée des Beaux-Arts qui vise à montrer les réalisations les plus significatives de l'art contemporain canadien, a annoncé hier soir les lauréats et les mentions honorables de l'exposition.

Ce sont:

— Yves Gaucher, de Montréal, pour son tableau intitulé "Alap": Grand Prix, de $1,000, legs de Mme Mary E. Davis en mémoire de Albert H. Robinson, R.C.A.;

— Walter Redinger, de West Lorne, Ont.: deuxième prix, de $750, offert par le Musée pour une sculpture intitulée "Spermatogenese";

— Bodo Pfeifer, de Vancouver: troisième prix, de $500, don du Comité féminin, pour une oeuvre de procédés mixtes: "Sans Titre — no 81".

De plus, le jury a décerné trois mentions honorables aux oeuvres suivantes: "Prismus", du sculpteur montréalais Gino Lorcini; "Tableau pour Dominique", de Jean McEwen, de Montréal; et "Pacific Nation", gouache de Michael Morris, de Vancouver.

Le jury réunissait Mme Dorothy Cameron, conseiller artistique de Toronto, M. William Agee, conservateur du Whitney Museum of American Art, de New York, et le peintre Charles Gagnon, de Montréal.

L'exposition comporte plus de 300 oeuvres de 113 artistes canadiens. Les exposants ont été choisis par les directeurs de musées et d'écoles d'art du pays.

'Pop' patrons unable to outdo modern 'art'

Star
March 8-68

By WOUTER DE WET

"Survey 68" — The Montreal Museum of Fine Arts' replacement for the traditional Spring Exhibition was opened to the public last night.

It was a gala occasion which attracted an interesting and motley cross-section of Montreal art lovers. Informal wear had the better of it. There were the traditional black ties and formal gowns to be sure but many turned up in day wear and here and there were some outrageous outfits reminiscent of the cover of some pop music album. At times it was difficult to say which was more contemporary — the art works or the viewers.

Certainly it was difficult to outdo the art. There was something to appeal to every modern taste among the more than 300 paintings and sculptures on view.

The idea behind "Survey 68" is new. It was felt that the old Spring Exhibition attracted too many amateur works of dubious merit and that it had to be replaced by something else.

Museum director David Carter put it this way: "Jurors and museum directors have been giving increasing voice to the idea that it is the obligation of museums to advance quality.

Double talk

"This has meant that the earlier exhibitons, large in number, heterogeneous in nature, bearing the sporadic revelation of new talent, gave way to selections more stringent, therefore increasing professionalism and favoring innovation."

"Survey 68" was collected through the recommendations of about 40 museum and art school directors across the country. Each director was asked to name the artists "most worthy" to participate in the exhibition. The artists were then asked to submit works of their choice — not more than two sculptures or four in any other media. In this way artists in all provinces except Prince Edward Island were represented in the exhibition. There were some works from Canadians currently living outside Canada.

A spokesman for the jury said that the exhibition was perhaps too large and that despite the process of elimination too many works of lesser merit found their way into the museum. In this way, he said, the works of superior quality were diluted by the presence of so many lesser works.

Mr. Carter in thanking the jury, took note of its comments "with reservations."

First prize of $1,000 went to Yves Gaucher of Montreal for his painting entitled Alap. The money came from a bequest of Mrs. Mary Davis in memory of Albert Robinson, RCA.

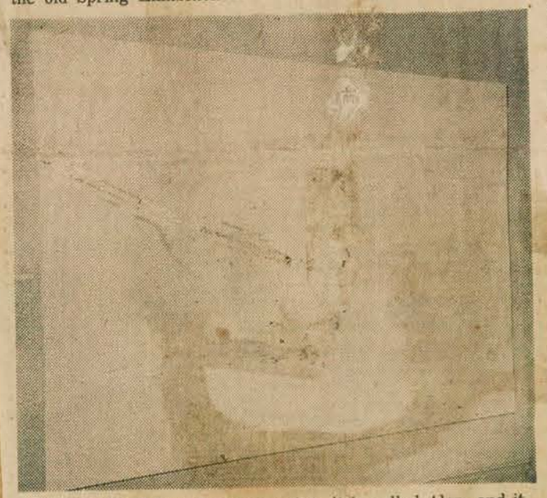
Walter Redinger of West Lorne, Ont., won the second prize of $750 offered by the museum for a sculpture entitled Spermatogenesis.

Bodo Pfeifer of Vancouver received the third prize of $500 presented by the ladies' committee of the museum for a work in mixed media, entitled No. 81.

The jury was composed of art consultant Miss Dorothy Cameron of Toronto; William Agee, associate curator of the Whitney Museum of American Art in New York; and Charles Gagnon, a Montreal artist.

In addition to the three prize-winners the members of the jury felt they had to make honorable mention of the following three works: Prismus by Montreal sculptor Gino Lorcini; Tableau pour Dominique by Jean McEwen of Montreal; and Pacific Nation, a gouache by Michael Morris of Vancouver.

The exhibition will be on view till April 7.



THIS WON $1,000: It is a painting, it is called Alap, and it won the $1,000 first prize in the Survey 68 art exhibition yesterday for Yves Gaucher of Montreal. It has short, faint lines on it in irregular positions.

Staff Photos by Allan Leishman

THIS WON $750: The three are looking at a sculpture. It won second prize and $750 yesterday at Montreal Museum of Fine Arts' new Survey 68 exhibition. The three, from left, are Toronto art consultant Miss Dorothy Cameron, who was on the judging jury, Yves Gaucher of Montreal, whose painting won first prize (see picture on left), and museum director David Carter. The sculpture? — "Spermatogenesis."

ONTARIO SHOWCASE
RIDGETOWN, ONT.
W. 700

MAY 27 1968
BOWDENS

Canadian Antique Dealers Association:

FIRST GENERAL MEETING ELECTS BOARD OF DIRECTORS

P12·M

The first general meeting of the Canadian Antique Dealers Association was held at Toronto on April 26th, and a national Board of Directors & a national "Council" of members was elected. At the first meeting, dealers attended from Nova Scotia, Quebec, Ontario, Manitoba, Alberta and British Columbia. The first president is Donald McLeish, a Toronto dealer.

The Canadian Antique Dealers Association is a non-profit organization, which received a Dominion charter prior to its first general meeting. It was organized by some of the leading antique dealers from all parts of Canada, and its main purpose will be to set a high standard of business conduct for its members, and to help all dealers to upgrade an academic knowledge of their own specialty, whether that be in the field of antique silver, or porcelain, glass & furniture.

The Canadian group made a study of the venerable and respected traditions of the well-known British Antique Dealers Association, and modelled its own standards for membership along the lines of the British counterpart. The British Antique Dealers Association has world-wide recognition, as a certifying authority, and the Canadian group aspires to a similar recognition, and high standards for membership.

Among the qualifications an antique dealer must meet to be eligible for membership is to have a continuous five-years span as a full-time dealer, & be able to show financial responsibility, as well as expert knowledge of his field. Quality and quantity of stock will be a factor, and a strict requirement will be that all members will have to clearly mark all items in their shop as to time, period and design, and to say whether an item is antique or reproduction. This information is to be available to buyers in writing.

Every members will be subject to periodic checks to see that these requirements are all fully met. In its conceptions, the Association is a self-policing organization to safeguard

X12·M

the collecting public. Among the patrons of the Association are the following: Mr David G Carter: director of the Montreal Museum of Fine Arts; T. O.M. Deacon; Anthony Emery: director of the Vancouver Art Gallery; Colin Graham, director of the Art Gallery, of Greater Victoria; Mr H. E. D. Irvine; George McLaren, director of the Nova Scotia Museum; M. Jean Soucy, director of Musee de la Province, Que; Peter C. Swann, director of the Royal Ontario Museum; W.E. Taylor, Jr: director of Human History, the National Museum of Canada, and Donald Webster who is curator of the Sigmund Samuel Canadiana collection at the R.O.M.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

MAY 7 1968
BOWDEN'S

TOULOUSE-LAUTREC SOIREE: The Montreal Museum of Fine Arts is sponsoring a Toulouse-Lautrec soirée May 14 at the Caf' Conc', Chateau Champlain. Director David G. Carter, left, and General Curator Luc d'Iberville-Moreau pose with some of the dancers. The party is staged in connection wtih the Toulouse-Lautrec exhibition at the Museum, which continues until June 2. All proceeds will go to the Museum.

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

La Presse, Montréal, Qué.
Circ. 200,524
May 15, 1968

photo LA PRESSE

En attendant les French Cancan

Une soirée avait lieu hier au Caf' Conc' du Château Champlain au bénéfice du Musée des Beaux-Arts de Montréal. Sur la photo prise juste avant le spectacle, de gauche à droite, Mme Serge Morin, M. David Carter, directeur du Musée et Madame Carter.

Le Maitre Imprimeur
Montreal, P.Q.
June 1968

T. 871 Carter

les artistes canadiens s'affirment

Geoffrey Holloway, de Montréal, a gagné cette année le premier prix de $1000. au Concours des Beaux-Arts Price. Nous le voyons ici avec, à sa gauche, T. R. Moore, Président du Conseil d'Administration et Président de la Compagnie Price Limitée, regardant le tableau gagnant. Cette photo a été prise lors de la remise des prix au dîner annuel — au Château Champlain à Montréal.

Les Canadiens manifestent une fierté et un intérêt nouveau pour le travail des artistes canadiens, a déclaré A. Welch, vice-président de la Compagnie des Papiers Kraft et Cartons Price, il y a quelques jours à Montréal.

Récemment encore, on achetait la plupart des peintures originales en Europe. L'art canadien n'était pas considéré comme un investissement sûr.

Mais, la situation a évolué au cours des dernières années. De plus en plus, dans les maisons privées, comme dans les galeries, les œuvres de peintres canadiens peu connus, mais doués, remplacent les tableaux de l'école européenne, a dit M. Welch.

M. Welch a poursuivi en disant que la Compagnie des Papiers Kraft et des Cartons Price était fière de s'associer à ce renouveau de la peinture canadienne, en patronnant le concours des Beaux-Arts Price.

Le concours a pour but d'encourager le travail artistique chez les artistes commerciaux canadiens. Maintenant dans sa quatrième année, il attire des participants de toutes les régions du pays. Le jury est sous la présidence de M. David Carter, directeur du musée des Beaux-Arts de Montréal.

M. T. R. Moore, président du conseil et président de la Compagnie Price Limitée, a remis les prix. Les oeuvres lauréates seront exposées plus tard à Montréal, Toronto, Ottawa, Québec et dans d'autres villes.

M. Geoffrey Holloway, concepteur dans un studio de Montréal, a remporté le premier prix de $1,000. M. Holloway, dont les œuvres ont été exposées à travers le Canada, a notamment dessiné des timbres pour le ministère des Postes du Canada et les Nations-Unies.

Le deuxième prix est allé à M. Oswald K. Schenk, directeur artistique dans une agence de publicité de Toronto.

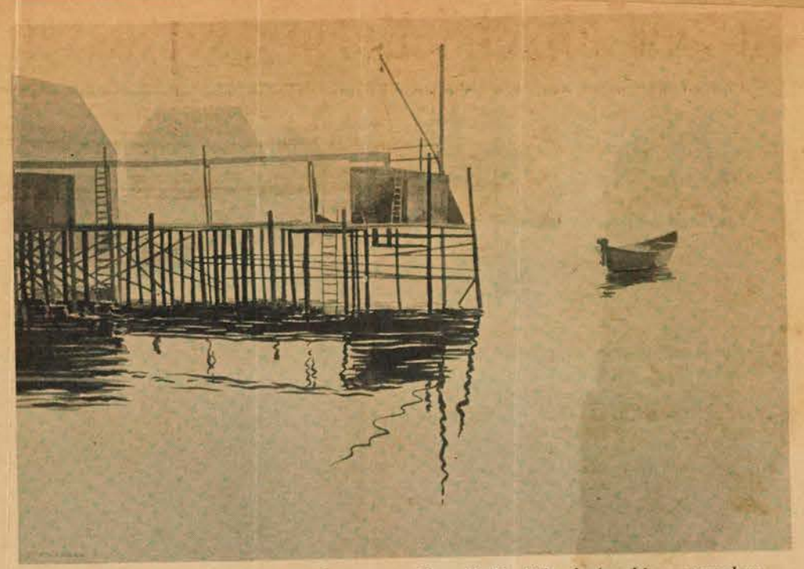
M. Tony Lee, artiste d'origine chinoise qui est arrivé au Canada en 1958, a remporté le troisième prix.

M. Thomas Kieffer, directeur d'une entreprise graphique de Toronto, a reçu le quatrième prix. Au total, 12 prix ont été remis.

Applied Graphics
Agincourt, Ontario
June 1968

871

Geoffrey Holloway was awarded the coveted First Prize this year for his oil painting "Morning Light", an impressionist interior. A native of London, England, where he began his art career 27 years ago, he came to Montreal in 1952 and since then has been a designer for one of the largest commercial art studios in Canada. Mr. Holloway has exhibited extensively throughout Quebec, and was represented in the Centennial Art Exhibition which toured Canada. He has also designed postage stamps for the Canadian government and for the United Nations.



Second Prize in this year's award went to Oswald K. Schenk for his watercolour, "Fogbound" which was painted at Grandmanan, New Brunswick. A Nova Scotian by birth, Mr. Schenk won an award last year also. Mr. Schenk received his formal art training at the Nova Scotia College of Art and in London, England. He is executive art director of a large Toronto advertising agency and is founder-member and past president of the Toronto Art Directors' Club and the Arts and Letters Club, also in Toronto.

Fine Arts Awards

Canadians are showing a new enthusiasm and pride for the work of Canadian artists, A. Welch, vice-president of Price Kraft and Paperboard Corporation, said last Thursday night.

Not so long ago most original paintings purchased in this country came from Europe. Canadian art wasn't considered a very sound investment. A thousand dollars was an unheard of price to pay for a painting unless it was by an established European, said Mr. Welch.

In the past few years all this has changed. In private homes and public galleries canvasses by little-known but extremely talented Canadian painters have replaced such old favorites as the French impressionists, Mr. Welch said.

Against such a background of public interest Price Kraft and Paperboard Corporation was glad to play its part through the sponsorship of the Price Fine Arts Award, said Mr. Welch. He was speaking at the annual Award presentation dinner in the Chateau Champlain.

The Award is a program intended to encourage fine art among Canadian commercial artists. Now in its fourth successive year, it draws entries from across Canada. Judging is done by a panel headed by Dr. David Carter, director of the Montreal Museum of Fine Arts.

Presentation of cheques and scrolls was made by T. R. Moore, chairman and president of the Price group of companies. The prize-winning paintings were on display in an adjoining gallery. Later they will be shown in exhibitions in Montreal, Toronto, Ottawa, Quebec and other centres.

First prize and $1,000 went to Geoffrey Holloway, a designer for a Montreal studio. Mr. Holloway, whose work has been shown across Canada, has designed postage stamps for Canada and the United Nations.

Second prize went to Oswald K. Schenk, executive art director with a Toronto advertising agency.

Tony Lee, a native of China who came to Canada in 1958 won the third award. He is now with a life insurance company in London, Ont.

Thomas Kieffer, head of a Toronto art service, was fourth place winner. There were 12 other awards.

Canadian Packaging
Toronto, Ont.
M 9,000

AUG 1968

BOWDENS

P 12 - M

Geoffrey Holloway, Montreal artist, won first prize of $1,000 in this year's Price Fine Arts Award. Left is T. R. Moore, chairman and president of the Price group of companies. There were 15 other award winners.

Fifteen win Price Fine Art Awards

The Price Fine Art Award, sponsored by the Price Kraft and Paperboard Corp. was presented to winning artists by T. R. Moore, chairman and president of the Price group of companies, during a recent dinner in Montreal.

The award is a program intended to encourage fine art among Canadian commercial artists. First prize and $1,000 went to Geoffrey Holloway, a designer for a Montreal studio. Second prize was won by Oswald K. Schenk. Tony Lee and Thomas Kieffer received the third and fourth prizes. There were 12 other awards. Judging was done by a panel headed by Dr. David Carter, director of the Montreal Museum of Fine Arts. The prize-winning paintings will be shown in exhibitions in Montreal, Toronto, Ottawa, Quebec and other centres.

Pulp & Paper Magazine of Canada, Gardenvale, Que.
June 21, 1968

1-871

Price Fine Arts awards given outstanding works of commercial artists

Canadians are showing a new enthusiasm and pride for the work of Canadian artists, A. Welch, vice president of Price Kraft and Paperboard Corp. said at the annual Price Fine Arts Award dinner in the Chateau Champlain, Montreal, June 6.

Not so long ago, most original paintings purchased in this country came from Europe, he recalled. Canadian art wasn't considered "a very sound investment."

T. R. Moore, left, chairman and president of the Price group of companies presents first prize in the Price Arts Award to Geoffrey Holloway, Montreal.

In the past few years "all this has changed," Mr. Welch said. In private homes and public galleries, canvasses by little-known, but extremely talented, Canadian painters have replaced such old favourites as the French impressionists.

Against this background of public interest, Price was glad to play its part through sponsorship of its fine arts award, Mr. Welch said. Intended to encourage fine art among Canadian commercial artists, the program is now in its fourth successive year. Judging is by a panel headed by Dr. David Carter, director of the Montreal Museum of Fine Arts.

Presentation of cheques and scrolls was made by T. R. Moore, chairman and president of the Price group of companies.

First prize of $1,000 went to Geoffrey Holloway, a designer for a Montreal studio. A previous winner, Mr. Holloway captured the award for his oil "Morning Light" — an interior study.

Mr. Holloway's work has previously been shown across Canada and he has designed postage stamps for Canada and the United Nations.

Second prize of $500 went to O. K. Schenk, for his water colour of a fishing jetty, entitled "Fogbound." Executive art director with a Toronto advertising agency, Mr. Schenk is also a previous winner.

Tony Lee, a native of China who came to Canada in 1958, won third prize of $350. He is employed with a life insurance company in London, Ont.

Fourth place winner was Thomas Kieffer, head of a Toronto art service. There were 12 other awards.

COIN, STAMP, ANTIQUE NEWS
TORONTO, ONTARIO
E. O. W. 25,200

JUN 29 1968
BOWDEN'S

Canadian Dealers Appoint Board At First General Meeting

The first general meeting of the Canadian Antique Dealers Association was held at Toronto in April, and a national Board of Directors and a national Council of members was elected. At the first meeting, dealers attended from Nova Scotia, Quebec, Ontario, Manitoba, Alberta and British Columbia. The first president is Donald McLeish, a Toronto dealer.

The Canadian Antique Dealers Association is a non-profit organization, which received a Dominion charter prior to its first general meeting. It was organized by some of the leading antique dealers from all parts of Canada, and its main purpose will be to set a high standard of business conduct for its members, and to help all dealers to upgrade knowledge of their own specialty, whether that be in the field of antique silver, or porcelain, glass and furniture.

The Canadian group made a study of the venerable and respected traditions of the well-known British Antique Dealers Association, and modelled its own standards for membership along the lines of the British counterpart. The British Antique Dealers Association has world-wide recognition, as a certifying authority, and the Canadian group aspires to a similar recognition, and high standards for membership.

Among the qualifications an antique dealer must meet to be eligible for membership is to have a continuous five year span as a full-time dealer, and be able to show financial responsibility, as well as expert knowledge of his field. Quality and quantity of stock will be a factor, and a strict requirement will be that all members will have to clearly mark all items in their shop as to time, period and design, and to say whether an item is antique or reproduction. This information is to be available to buyers in writing.

Every member will be subject to periodic checks to see that these requirements are all fully met. In its conceptions, the association is a self-policing organization to safeguard the collecting public. Among the patrons of the association are the following: David G. Carter: director of the Montreal Museum of Fine Arts; T.O.M. Deacon; Anthony Emery: director of the Vancouver Art Gallery; Colin Graham, director of the Art Gallery, of Greater Victoria; H.E.D. Irvine; George MacLaren, director of the Nova Scotia Museum; Jean Soucy, director of Musee de la Province, Que; Peter C. Swann, director of the Royal Ontario Museum; W.E. Taylor, Jr. director of Human History, the National Museum of Canada, and Donald Webster who is curator of the Sigmund Samuel Canadiana collection at the R.O.M.

Pewter salt boxes, such as the pair shown above, delight collectors of pewter, as well as those who collect this type of container. The boxes, having lift lids, hang flat to the wall. They are mid nineteen hundred novelties.

Jonquière-Kénogami
Le Réveil, Qué.
June 12, 1968

1-871

Le concours des Beaux-Arts Price

Price est fière du renouveau de la peinture cana dienne

Les Canadiens manifestent une fierté et un intérêt nouveau pour le travail des artistes canadiens, a déclaré A. Welch, vice-président de la Compagnie des Papiers Kraft et Cartons Price, hier soir à Montréal.

Récemment encore, on achetait la plupart des peintures originales en Europe. L'art canadien n'était pas considéré comme un investissement sûr. Un millier de dollars était un prix exorbitant pour une peinture, à moins qu'il ne s'agisse d'un artiste européen réputé.

Mais, la situation a évolué au cours des dernières années. De plus en plus, dans les maisons privées, comme dans les galeries, les oeuvres de peintres canadiens peu connus, mais doués, remplacent les tableaux de l'école européenne, a dit M. Welch.

M. Welch a poursuivi en disant que la Compagnie des Papiers Kraft et des Cartons Price était fière de s'associer à ce renouveau de la peinture canadienne, en patronnant le concours des Beaux-Arts Price. M. Welch parlait au dîner qui marquait la remise des trophées aux lauréats du concours, au Château Champlain.

Le concours a pour but d'encourager le travail artistique chez les artistes commerciaux canadiens. Maintenant dans sa quatrième année, il attire des participants de toutes les régions du pays. Le jury est sous la présidence de M. David Carter, directeur du musée des Beaux-Arts de Montréal.

M. T.R. Moore, président du conseil et président de la Compagnie Price Limitée, a remis les prix. Les oeuvres lauréates étaient exposées dans une galerie avoisinante. Elles seront exposées plus tard à Montréal, Toronto, Ottawa, Québec et dans d'autres villes.

M. Geoffrey Holloway, concepteur dans un studio de Montréal, a remporté le premier prix de $1,000. M. Holloway, dont les oeuvres ont été exposées à travers le Canada, a notamment dessiné des timbres pour le ministère des Postes du Canada et les Nations-Unies.

Le deuxième prix est allé à M. Oswald K. Schenk, directeur artistique dans une agence de publicité de Toronto.

M. Tony Lee, artiste d'origine chinoise qui est arrivé au Canada en 1958, a remporté le troisième prix. Il est à l'emploi d'une compagnie d'assurance-vie de London (Ontario).

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481 University Ave., Toronto 2
Montrealer, Montreal, P.Q.
January 1968

871

From left Roger Lucas, Gabriel Lucas and Michel Lucas at the exhibition reopening their re-designed jewellery showroom, Gabriel Lucas Limitee, at 1476 Sherbrooke Street.

CENTRE ACTOR IN TV "ANNE FRANK"

"I really don't know what happened" says Peter Bieger an actor in Fortune and Men's Eyes which opened Montreal's Le Centre. The opening was a disaster. The play, due to start at 8.30, eventually went on at 11.20 while the press got bombed out of its collective mind on free booze.

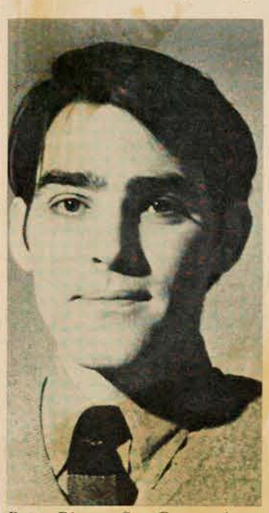
The delay was caused by a brouhaha between the Centre's artistic director Jacques Languirand (a profile of him appears on page 10 of this issue) and the producer and author of the play who apparently weren't happy with the unfinished condition of Le Centre. Bieger says part of the delay was caused by the actors needing a run through on the actual set. "We've got to get accustomed to it. It's a brutal play and we get a lot of bruises from falling, so we've got to know our way around the set."

The run-through finished at 9.30 but there was another two hour delay. About this the actors will not talk. They're under contract with the producer and have all agreed to keep quiet.

Bieger is 24, married and has a three year old daughter. He comes from New Hope, Pennsylvania and was born in a very literary quarter; Bud Schulberg and Moss Hart were neighbours. While he was in Montreal he appeared on TV in Susskind's "Diary of Anne Frank" which was taped a year ago. Bieger got the part of Peter Von Don after Sal Mineo didn't work out in rehearsal.

Fortune and Men's Eyes is set in prison and has strong homosexual overtones, a factor that made him reluctant to take the part of Smitty in case it affected his career. "But I'm an actor and I should play any part".

Bieger has been through the usual run of mill jobs to support his acting career, but one of them was a lulu; on the social desk of the Sunberry Daily Item — whatever that may be.



Peter Bieger. See Centre Actor In TV "Anne Frank"

INSTANT GOES WET

Trying to make money out of live theatre in Montreal is like attempting to get a refund from the Mafia; time consuming but hardly renumerative. Instant Theatre has been trying to beat the odds since it was established in February 1965 and by hook, crook and $25-a-year patron subscriptions it has kept its lunch-hour productions going.

Recently it acquired a liquor licence to, in the words of the company manager Janet Cox, "slick the place up a bit." Another ploy to boost attendance: evening performances to catch the Christmas shopping trade and to give wifey a chance to get her spouse into the theatre.

The company mixes Shaw, Coward, Dylan Thomas, Pinter, Feiffer and Schisgal freely, the only criteria being the length of the play (45 minutes maximum) and the number of actors (as low as possible). The theatre seats 99, gives about 12 actors regular work, and just about breaks even with the assistance of free helpers doing off-stage chores.

The public's favourite production; "Crawling Arnold" by Jules Feiffer.

Janet Cox, company manager of Instant Theatre. See Instant Goes Wet.

Jean-Paul Belmondo in Le Doulos. See Museum Movies.

MUSEUM MOVIES

Montreal Museum of Fine Arts presents free film shows during the winter season. Le Doulos, with Jean-Paul Belmondo, directed by Jean-Pierre Melville (1962). Two performances on January 10, 6.15 and 8.30 p.m. Gold Rush, silent film with Charlie Chaplin as both actor and director (1925). Two showings on January 24th at 6.30 and 8.30 p.m.

JAM ON IT

Instructions off a British package:

"This package of our ready-made pastry makes enough for four persons or 12 tarts."

From left to right: Brigadier John H. Price, National President of the United Nations Association in Canada; Mr. Peter Trueman, National Director of the United Nations Association in Canada; Mr. Andrew Vniewasser; Honourable Pierre Dupuy; Mr. Robert Shaw and Colonel Ed Churchill, at the Bal des Nations.

16. Cinémuse

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JAN 8 1968

BOWDEN'S

Fine Arts Museum offers French film

The Montreal Museum of Fine Arts will show the French film "Le Doulos" Wednesday evening. Directed by Jean-Pierre Melville, "Le Doulos" deals with friendship between crooks and the close links between police and informers.

The first showing will start at 6:15 p.m. and followed by a second performance at 8:30 p.m. The movie is open to the general public at no admission charge.

Canadian Press Clipping Service
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481 University Ave., Toronto 2

La Presse, Montréal, Qué.
Circ. 208,609
November 15, 1967

Au Musée des Beaux-Arts, à 6 h. 15 et 8 h. 30 : projection de film. Au programme : "Electre", de Cacoyannis (en français). Entrée libre.

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

JAN 10 1968

BOWDEN'S

LES ARTS

Hier

A L'INSTANT THEATRE, première de "The Caretaker", de Harold Pinter. On lira ci-contre l'article de Martial Dassylva.

AUJOURD'HUI

A LA SALLE Wilfrid-Pelletier de la Place des Arts, à 3 h : Matinée de l'Orchestre Symphonique de Montréal, pour les étudiants. Chef d'orchestre et commentateur: Pierre Hétu.

●

Au Musée des Beaux-Arts, à 6 h 15 et 9 h 30 : projection du film "Le Doulos", de Jean-Pierre Melville. Entrée libre.

●

Au Planétarium Dow, à 9 h : première du nouveau spectacle: "Orion, maître du ciel".

ENTRE PARENTHÈSES

LE DERNIER numéro de la revue "Vient de paraître", bulletin du Livre au Canada français, publié par le Conseil Supérieur du Livre, est maintenant en circulation. Ce numéro de 68 pages, tiré à 8,000 exemplaires, est consacré aux thèmes suivants: le Livre canadien-français à Paris, Francfort et Milan, les Prix littéraires du Gouvernement du Québec et le Salon du Livre de Québec. Au sommaire de ce numéro illustré (23 photos), on remarque un article sur le Grand Prix littéraire de la Ville de Montréal, un éditorial de Jacques Hébert "à nos amis français", des articles sur les Prix littéraires du Québec 1967, sur la coopération culturelle France-Québec, le livre canadien-français à Paris, les métiers d'art et le cinéma au Canada français. On peut se procurer la revue chez les libraires ou en s'adressant par la poste au Conseil Supérieur du Livre, 3405, rue Saint-Denis, Montréal 18.

AU JOUR LE JOUR

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

Montréal Le Devoir, Qué.
Circ. 41,081
January 20, 1968

Aux cinémas Monkland, Outremont et Dorval, "ROSIE" avec Rosalind Russel et le conflit des générations: le calvaire d'une mère qui, veuve désormais, entend se distraire avant de mourir au grand scandale de ses enfants et de ses petits-enfants soucieux de l'héritage, qui n'hésitent pas une seconde à la faire interner dans un asile. Happy end. A cette oeuvre médiocre, le cinéphile préférera cette semaine ou "Trans-Europ-Express" ou "Gold rush" de Chaplin (au Musée des Beaux-Arts mercredi soir prochain, le 24, à 18h.30 et 20h.30), ou encore dès ce soir à l'université Sir George William, "L'âge d'or" et "Un chien andalou" de Luis Bunuel (qui, soit dit en passant, a fini d'écrire avec Jean-Claude Carrière le scénario d'un autre film, "La voie lactée"). Il y a aussi, vendredi le 26 à l'université de Montréal, une projection d'"Hallelujah the hills", à ne pas manquer.

Montrealer
Montreal, Que.
M 18,100

FEB 1968

BOWDEN'S

P12-M

McGill music

Two concerts sponsored by the Faculty of Music of McGill University can be heard this month at Redpath Hall. On February 9 at 8.30 p.m. will be a concert including works by Monteverdi, De Falla and Hindemith played by the Chamber Music Ensembles of the Faculty of Music of the University of Toronto. This is an exchange project between students of the faculties of music of the universities of Toronto and McGill.

On February 23 at 8.30 p.m. there is a concert of works by McGill staff composers: Arthur Daniels, Alan Heard, Bruce Mather, Charles Palmer, Donald Patriquim, Paul Pedersen and Michael Robinson. For reservations call 844-6311, ext. 482 and 483.

The Groupe de Rencontres Musicales presents a dialogue-concert in the hall of the Bibliothèque Nationale, 1700 St. Denis Street, on February 5 at 8.30 p.m. The group, which includes Gaston Germain, Guy Lachepelle, Bernard and Mireille Lagacé and Gilles Tremblay, will perform vocal pieces and works for harpsichord by Couperin and excerpts from Catalogue d'oiseaux Poèmes pour Mi by Messiaen. These works will be introduced and explained by a commentator. Admission to this concert is free.

Music in Toronto

The music scene in Toronto lends an ear to contemporary music by student composers on February 15 at 2 p.m. in the Concert Hall of the Edward Johnson Building. In the evening on the same day The Guarneri String Quartet will be joined by Anton Kuerti in a quintet performance. This begins at 8.30 p.m. At the Eaton Auditorium the Women's Musical Club of Toronto presents John Shirley Quirk, baritone at 2 p.m. on February 1.

Orson libre

The Montreal Museum of Fine Arts presents free film shows during the winter season. Citizen Kane starring Orson Welles, Joseph Cotton and Agnes Moorehead, and directed by Orson Welles (1941) has two showings on February 7 at 6.15 and 8.30 p.m. Cléo de 5 à 7, written and directed by Agnès Varda (1962), stars Corinne Marchand and Antoine Bourseiller. There will be two showings on February 21 at 6.30 and 8.30 p.m.

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Montrealer, Montreal, P.Q.
March 1968

871

Free, free, free: Films

"Why pay more" might be the motto of Montreal cinéasts as the number of free showings of quality films multiply. The line-up for March: **Cinematheque Canadienne** presents evening showings in the auditorium of McGill's Physical Sciences Centre on Monday, Tuesday, Thursday and Friday evenings of each week. There will be animated films on Tuesdays and Canadian films on Fridays and distributed throughout the evenings of the month will be the following (for exact programme information call 844.8734):

Four films by director Fritz Lang made in the United States; five Laurel and Hardy programmes including a programme of short films (Their First Mistake, 1932; Towed in a Hole, 1933; Helpmates, 1931 and The Music Box, 1932) plus four separate feature films, The Devil's Brother, 1933, Sons of the Desert, 1934, Jitterbugs, 1943 and the last film they ever made together, Atoll K, 1952.

There will also be eight films by American director Robert Wise including Executive Suite, I Want to Live, Odds Against Tomorrow, So Big, Somebody Up There Likes Me and Tribute to a Bad Man.

Also to be shown are twelve French "actor" films (1935-1939) including Trois Valses by Ludwig Berger; La Venus de l'Or by Claude Mere and Jean Delannoy; Lucrece Borgia by Abel Gance and L'Homme du Jour by Julien Duvivier.

The Montreal Museum of Fine Arts presents on March 6 The Blue Angel directed by Josef von Sternberg with Marlene Dietrich. The film will have two showings 6.30 and 8.30 p.m. both with English subtitles. On March 20 — Eva directed by Joseph Losey and starring Jeanne Moreau and Stanley Baker. The two showings are at 6.15 and 8.30 p.m.

Sir George Williams University recently opened its Conservatory of Cinematographic Art for screenings to be held once a week at the Alumni Auditorium. The films will be

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Photo-Journal
Montréal, Qué.
February 7, 1968

4-871

Citizen Kane à Cinémuse

C'est ce soir que le film bien connu "Citizen Kane", mettant en vedette Orson Welles, sera projeté dans la salle de conférences du Musée des Beaux-Arts. Il y aura deux représentations : à 18 h. 15 et 20 h. 30. L'entrée est gratuite. D'autre part, une cinquantaine d'oeuvres restaurées par le laboratoire du Musée sont exposées à partir d'aujourd'hui, jusqu'au 3 mars, afin d'attirer l'attention sur les travaux effectués dans ce domaine et sur l'importance de la conservation.

Harold Cohen

Deux expositions qu'il vaut la peine de voir ont lieu en ce moment au Musée d'Art contemporain : "La Photographie au XXe siècle" et des oeuvres récentes du peintre anglais Harold Cohen. Préparée par la George Eastman House of Photography, de Rochester, l'exposition de photographies groupe plus de 150 documents témoignant des problèmes multiples qu'ont dû résoudre les photographes depuis le début du siècle. Quant à Harold Cohen, peintre de renommée mondiale, il est un des maîtres qui ont révolutionné l'art pictural depuis 1950, en Angleterre, et influencé, du même coup, l'art britannique d'aujourd'hui.

Céramiques

Une exposition intitulée "Céramiques dans le Jardin" est présentée au Jardin Botanique, jusqu'au 3 mars. Cette exposition est organisée avec la collaboration du Potter's Club, un organisme bénévole qui se consacre à la mise en valeur de la céramique, de la poterie et des émaux. L'exposition sera ouverte au public tous les jours de 9 heures à 18 heures, et les membres du Potters' Club donneront des démonstrations les fins de semaine de 14 heures à 16 heures. Voilà qui ne peut qu'être utile à tous ceux qu'intéresse l'art de la céramique.

Un peintre américain

Le peintre américain **Hantman** exposera ses toiles récentes à la galerie Mackay à partir du samedi 10 février, jusqu'au 1er mars. Hantman a déjà participé à une douzaine d'importantes expositions de groupe aux

"Omula" de Hantman

Etats-Unis et à plusieurs expositions solo, dont une à la Gordon Gallery, à New York, en 1961. C'est la seconde fois que la galerie Mackay présente un peintre américain. Voilà enfin une initiative heureuse qui permettra aux Montréalais d'avoir une idée de ce qui se fait à New York. **M. H.**

Canadian Press Clipping Service
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Montreal Gazette, Que.
Circ. 137,735
February 1, 1968

Movie Time

1-871

The Montreal Museum of Fine Arts' Cinemuse program will present Orson Welles' classic film Citizen Kane Wednesday, Feb. 7. Two presentations, one at 6.15 p.m. and the other at 8.30 p.m., are open to the public, free of charge.

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

Montreal Star, Que.
Circ. 190,399
February 1, 1968

street names' committee.

4-871

Museum to present 'Citizen Kane' movie

The Montreal Museum of Fine Arts will present, as part of its Cinémuse program, the 1941 film "Citizen Kane" on Wednesday.

The public will be admitted free of charge to both showings, the first at 6:15 p.m., the second at 8:30 p.m.

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Montréal Le Devoir, Qué.
Circ. 41,081
February 2, 1968

M-871

Citizen Kane à la Cinémuse

"Citizen Kane" sera à l'affiche de Cinémuse, au Musée des Beaux-Arts de Montréal, le mercredi 7 février.

Il y aura deux représentations, l'une à 18h. 15 et l'autre à 20h. 30. Le public est cordialement invité et l'entrée est libre.

Le film, qui met en vedette Orson Welles, fut réalisé aux Etats-Unis en 1941. La distribution comprend aussi Joseph Cotten, Agnes Moorehead et Ruth Warrick.

Welles aborde deux grands thèmes dans ce film: la dégradation de la vie privée au profit du personnage public et le poids écrasant du matérialisme.

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A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
February 5, 1968

M-871

ENTRE PARENTHÈSES

LE film "Citizen Kane" sera à l'affiche de "Cinémuse", au Musée des Beaux-Arts de Montréal, mercredi soir. Il y aura deux représentations, l'une à 6 h. 15 et l'autre à 8 h. 30. Le public est cordialement invité et l'entrée est libre. Le film, qui met en vedette Orson Welles, fut réalisé aux Etats-Unis en 1941. La distribution comprend aussi Joseph Cotten, Agnes Moorhead et Ruth Warrick. Welles abord deux grands thèmes dans ce film : la dégradation de la vie privée au profit du personnage public et le poids écrasant du matérialisme.

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La Presse, Montréal, Qué.
Circ. 208,609
February 7, 1968

M-871

Au Musée des Beaux-Arts, à 6 h. 15 et 8 h. 30 : projection gratuite de "Citizen Kane", film d'Orson Welles.

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La Presse, Montréal, Qué.
Circ. 208,609
February 21, 1968

M-871

AUJOURD'HUI

AU Musée des Beaux-Arts, à 6 h 30 et 8 h 30 : projection de Agnès Varda, dans le cadre de "Cinémuse". Entrée libre.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
FEB 22 1968

LA PRESSE, MONTREAL, JEUDI 22 FEVRIER 1968

LES ARTS

F 12-M

Hier

A la Place des Arts, première du spectacle Stan Getz-Astrud Gilberto. On lira dans nos pages le compte rendu de Claude Gingras.

AUJOURD'HUI

A la Comédie-Canadienne, à 2 h. 30 : récital de Jean-Claude Pennetier, pianiste. Pour les membres du Ladies' Morning Musical Club.

●

Au Physical Sciences Centre du McGill, à 6 h. 15 : "Ali Baba et les Quarante voleurs", de Becker (1954); à 8 h. 15 : quatre films de Laurel et Hardy : "Angora Love", "Double Whoopee !", "Big Business" et "A Perfect Day"; à 10 h. 15 : "Le Coup du berger", de Rivette (1956), et "Paris qui dort", de René Clair (1924). Présentations de la Cinémathèque Canadienne.

●

Au Conservatoire d'art cinématographique de l'université Sir George Williams, à 7 h. 30 : projection de "The Viking", premier film sonore canadien (1931), et "Blackmail", premier film sonore de Hitchcock (1929. Entrée libre.

A la Comédie-Canadienne, à 3 h. 30 : création de la nouvelle pièce de Marcel Dubé, "Un matin comme les autres" (à guichet fermés).

●

A la salle Claude-Champagne, à 8 h. 30 : concert de la Montreal Women's Symphonietta. Chef d'orchestre : Ethel Stark. Soliste : Andrew Wolf, pianiste.

●

A la Bibliothèque Nationale, à 8 h. 30 : projection des films "Dame à Venise", de Gallet (1907), et "Fantomas", de Feuillade (1914). Entrée libre.

Au Musée des Beaux-Arts, à 8 h. 30 : projection de films et de diapositives sur le Japon, Hong Kong, le Cambodge et la Thaïlande.

A partir d'aujourd'hui : exposition d'oeuvres de Stanley Lewis au Centre d'Art du Mont Royal.

ENTRE PARENTHÈSES

LES Editions Leméac lançaient hier le premier volume de leur collection "Théâtre canadien" : "Zone", de Marcel Dubé. Le lancement coïncidait avec la première de la nouvelle pièce du jeune dramaturge, "Un matin comme les autres".

●

C'est cet après-midi, à 4h.30, à l'Université de Montréal (amphithéâtre H-415), qu'ont lieu la proclamation du lauréat du Prix de la revue "Etudes françaises", publiée par les Presses de l'Université, et le lancement de l'oeuvre primée.

●

Les étudiants de la section peinture de l'Ecole des Beaux-Arts invitent le public à visiter leur exposition de travaux d'atelier. L'exposition se prolongera jusqu'au 1er mars.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000
MAR 6 1968
BOWDEN'S

F 12-M

Free Dietrich film on view tonight

The film classic "The Blue Angel" which catapulted Marlene Dietrich to star status will be presented today in the Cinémuse series of the Montreal Museum of Fine Arts.

There will be two presentations, at 6:30 and 8:30 p.m., open to the general public and free of charge.

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La Presse, Montréal, Qué.
Circ. 208,609
March 6, 1968

M-871

AUJOURD'HUI

AU Musée des Beaux-Arts, à 6 h 30 et 8 h 30 : projection de "L'Ange bleu", film de Joseph von Sternberg, réalisé en 1929 et mettant en vedette Marlene Dietrich. Entrée libre.

Montreal days and nights

BY BRUCE TAYLOR

Harry Miller says the problem in Viet Nam is that it's a Kleenex War. Take out a Viet Cong and another pops up in his place . . . Max Chanson, new director of the French Government Tourist Office here, is well known as a novelist in Europe under the name of Max Adelbert. It runs in the family. His brother André is a member of the French Academy . . . A neighbor says he overheard it at his daughter's teenage party: "I'll never understand men, if I live to be 20" . . . The Father McDonald Holy Cross Glee Club (high school kids from the St. Laurent area) goes off to Woonsocket, R.I., this weekend to give a concert at Mount Charles High.

~ ~ ~

Canadian soprano Pierrette Alarie, who sings the female lead in Les Grands Ballets Canadiens' 10th anniversary production of Carmina Burana at Place des Arts Saturday evening, winds up work today on an LP recording of the 19th Century French Canadian opera Colas and Colinette. She and her husband, tenor Léopold Simoneau, have made more than a dozen records, but this is their first together in more than five years . . . Quebec City's Irish community (and a sizeable one it is) tosses a dinner and Killarney Club dance at the Château Frontenac the eve of St. Paddy's Day . . . On March 15, former Saguenay cruise director Jimmy More emcees an old-fashioned St. Pat's variety evening highlighted by the one-act play Merry Molly Malone at Our Lady of Fatima Church hall in St. Laurent.

~ ~ ~

No doubt about it. Brains are what a man looks for in a woman. After he's looked at everything else . . . The Instant Melody Players are rehearsing their second mini-roadshow called Buy Canadian for spring and fall dates. Marilyn Karpman is director . . . Reader Lillian Frost reports that customers of the Steinberg store at Fairview are wondering when there'll be a repeat of last Friday night's unscheduled operatic performance by a man in the meat department who suddenly burst into song just at closing time. "A little off key, perhaps," she notes, "but certainly cheerful." (Pierre is a man of many parts, eh?) . . . Unitarian and Universalist churches on the island will be celebrating Sunday's 400th anniversary of the Proclamation of Religious Freedom by the Diet (parliament) of Torda in Transylvania, Hungary.

~ ~ ~

Isn't it interesting how the slightest suspicion of overt sex or dirty words in a movie will pack theatres? And isn't it even more interesting how the theatres exploit it? The motion picture industry fought for years to convince the government to allow kids under 16 into movie houses in la Belle Province. Quebec finally overhauled its legislation and set up three categories of films: Those on which there are no age restrictions, those that can be seen by people 14 and over, and those that can be seen only by adults, 18 and over. So what has happened? Advertisements for films in the adult (sexy) category fairly scream with pride that they can be seen only by people 18 and over. You figure it out . . . Has it ever occurred to you that a public speaker often knows very little—but knows it mighty fluently?

~ ~ ~

Baie d'Urfé's S. R. Naisby sends a copy of an ad that's being run by a language school in New York that I'm passing along entirely without comment. (You can supply your own.) The ad says: "Canadians and Puerto Ricans—Get a Better Job. Learn English in Ten Weeks" . . . The original Marlene Dietrich film The Blue Angel is being shown free at the Montreal Museum of Fine Arts this evening. Should evoke a lot of memories . . . Red Storey spins some yarns from the sports world for the Westmount Old Boys' annual banquet at the Hotel Bonaventure tomorrow night. You can get tickets at the door . . . Bill Wong has been tabbed by a major Miami Beach restaurant to set up a Chinese and roast beef buffet similar to the one he runs here . . . Seems that just about the time a man cures himself of swearing, it's income tax season again.

~ ~ ~

Rosemere, always one of the top producers in the Laurentian Federation of Charities' annual fund drive, has increased its objective to $5,000 in the current campaign. Chairman is Ray Perrault, the community's first mayor . . . The congregation of St. Mary's Catholic Church in Greenfield Park was reading the gradual aloud on Sunday when it came upon, "You shall trample down the lion and the fragon." That last word caused some startled looks, but everyone read the text as printed, though there was a lot of wondering if perhaps a "fragon" was some sort of legendary animal such as a unicorn. You've guessed it. It was a misprint for dragon. (I'm glad someone else makes mistakes, too, now and then) . . . The Easter Seal Campaign (last two weeks of March) is looking for secretaries, stenos and typists to be volunteer workers. Call 866-0918.

~ ~ ~

Can you imagine this double-feature on a theatre marquee? Guess Who's Coming to Dinner—Bonnie and Clyde . . . Martin Bronstein reports the item here this week about his search for World War II British and American army steel helmets (for the stage play Phunny You Should Say That opening at Sir George Williams tomorrow) brought "enough of them to equip a couple of divisions" . . . The Overseas Association of the Seventh Field Battery and Second Field Regiment holds its 22nd annual Ortona Dinner at the Queen's Hotel on Saturday . . . Resurrection of Our Lord Council of the Catholic Women's League sponsors a St. Patrick's mixed card party at the church hall in Lachine March 14 . . . And parents of teenagers say the kids seem to be paying a lot more attention to homework these evenings. TV must be worse than we realized.

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March 6, 1968

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Montreal-Matin, Qué.
Circulation 126,939
March 20, 1968

Mme Rolande Perro. Le premier prix est de $100.

FILMS

Demain soir, à 20 h. 30, au Jardin Botanique, on projettera les films suivants : "Ride for your Life" de Robin Spry, "Champ d'honneur" de Donald Brittain, "The Railrodder" de Gérald Potterton et "L'homme du lac" de Raymond Garceau.

Un film de Joseph Losey, "Eva", sera à l'affiche de Cinémuse au Musée des Beaux-Arts de Montréal ce soir, à 18 h. 15 et 20 h. 30. Le public peut assister gratuitement à ces représentations.

Réalisé en France en 1962, le film décrit la vie d'un homme détruit par une prostituée. Jeanne Moreau joue le rôle titre. La distribution comprend aussi Stanley Baker et Virna Lisi.

Montrealer
Montreal, Que.
M 18,100

MAY 1968
BOWDEN'S

Museum movies

The Montreal Museum of Fine Arts presents two performances of the U.S.A. 1932 movie 'Grand Hotel' on May 1 at 6.15 and 8.30 pm. The movie was directed by Edmund Goulding and stars Greta Garbo, John Barrymore and Wallace Beery. This showing is free to the public.

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

La Presse, Montréal, Qué.
Circ. 200,524
March 20, 1968

Ce soir à "Cinémuse"

Le film de Joseph Losey, "Eva", sera à l'affiche de "Cinémuse", au Musée des Beaux-Arts, ce soir à 6 h. 15 et 8 h. 30. Le public peut assister gratuitement à ces représentations.

Réalisé en France en 1962, le film décrit la vie d'un homme détruit par une prostituée. Jeanne Moreau joue le rôle-titre. La distribution comprend aussi Stanley Baker et Virna Lisi.

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

Montreal Star, Que.
Circ. 190,399
March 20, 1968

longer a struggle."

Museum of Fine Arts schedules free movie

The Montreal Museum of Fine Arts, as part of its Cinémusé series, will show the French film "Eva" (1962) at 6:15 p.m. and 8:30 p.m. today. Both showings are open to the public free of charge.

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

La Presse, Montréal, Qué.
Circ. 200,524
April 17, 1968

Noir", de Jean Rouch (1957).

Au Musée des Beaux-Arts, dans le cadre de "Cinémuse", à 6 h 30 et 8 h 30 : projection gratuite de "Quand passent les cigognes", de Kalatozov (1957).

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

La Presse, Montréal, Qué.
Circ. 200,524
March 20. 1968

Au Musée des Beaux-Arts, à 6 h. 15 et 8 h. 30, dans le cadre de "Cinémuse" : projection de "Eva", film de Joseph Losey. Entrée libre.

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

Montreal-Matin, Qué.
Circulation 126,939
April 3, 1968

de Roman Kroitor.

MARYLIN

"Some Like It Hot", le film de Billy Wilder qui met en vedette Marylin Monroe, sera projeté ce soir, à 18 h. 15 et à 20 h. 30, au Cinémuse du Musée des Beaux-Arts de Montréal.

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

Montreal Gazette, Quebec
Circulation 140,874
March 6, 1968

parking.

❖ ❖ ❖

● **PERSON TO PERSON:** Pierre Gendron has resigned as vice president and general manager, Eastern Division, Canadian Breweries, to head up research for the Canadian Pulp and Paper Association . . . George Généreux, winner of an Olympic gold medal for Canada with his shotgun a few years back, has recovered sufficiently from the arthritis which plagued him that he may be able to resume shooting this year. . . Irving Phillips, long-time boxing coach at the Y.M.H.A., a patient in Jean Talon Hospital. . . Tilya Helfield takes a satirical look on the recent trend of student challenge to school authority in "Some More Children Unite" in Monday Morning, the national monthly professional teachers magazine. . . Dr. J. Hofbeak, of the theology department at Loyola, granted his doctorate by the Institut Catholique in Paris.

❖ ❖ ❖

● **SHOW BUSINESS: Lise Gelinas will be hostess at a new room opened atop of the Metropole Cafe to be known as "Lise's Place". . . The local Trinidad and Tobago Association is auditioning for roles in its "Calypsopera 68" to be staged shortly. . . The orginal version, in German with English sub-titles, of "The Blue Angel" the vehicle which launched Marlene Dietrich to stardom will be shown in the Montreal Museum of Fine Arts twice this evening.**

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

Ottawa Le Droit, Ont.
Circ. 39,080
March 29, 1968

Au Musée des Beaux-Arts, à 6 h 15 et 8 h 30 : "Some Like It Hot", film de Billy Wilder (1959). Dans le cadre de "Cinémuse". Entrée libre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montréal Le Devoir, Qué.
Circ. 41,652
May 1, 1968

"Viridiana" au Cinémuse

4-871

"Viridiana" sera à l'affiche de Cinémuse au Musée des Beaux-Arts de Montréal le merdredi 1er mai. Il remplacera le film "Grand Hotel" qui n'a pas pu être retenu pour cette date.

Il y aura deux représentations, à 18h30 et 20h30 et le public est invité à y assister gratuitement. Les sous-titres seront en français.

Ce film espagnol a été réalisé par Luis Bunuel en 1959. Silvia Pinal, Francisco Rabal et Fernando Rey en sont les vedettes.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
MAY 1 1968
BOWDENS

AUJOURD'HUI

F-12-M

A la salle Wilfrid-Pelletier de la Place des Arts, à 3 h. : Matinée de l'Orchestre Symphonique de Montréal, pour les étudiants. Chef d'orchestre-commentateur : Pierre Hétu.

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30 : "Viridiana", de Bunuel (1959), dans le cadre de "Cinémuse". Entrée libre (ce film remplace "Grand Hôtel" précédemment annoncé).

A partir d'aujourd'hui, deux expositions : Art du Mexique", à la galerie Waddington-Bonaventure, et toiles de Georges

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
May 1, 1968

4-871

Prize-winning film on display at museum

The film "Viridiana," winner of the Cannes Grand Prix, will be shown, free of charge, this evening at 6:30 and again at 8:30 at the Montreal Museum of Fine Arts.

The film, produced in Spain in 1959, is part of the museum's Cinémuse series, and replaces the previously scheduled "Grand Hotel."

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 200,524
May 1, 1968

4-871

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30 : "Viridiana", de Bunuel (1959), dans le cadre de "Cinémuse". Entrée libre (ce film remplace "Grand Hôtel" précédemment annoncé).

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000
APR 27 1968
BOWDENS

Films

R-17-M

Tomorrow

UNDERGROUND FILM CENTRE: "Be In," "Vali," "San Francisco Trips Festival," "Duo Concertante," "Blackout," "Hamfat Ascar." Revue theatre, Maisonneuve and St. Marc Sts., 2, 4, 6, 8, 10 p.m.

Friday

SGWU CONSERVATORY OF CINEMATOGRAPHIC ART: Chaplin Retrospective: "Hock Shop," "The Healer," "Male or Female," "Roller Skating." In the Alumni Auditorium, Hall Bldg., Maisonneuve & Bishop Sts. 7.30 p.m.

MONTREAL MUSEUM OF FINE ARTS — "Viridiana" by Luis Bunuel will be shown May 1 at 6.30 and 8.30 p.m. in the Museum lecture hall.

McGILL FILM SOCIETY — The following films will be shown free at McGill University, Leacook Auditorium, 8.30 p.m. For further information call 288-2062 or 875-5510.

"Guns of Navarone (U.S. 1961) Gregory Peck.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
May 1, 1968

4-871 ~ ~ ~

Think you have troubles? A U.S. insurance company received a claim from a man who was riding in the back seat of a car, put his false teeth in a side pocket — and was bitten by them when the car went too fast around a curve and he was thrown against the door. PS: the company paid . . . The film Viridiana, winner of the Grand Prix at Cannes, will be shown twice this evening (6.30 and 8.30) at the Montreal Museum of Fine Arts. The scheduled film, Grand Hotel, couldn't be made available to the museum in time . . . Our new prime minister should hire U.S. press agents. On TV's Hollywood Squares yesterday, the emcee asked guest Judy Carne (one of the Rowan & Martin regulars) to identify Pierre Elliott Trudeau. Her answer: A Paris fashion designer. (That's the show that once said Canada had nine provinces.)

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

OCT 4 1967 BOWDEN'S

R-12-M

Museums

The picture loan societies of North America have accomplished more in arousing public interest in acquiring contemporary art than all other efforts of the museum combined, Dr. Jean Boggs, director of the National Gallery of Canada, told the three-day conference of Volunteer Committees of Art Museums yesterday.

The Volunteer Committees of Art Museums are meeting in Montreal for the first time in their 15-year history and for the first time in Canada since they held their initial conference in Toronto in 1952. The conference ends tomorrow at the Montreal Museum of Fine Arts.

More than 150 volunteers representing women's committees from 74 museums in Canada and the United States are attending.

Dr. Boggs said the museum's exhibitions of contemporary art, one-man shows, lectures and the acquisitions of important works of art may stimulate the public's interest in the museum but "none of them will have the direct effect of the picture he can rent and carry home under his arm into another segment of the community."

Best ways

The picture loan service and the museum book shop are the best ways a volunteer women's committee can help its museum, Dr. Boggs said. It had already proven its success in both these areas.

Dr. Boggs said the museum book shop may be the only place in the community where the public could see "a tantalizing combination" of postcards, reproductions and books on art. As they circulated through the community, she said, they could arouse public interest in all periods of art.

Dr. Boggs said the mounting of a travelling exhibition of original art must remain the responsibility of the gallery's professional staff, but the volunteer may provide "crucial" help.

"The projection of the original work of art in the community beyond the museum is ideal in theory and sometimes in practice, but it must be balanced against the need to protect the work and use museum staff most productively."

She said new methods of transporting paintings were being developed by some art galleries. The Richmond Virginia Museum of Fine Arts was experimenting with bus transport and the Ontario Museum of Art, with station wagons.

She said the museum could also look for opportunities to "stretch" its works of art into the community. She mentioned the sculpture exhibition the National Gallery of Canada staged before the Toronto City Hall and the possibility of loaning religious art works to churches.

"Most museums find themselves with some form of community obligation to lend individual works — whether to the offices of mayors, governors or senior federal officials. Unhappily, these seldom have any effect upon the greater public."

Hungry public

Dr. Boggs said the reproduction could replace the original work of art in the community and would make "our public hungrier still for the real thing. Reproductions do have their value and no matter what form they take — postcards, plaster casts, calendars, slides — and no matter what size, they do provide some form of contact with the original."

She said the volunteer was probably better at selling or renting these than the professional museum staffs were at providing them. "We at the National Gallery of Canada can never keep up with the demand and dread the technical difficulties in satisfying it."

Dr. Boggs said the demand for the museum to provide painting classes had decreased because it had been absorbed by the schools, the Ys and the community centres. But there was still a demand to provide illustrated lectures, seminars and classes on art.

She said the publication of books like John Canaday's "Metropolitan Seminars" and the use of radio and television could be used to arouse public interest in the museum.

"You may find yourselves conducting classes for your museums in the suburbs or slums, taking groups of pictures to towns in the remote countryside, renting pictures to be taken to skyscraper apartments or encouraging the sale of postcards which will carry an image of a work in your collection from Seattle to Miami, but you will find yourself just as often hanging posters or banners throughout your town, appearing on radio or television programs, giving balls and businessmen's lunches, acting as docents for special exhibitions in order to entice the community within the museum — to have it, rich and poor, old and young, share in that miraculous explanation of the world that the visual arts present."

...raised

... committees hold conference

Staff Photos by Peter Brosseau

GALLERY DIRECTOR SPEAKS: Dr. Jean Boggs, director of the National Gallery of Canada, centre, opened the three-day conference of the Volunteer Committees of Art Museums yesterday at the Montreal Museum of Fine Arts. With her here are Dr. Arthur Lismer, Canadian artist and teacher, and Mrs. George P. Whitelaw, volunteer with the City Art Museum of St. Louis, Miss. More than 150 volunteers are attending.

VOLUNTEERS GATHER: Mrs. Jean Loevenbruck, co-chairman of the Ladies' Committee, Montreal Museum of Fine Arts, centre, welcomes Mrs. Graeme Korff, volunteer of the Corcoran Gallery of Art, Washington, left, and Mrs. John Sadler, volunteer of the Pasadena Art Museum, to the conference of the Volunteer Committees of Art Museums here.

II. Comité féminin

Picture loan societies praised

Museums' committees hold conference

R-12-M

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Staff Photos by Peter Brosseau

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II. Comité féminin

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Ottawa Journal, Ont.
Circ. 76,963
October 7, 1967

F-871

ART NEWS and views

By W. Q. KETCHUM

An exhibition of nearly 300 art treasures concerned with the history of Canada until confederation opens at the National Gallery Oct. 27 and will be on view until January.

Pauline Whitehouse, British designer and artist, is in Ottawa completing the background sets she has been creating for the exhibition all summer in her London studio.

There will be gilt encrusted plaster crests of England and France, richly colored banners, representational tombs of Wolfe and Montcalm and burgundy velvet and silver canopies.

★ ★ ★

The lunch-hour films on religion being shown in the National Gallery auditorium start at 12.40 sharp and last for about 45 minutes. The program has been arranged by the Canadian Centre for Films on Art to complement the "Religion in Art" exhibition.

Mrs. Dorothy Macpherson, executive director of the Centre, selected the films from the National Gallery, the National Film Board and embassies of Czechoslovakia, Finland, France, Germany, Iran, Israel, Japan, Poland, The Netherlands, the Indian High Commission, the United Kingdom High Commission and Quantas Airlines.

Next week there will be four showings dealing with Christianity, the first three in French.

"Christian Art in Europe" will be screened Tuesday, followed by "Ave Maria" and "Barna: or the Passion of Christ."

The program Wednesday will include "God Stands at the Road," "Notre Dame of Paris" and "La Passcaille."

On Thursday "The Fresques of Zemen" from Bulgaria will be shown as well as "Cathedral of Chartres" and "The Church in the Finnish Scene."

The series ends Friday with "Coventry Cathedral" and "Promise of Heaven," a mood poem inspired by the role of light in the total living environment and especially in the church.

The showings are part of the "Religion and the Arts" series sponsored by the Canadian Festival of the Arts.

★ ★ ★

Jeannine Robertson is establishing an art gallery at her Art Boutique, 384 Richmond Road. It is to be known as the West End Gallery.

A widely known artist, she is arranging a number of exhibitions including paintings, ceramics and sculpture.

Terry LeGrave, who teaches art at Hillcrest High School, is the gallery director. He was educated at Carleton University, the Ontario College of Education, Toronto, and the University of Western Ontario.

Jeannine Robertson studied at the Montreal Museum of Fine Arts under Arthur Lismer and Jacques de Tonnancour. As a centennial project she has been painting Ottawa area landmarks.

★ ★ ★

An English - Canadian sculptor, Christopher Marchant of Montreal, is at Ottawa University working on a sculpture to be erected in front of the Arts Building on Waller Street. It will be a 12 to 16 foot high figure in welded steel.

Bringing Marchant to the university is the first project in a year-long experiment in bi-culturalism. The sculptor is sponsored by the Cultural Committee of the Students' Association and the Students' Council of the Arts Faculty.

The aim is to bring French and English artists to the campus for work on creative experiments.

★ ★ ★

Activities of the Aylmer-Lucerne Art Council this season will include painting, handicrafts and discussion groups in the arts centre room at Aylmer Town Hall.

General registration for classes started Friday and Saturday last and the response was encouraging.

Thursday nights from 8 to 10 Robert Hyndman conducts classes at Limoges School for students 18 years and over.

Children in the age groups, six to 15 will be instructed each Saturday morning from 10 to 12.

Des. Major is one of the teachers.

★ ★ ★

An adult art program is being launched Oct. 12 under auspices of the First Unitarian Congregation. Location is 2101 Algonquin Avenue.

Elizabeth Kornelsen is chairman of the art project and is associated with Mrs. Annaliisa McLeish.

Malenka Hruby will teach Mondays from 2 to 4 p.m. and from 7.30 to 9.30 p.m.; Victor Tolgesy, sculptor, Tuesdays from 1.30 to 3.30 and Brodie Shearer, Tuesdays from 1.30 to 3.30 and Thursdays, 7.30 to 9.30 p.m.

CALGARY, ALTA.
HERALD
D 85,200
OCT 24 1967
BOWDEN'S

R-12-M

ARTS CENTRE STAFF AND WOMEN'S COMMITTEE MEMBERS SET UP 49-WORK EXHIBITION . . . from left, Mrs. Edgar Burge and Mrs. Neil Story with curator Derek Whyte

New Paintings On Exhibition For Arts Rental Program

A 49-work art exhibition now at the Allied Arts Centre will give the centre's art rental scheme a shot in the arm.

Following the two-week exhibition, the new pictures will go into the women's committee rental plan to boost the present number of works to considerably more than 300.

The centre has 57 Alberta artists represented, 42 of whom reside in Calgary.

"The rental collection scheme has been working for 10 years and members can rent the pictures at 1 per cent of the total picture cost," says Mrs. Neil Story, women's committee chairman. "It is simply a service to our members and each year we have a turn-over of more than 40 paintings that have been sold."

She added that the committee wants to "introduce Canadian art to the public and encourage people to rent and perhaps buy." Individuals can not rent a painting for more than four months at a time.

Twice a year the centre stages an exhibition of paintings. Artists present their paintings to be examined by the visual arts committee under the direction of Prof. Eric Dodd who is with the University of Calgary fine arts department.

Two Eastern Canadian artists will be represented at the exhibition. Allan C. Collier, a 56 - year - old native of Toronto, and Patrick Landsley, on the staff of the Montreal Museum of Fine Arts and of the McGill University fine arts department, will show some of their works.

Mr. Collier, who is past president of the Ontario Society of Arts, studied at the Ontario College of Art and the Art Students' League in New York.

WIDE RANGE

The exhibit ranges from oils and watercolors to graphic works. Several watercolors in soft muted colors depict blustery weather and storms brewing over grey - green fields. Other works use wood - blocking and silk screen techniques.

The bright bold abstract paintings are large and are often rented to offices for interior decor.

One painting called Northern Landscape gives a three-dimensional effect because certain focal points are raised. Muted greens and blues show the landscape as cold, and remote.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Cole
The Suburban
Montreal, Que.
October 11, 1967

BAN, OCTOBER 11th, 1967 / 7

R-871

Art for Children

Judith Irany, well-known artist and teacher, is starting classes in Arts and Crafts for Children at her studio. For many years, Mrs. Irany was art director at various summer camps and last year worked under Dr. Arthur Lismer at the Montreal Museum of Fine Arts in charge of art classes for children, 3 to 14 years of age.

For further information regarding the classes, please call 488-1902.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
October 31, 1967

M-871

Cours au Musée des Beaux-Arts de Montréal

Une série de quatre cours sur les meubles français du XVIIe et XVIIIe siècles sera donnée dans la salle du comité féminin, au sous-sol du Musée, par le professeur Jacques Beaulieu, de l'Institut des Arts appliqués, les mardis 7, 14, 21 et 28 novembre, de 1 h. 30 à 3 h. 30 de l'après-midi. Pour s'inscrire s'adresser au secrétariat du comité féminin en composant 844-5704.

Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Comité féminin
Montréal Le Devoir, Qué.
Circ. 41,081
November 2, 1967

M-871

Cours au musée des Beaux-arts

Une série de quatre cours sur les meubles français des XVIIe et XVIIIe siècles sera donnée par le professeur Jacques Beaulieu de l'Institut des arts appliqués, les mardis 7, 14, 21 et 28 novembre de 1hr.30 à 3hr.30 de l'après-midi dans la salle du comité féminin au sous-sol du musée.

Les personnes intéressées à s'inscrire peuvent le faire dès maintenant en s'adressant au secrétariat du comité féminin: 844-5704.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
OCT 4 1967 BOWDEN'S

VCAM conference

Gourmet dinners, holiday help art

R-12-M

Women are putting everything from children's stationery to European holidays and gourmet dinners to work on behalf of their local art galleries and museums, the conference of Volunteer Committees of Art Museums learned yesterday.

A volunteer from Cleveland noted her museum had followed the example of the Metropolitan Museum of Art in New York and had printed reproductions of its art works as Christmas cards. Eventually, it expected to follow with similarly styled children's stationery and postcards.

A volunteer from Hamilton, Ont., said her women's committee had made $5,000 by packaging eight gourmet restaurant meals for $10.

The restaurants give the dinners free in return for space in the art gallery restaurant catalogue. To the list of donating restaurants the committee attaches a list of eight coupons. Each coupon is worth a dinner at one of the listed restaurants.

The Hamilton volunteer said her committee's overseas charter flights had become so popular that there were more than 100 people waiting to get on its upcoming 17-day holiday flight to Spain and Portugal.

As an indication of its money-making potential, she said her committee had made $5,000 on a previous holiday flight. There were 134 passengers on that one but there would be more on the Spain-Portugal run.

House tours are always a popular money-raiser with women's committees but the art gallery volunteers in Santa Barbara, Calif., had one with a difference. Instead of many houses, they had one: a community showcase of a home stocked with original Picasso and Dufy paintings.

To protect the home, the committee not only took out insurance but staffed each room in the house with two volunteers. "It practically took our entire committee." In four hours, some 830 people saw the home and the committee made $2,500.

In Albany, N.Y., the women's committee puts the performing arts to work for its museum. It has sponsored productions of "Porgy and Bess", the New York City Ballet, the Canadian National Ballet and the Metropolitan Opera, and made as much as $14,000 for local art.

The ball is the staple money-raiser of most women's committees to its local art galleries, and the black tie auction sale of the Montreal Museum of Fine Arts brought the highest single returns of any money raising event itemized at the conference workshop yesterday. It made $22,000 clear for the local museum.

Turning from museum money-raising to museum promotion in the community, a volunteer from the ladies' committee of the Boston Museum of Fine Arts said her museum had installed television outlets throughout the museum and had initiated weekly programs from its galleries. This fall, the programs will be carried in color.

The Boston volunteer said the museum took a vital part in shaping the life of Boston outside the museum. Three of the museum's trustees served on a committee of 12 that advised the mayor "in an unofficial but very important capacity". And the museum director or his representative on most meetings of the municipal agencies to influence and control the development of the city.

The Boston ladies' committee also planned bus and walking tours of colonial, federal and Victorian Boston to increase members' appreciation of their city and organized a seminar on the "Realities of Urban Renewal Today".

MONTREAL, QUE.
GAZETTE
D 133,600
NOV 10 1967 BOWDEN'S

K-12-M

Exhibition

The Ladies' Committee of the Montreal Museum of Fine Arts is holding an exhibition of Christmas trees from different countries from Tuesday, December 5, to Sunday, December 10, at the Museum. The trees will be decorated by various ethnic groups in the community.

A gala opening will be held on Monday evening, December 4, at half-past eight o'clock when wine and cheese will be served to the accompaniment of a strolling musician. The exhibition will be opened by Mr. A Murray Vaughan, and the Consulates-General of the participating countries will be the guests of honor at the opening.

Tickets may be obtained by writing to, Noel '67, the Ladies' Committee, Montreal Museum of Fine Arts. Cheques made payable to, Noel '67, must accompany the letter.

MONTREAL, QUE.
GAZETTE
D 133,600
OCT 4 1967 BOWDEN'S

Today's Museums

Friendliness The Prize Exhibit

R-12-M

By MONI KUNSTLER

The outside may be marble, and cold, but inside the museum the atmosphere is warm and gracious, thanks to volunteers.

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The president of the women's committee of the Philadelphia Museum of Fine Arts agreed. "Visitors no longer feel like strangers when they enter. Volunteers are there to answer questions and to guide them," Mrs. Henry H. Hubbard II said.

She and Mrs. Lind, past president of the women's committee of the Art Gallery of Toronto are among 158 delegates from 74 museums in Canada and the United States attending the conference where the role of the volunteer will be discussed.

But volunteers are not restricted just to greeting and guiding.

They can be messengers, carrying paintings to schools and art galleries, or they can stuff and lick envelopes, or they can pour tea at receptions.

"In fact there are countless jobs which a volunteer can do. The only prerequisite is an interest in art, and a few spare hours a month," Mrs. Sean Murphy, president of the ladies' committee of the Montreal Museum of Fine Arts said.

One point not to be overlooked is that volunteers need not be committee members. "The committee is the planning group, but many more volunteers are needed to carry out the plans," Mrs. Hubbard emphasized.

Most of the volunteers are women. "Age is no barrier, I know of one girl on our junior committee who is 17," Mrs. Murphy said.

No matter what the job, the aims of volunteers are the same — to increase membership by promoting interest, and to raise funds for purchase of art and furnishings.

Projects differ from museum to museum. Some, like the Art Gallery of Ontario have a demonstration cooking school, with 225 attending. "And it's a sell-out every year," said Mrs. Lind. And the Philadelphia musem provides a floral service. "It's not an easy job to find vases and arrangements suited to the different exhibits," Mrs. Hubbard said.

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Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
October 4, 1967

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
comité féminin
Montreal Gazette, Que.
Circ. 137,735
November 6, 1967

J-871

will behave as if he

Course On Furniture

The Montreal Museum of Fine Arts is offering a course in French furniture of the 17th and 18th centuries, to be given in French, starting tomorrow, by Prof. Jacques Beaulieu of the Institute of Applied Arts.

The course will be from 1.30 -3.30 p.m. Nov. 7, 14,21, and 28, in the Ladies Committee Room of the Museum, 1379 Sherbrooke St. W.

Further information may be obtained by calling the Ladies Committee at the Museum or participants may register by attending the first class.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circ. 137,735
February 20, 1968

J-871

Gala Auction

The Ladies' Committee of the Montreal Museum of Fine Arts is holding a gala auction of services on Thursday evening, April 25, at eight o'clock in the ball room of the Château Champlain. Members of the committee are: Co-chairmen, Mrs. Bruce Kippen and Mrs. Jean Charton; secretary, Mrs. Eric Burman; treasurer, Mrs. Allan Matthews; tickets, Mrs. Neil F. Phillips; catalogue, Mrs. Derek Taylor, and Mrs. John A. Tyler; publicity, Mrs. R. J. A. Fricker, and Mrs. Nantel David; services, Mrs. J. P. S. MacKenzie, Mrs. Jack Reitman, Mrs. Neil Ivory, Mrs. Peter Hart, and Mrs. Fraser R. Elliott.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
October 5, 1967

A 871

Lunch hour tours new museum item

The ladies' committee of the Philadelphia Museum of Art is attracting busy Philadelphia businessmen into the galleries with special guided lunch hour tours, Mrs. H. H. Hubbard II, of Philadelphia, told the Volunteer Committees of Art Museums conference workshop yesterday at the Montreal Museum of Fine Arts.

She told the workshop that the tours, guided by volunteer committee docents, had proven popular with downtown businessmen and had helped to interest them permanently in art and in their museum.

She said the Philadelphia ladies' committee was "particularly proud" of the foreign tours it offered to foreign visitors to their city. Volunteers with a command of the language — chiefly French, Spanish, German but other languages as well — took out-of-country visitors through the museum in their native tongue.

There were also mimeographed brochures available in languages which none of the ladies' committee members spoke.

The Philadelphia museum volunteers also staffed an information booth in the gallery and conducted special tours for conventions and at Easter and Christmas.

Mrs. Hubbard said docents or guides should receive "some compensation for the beds they've left unmade and the hurried dinners they've had to prepare" in order to work as volunteer guides for their local museum.

She said the Philadelphia Museum of Art gave preview tours of all exhibitions to their guides before they were opened to the public. Special parties were also given for them and their husbands. The latest was "A Jump Sculpture Party" in which all partygoers had to create a sculpture from odds and ends collected over a period of time.

She said the biggest satisfaction that a docent got was the feeling of "being in on what's going on in the museum." She mentioned one occasion in Philadelphia when the docents heard all the details of the theft of a Picasso drawing before either the public or the museum's trustees. The museum director told them about it when he arrived

Mrs. William Morgan, volunteer from the Memorial Art Gallery of the University of Rochester, said her museum had completed a survey of docent programs in 88 American museums. She said the survey had shown that 75 per cent of all these museums had volunteer docent programs and 50 per cent worked both with children and adults.

J-871

Museum Talk: Mrs. Henry H. Hubbard II, Mrs. Burns Lind, and Mrs. Sean Murphy discuss the role of museum volunteers at the conference on volunteer Committees of Art Museums being held at the Montreal Museum of Fine Arts.

(Gazette Photo Service)

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Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
comité féminin
Montreal Gazette, Que.
Circ. 137,735
October 3, 1967

P-871

(Posen photo)

CONFERENCE. Members of the committee for the conference of Volunteer Committees of the Art Museum being held from Monday, October 2, to Thursday, October 5, at the Montreal Museum of Fine Arts. From left to right: **Mrs. J. Archibald Hodgson,** chairman, agenda committee; **Mrs. J. Malcolm McDougall,** chairman, Montreal Conference; **Mrs. Leo Choquette,** chairman, steering committee.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Comité féminin
La Presse, Montréal, Qué.
Circ. 208,609
September 28, 1967

la vie mondaine

Le Château de Ramesay a 262 années d'existence

P-871

Au pavillon de l'Hospitalité, de l'Expo, les membres de la société d'Archéologie et de Numismatique se réunissaient, hier, à l'heure du lunch, pour assister à une conférence de Mme Ignace Deslauriers, présidente de la Fondation des Amis de l'Art, qui évoquait les grandes lignes de l'histoire du Château de Ramezay.

Mme Deslauriers a comparé le Château à un vieux monsieur de la rue Notre-Dame, qui d'un air narquois, regarde passer les gens depuis 250 ans: "jamais château si petit, ne fut davantage discuté, critiqué ou louangé, souligne la conférencière. On a voulu le démolir, l'agrandir, le transformer, le rapetisser, le compléter avec une galerie souterraine ; mais il ne bronche pas et comme un vieux monsieur qui rit dans sa barbe, ancré dans ses habitudes, ses traditions, il semble dire "J'y suis, j'y reste".

Le Château de Ramezay, construit en 1705, apparait dans toutes les phases de notre histoire. Successivement il abrita — après la famille de Ramezay — la Compagnie des Indes, les gouverneurs du Canada, l'armée d'invasion des Etats-Unis, les Cours de Justice, le Ministère de l'Instruction publique, la première Ecole Normale de Montréal, l'Université Laval (facultés de Droit et de Médecine) de 1844-1889, puis la Cour de Magistrat pour devenir en 1895 un musée historique.

Parmi les personnes qui assistaient à ce déjeuner-causerie, mentionnons : Mme Jacques Béique, secrétaire honoraire; Mme S.-B. Earl, présidente sortant de charge; Mme Sean Murphy, présidente du Musée des Beaux-Arts; Mme Guy Fisk, présidente du Woman's Art; Mlle Alice Lighthall, agent de liaison entre le comité féminin et le comité masculin; Mmes Robert Lévesque et Hubert McCulloch, vice-présidentes ; ainsi que Mme François Auclair, présidente.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Que.
Circ. 208,609
September 28, 1967

Comité féminin

à Noter

4-8-71

Conseil fédératif des Amicales Notre-Dame

Le Conseil fédératif des amicales Notre-Dame tiendra sa première assemblée régulière d'automne, dans le cadre le l'Expo 67, le samedi 30 septembre, à 11 heures du matin, au pavillon de l'Administration (et non au pavillon de l'Hospitalité tel qu'annoncé précédemment). Le repas, à 13 heures, (dont tous les billets ont été retenus) sera servi au pavillon de l'Hospitalité, sur le terrain de l'Expo 67. Un pageant historique, dans le cadre du centenaire de la Confédération, suivra le repas.

Conférence des V.C.A.M.

Le comité féminin du Musée des Beaux-Arts de Montréal recevra, du 2 au 6 octobre prochain, les membres de l'Association des volontaires des Musées des Arts (V.C.A.M.) lors de leur 6e conférence.

Le docteur Jean Boggs, directeur de la Galerie Nationale du Canada; M. Vincent Ponte, consultant en urbanisme; Mlle Audrey Taylor, directeur des programmes des enfants au Musée des Beaux-Arts de Montréal et M. Bill Bantey, officier des relations publiques du Musée des Beaux-Arts de Montréal, donneront des conférences sur le rôle du "Musée dans la Communauté".

L'Association des Volontaires des Musées des Arts, fondée en 1952, compte 60 groupes venant de toutes les parties des Etats-Unis et du Canada. 165 délégués prendront part à cet événement des plus intéressant.

Au club de golf Islemere

L'assemblée annuelle de l'Association féminine du club de golf Islemere Inc., sera tenue le mardi, 3 octobre, à 11 h. a.m., au chalet du club. Il y aura élection du nouveau comité exécutif. A l'issue de l'assemblée annuelle, un déjeuner sera servi sous la présidence de Mme Ernest Hooper, épouse du président du club. Les membres féminins sont cordialement invités à y participer.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
October 2, 1967

A 871

MAKING CONFERENCE PLANS: Meeting to discuss the Conference of Volunteer Committees of Art Museums, which opens tonight at the Montreal Museum of Fine Arts are, from left, Mrs. J. Archibald Hodgson, chairman agenda committee, Mrs. J. Malcolm McDougall, chairman, and Mrs. Leo Choquette, chairman of steering committee. Representatives from 74 museums will attend.

Conference begins tonight for art museum volunteers

Representatives from 74 museums in the U.S. and Canada will attend the sixth conference of the Volunteer Committees of Art Museums, beginning today at the Montreal Museum of Fine Arts.

The conference, which continues through Thursday, has as its theme "Museum's Role in the Community".

Registration is tonight from 8-9 p.m. at the Montreal Museum of Fine Arts, when a wine and cheese party will also be held, and will continue tomorrow morning. The conference will be formally opened by Mrs. J. M. McDougall, chairman, at 10 a.m. tomorrow.

Opening address at 10:30 a.m. will be by Dr. Jean Boggs, director of the National Gallery of Canada, who has chosen the conference theme as her topic.

Other events Tuesday include a talk by Vincent Ponte, consultant on urban planning, from 2-3 p.m. and a workshop session on "docent" and children's programs, from 3-4 p.m.

A visit to Expo or Expo's Art Gallery at 5 p.m. will be followed by cocktails and dinner at Expo's Hospitality Pavilion at 6:15 p.m.

Workshops

A membership and public relations workshop is scheduled Wednesday from 10 a.m.-12 p.m. Membership speaker will be Jack Brown, head of membership and development, Los Angeles County Museum of Art. Publicity will be discussed by Bill Bantey, public relations officer at the Montreal Museum of Fine Arts.

Workshops on fund raising and volunteer committees in museums will be held from 2.15-4 p.m.

An open forum and business meeting will be held Thursday from 10 a.m.-12 p.m., followed by tours of private collections or a tour of Old Montreal. Closing cocktails and dinner will be held at the Montreal Museum at 6.45 p.m.

The following museums will be sending delegates to the Conference.

From the U.S.

Phoenix Art Museum—Arizona, LaJolla Museum of Art — California, Los Angeles County Museum of Art—California, Pasadena Art Museum—California, Santa Barbara Museum of Art — California, San Francisco Museum of Art — California, Denver Art Museum — Colorado, Wadsworth Atheneum—Hartford, Connecticut, Corcoran Gallery of Art—Washington, District of Columbia, The Smithsonian Institute—Washington, District of Columbia, High Museum of Art—Atlanta, Georgia, The Art Institute of Chicago — Illinois, Herron Museum of Art — Indianapolis, Indiana, Wichita Art Museum—Kansas, Baltimore Museum of Art — Maryland, Walter's Art Gallery — Baltimore, Maryland, The Washington County Museum of Fine Arts — Hagerstown, Maryland, Museum of Fine Arts—Boston, Massachusetts, Detroit Institute of Arts — Michigan, Minneapolis Institute of Arts—Minnesota, City Art Museum of St. Louis — Missouri, Nelson Gallery and Atkins Museum—Kansas City, Missouri, Joslyn Memorial Art Museum — Omaha, Nebraska, Montclair Art Museum — Montclair, New Jersey, Albany Institute of History and Art — New York, Albright-Knox Art Gallery — Buffalo, New York Everson Museum of Art — Syracuse, New York, The Metropolitan Museum of Art — New York, The Museum of Modern Art —New York, Rochester Memorial Art Gallery—New York, Mint Museum of Art — Charlotte, North Carolina, The North Carolina Museum of Art — Raleigh, North Carolina, Cleveland Museum of Art—Ohio, Columbus Gallery of Fine Arts — Ohio, The Toledo Museum of Art—Ohio, Portland Art Museum — Oregon, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, University Museum Philadelphia, Pennsylvania, Rhode Island School of Design — Providence, Rhode Island, Dallas Museum of Fine Arts — Texas, Virginia Museum of Fine Arts — Virginia, Seattle Art Museum—Washington and Milwaukee Art Center — Wisconsin.

From Canada

Art Gallery of Hamilton — Ontario, Art Gallery of Ontario—Toronto, Ontario, Confederation Art Gallery and Museum — Charlottetown, P.E.I., Montreal Museum of Fine Arts — Quebec, Art Gallery of Oshawa, — Ontario, Royal Ontario Museum—Toronto, Ontario, Willistead Art Gallery — Windsor, Ontario and Winnipeg Art Gallery — Manitoba.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
SEP 28 1967
BOWDEN'S

Conférence des V.C.A.M.

O 12-M

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Charlottetown Guardian, P.E.I.
Circ. 16,012
October 3, 1967

Art Gallery Women Leave For Convention

8/71

Four members of Confederation Centre Art Gallery Women's Committee left Charlottetown Sunday to attend the bi-annual convention of North American Women's Committees, being held October 1 / 4 at the Montreal Museum of Fine Arts.

The delegates are Mrs. Brian Cudmore, Mrs. Guy Fichaud, Mrs. A.C. McArthur and Eleanor Lowe.

The Confederation Centre gallery committee is one of only six Canadian women's committees invited to send representatives to the conference.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
February 21, 1968

Gala auction of services

A 871

The Ladies' Committee of the Montreal Museum of Fine Arts will hold a Gala Auction of Services on April 25 at 8 p.m. in the Ball Room of the Chateau Champlain.

The committee for the evening will be as follows:— Co-chairman, Mrs. Bruce Kippen and Mme. Jean Charton; secretary, Mrs. Eric Burman; treasurer, Mrs. Allan Matthews; tickets, Mrs. Neil F. Phillips; catalogue, Mrs. Derek Taylor and Mrs. John A. Tyler; publicity, Mrs. R. J. A. Frickler, and Mme. Nantel David; services, Mrs. J. P. S. MacKenzie, Mrs. Jack Reitman, Mrs. Neil Ivory, Mme. Peter Hart and Mrs. Fraser R. Elliott.

Current Events
Montreal, Que.
W 8,800
NOV 25 1967
BOWDEN'S

W12.M

MONTREAL MUSEUM OF FINE ARTS

Currently on view and until November 22nd
"Canadian Group of Painters"

Currently on view and until November 26th
"Royal Canadian Academy"

Lecture Series

Jacques Beaulieu, artist, writer and professor, will give a series of four lectures in French (November 21 and 28 at 1:30 p.m. on furniture, fabrics and colours of the periods of Louis XIV, XV and XVI).

Museum Hours: Closed Monday; open Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; Wednesday, 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091)

Fall Flower Show

A section of the gardens at Versailles, complete with the Temple of Love, has come to life in the central conservatory at the Montreal Botanical Garden for the annual fall chrysanthemums show.

The exhibition, grouping thousands of chrysanthemums in formal arrangements, is titled "Flowers and Love". It is open daily from 10 a.m. to 10 p.m., and will remain on view until December 11th.

Contributing to the authentic Versailles atmosphere will be statues of goddesses of love loaned by the Montreal Museum of Fine Arts.

Design of the show was prepared by Roland Proulx, parks department artist and designer.

Galerie D'Art Desmarais,

Mount Royal Hotel lobby, 1455 Peel St., paintings by Canadian Artists, René Gagnon, Ron Simpkins, Jacques Jourdain, Leo Ayotte, Joseph Guinta and Leo Gervais. Open Monday to Friday 9:30 a.m. to 11 p.m. and Saturday from 9:30 to 5 p.m.

L'Art Francais

Exposition des oeuvres récentes du peintre français Henri-Jacques Masson.

Cette exposition se tiendra jusqu'au 30 novembre.

Galerie L'Art Français - ouvert de 1:00 à 6:00 p.m., les lundis, puis de 10:00 a.m. à 6:00 p.m. du mardi au samedi.

(370 ouest, rue Laurier - 277-2179)

Maison des Arts la Sauvegarde

Tableaux de Claude Langlois.

Exposition rétrospective des oeuvres du peintre canadien.

Celle-ci se tiendra jusqu'au 23 novembre à la Maison des Arts La Sauvegarde - Le centre est ouvert du lundi au jeudi de 12:00 à 6:00 p.m., le vendredi jusqu'à 9:00 p.m. et les samedi et dimanche de 12:00 à 5:00 p.m.

(160 est, rue Notre-Dame).

Galerie Morency

Exposition des oeuvres récentes de Fleurimond Constantineaux.

L'exposition réuni des toiles et des pastels - sènes de la région de Fort-Chimo, Nouveau Québec.

Cette exposition se tiendra jusqu'au 25 novembre.

Galerie Morency, ouvert tous les jours de 9:30 a.m. à 6:00 p.m., les jeudis et vendredis jusqu'à 9:00 p.m.

(1564 rue St- Denis - 845-6894)

Galerie Soixante

Exposition des oeuvres d'Edmund Alleyn intitulée "Conditionnement".

"During the Mechanical ages we had extended our bodies in space. Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned". (Marshall McLuhan)

Cette exposition se tiendra jusqu'au 13 novembre à la Galerie Soixante.

La galerie est ouverte tous ls jours de 2:00 à 8:00 p.m., excepté les dimanches alors que la galerie est ouverte de 2:00 à 5:00 p.m.

(280 ouest, rue Sherbrooke - 288-5029)

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal-Matin, Qué.
Circ. 124,118
February 22, 1968

M-871

VENTE AUX ENCHÈRES AU PROFIT DU MUSÉE

Le comité féminin du Musée des Beaux-Arts de Montréal tiendra un gala de "vente aux enchères" au bénéfice du Musée, le jeudi 25 avril, dans la salle de bal du Château Champlain.

Le comité d'organisation se compose comme suit: Mmes Jean Charton et Bruce Kippen, coprésidentes; Mme Eric Burman, secrétaire; Mme Allan Matthews, trésorière; Mme Neil F. Phillips, responsable des billets; Mmes Derek Taylor et John A. Tyler, catalogue; Mmes Nantel David et R. J. A. Fricker, publicité; Mmes J. P. S. MacKenzie, Jack Reitman, Neil Ivory, Peter Hart et Fraser R. Elliott, services.

Cette vente aux enchères réserve de nombreuses surprises et offrira à l'auditoire l'occasion de miser sur une foule d'objets variant du voyage en avion au manteau de fourrure pour homme, du week-end à la campagne au cours sur l'art de faire des bouquets.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
October 4, 1967

P-871

photo J.-Y. Létourneau, LA PRESSE

Déléguées des musées d'art

Le comité féminin du Musée des Beaux-Arts offrait hier soir, à 6 h., au pavillon de l'Hospitalité de l'Expo, un dîner aux déléguées des comités bénévoles des musées d'art de l'Amérique et du Canada. Sur la photo prise à cette occasion dans l'ordre habituel : Mme Frank W. Bentley, de "Columbus Gallery of Fine Arts" d'Ohio; Mme Mason Phelps, de "Pasadena Art Museum" de Californie; Mme Léo Choquette, présidente de l'Association des bénévoles de musées d'art; Mme Jean Loevenbruck, coprésidente du comité féminin du Musée des Beaux-Arts.

Montreal Star, Que.
Circ. 194,939
October 4, 1967

Picture loan societies praised

Museums' committees hold conference

The picture loan societies of North America have accomplished more in arousing public interest in acquiring contemporary art than all other efforts of the museum combined, Dr. Jean Boggs, director of the National Gallery of Canada, told the three-day conference of Volunteer Committees of Art Museums yesterday.

The Volunteer Committees of Art Museums are meeting in Montreal for the first time in their 15-year history and for the first time in Canada since they held their initial conference in Toronto in 1952. The conference ends tomorrow at the Montreal Museum of Fine Arts.

More than 150 volunteers representing women's committees from 74 museums in Canada and the United States are attending.

Dr. Boggs said the museum's exhibitions of contemporary art, one-man shows, lectures and the acquisitions of important works of art may stimulate the public's interest in the museum but "none of them will have the direct effect of the picture he can rent and carry home under his arm into another segment of the community."

Best ways

The picture loan service and the museum book shop are the best ways a volunteer women's committee can help its museum, Dr. Boggs said. It had already proven its success in both these areas.

Dr. Boggs said the museum book shop may be the only place in the community where the public could see "a tantalizing combination" of postcards, reproductions and books on art. As they circulated through the community, she said, they could arouse public interest in all periods of art.

Dr. Boggs said the mounting of a travelling exhibition of original art must remain the responsibility of the gallery's professional staff, but the volunteer may provide "crucial" help.

"The projection of the original work of art in the community beyond the museum is ideal in theory and sometimes in practice, but it must be balanced against the need to protect the work and use museum staff most productively."

She said new methods of transporting paintings were being developed by some art galleries. The Richmond Virginia Museum of Fine Arts was experimenting with bus transport and the Ontario Museum of Art, with station wagons.

She said the museum could also look for opportunities to "stretch" its works of art into the community. She mentioned the sculpture exhibition the National Gallery of Canada staged before the Toronto City Hall and the possibility of loaning religious art works to churches.

"Most museums find themselves with some form of community obligation to lend individual works — whether to the offices of mayors, governors or senior federal officials. Unhappily, these seldom have any effect upon the greater public."

Hungry public

Dr. Boggs said the reproduction could replace the original work of art in the community and would make "our public hungrier still for the real thing. Reproductions do have their value and no matter what form they take — postcards, plaster casts, calendars, slides — and no matter what size, they do provide some form of contact with the original."

She said the volunteer was probably better at selling or renting these than the professional museum staffs were at providing them. "We at the National Gallery of Canada can never keep up with the demand and dread the technical difficulties in satisfying it."

Dr. Boggs said the demand for the museum to provide painting classes had decreased because it had been absorbed by the schools, the Ys and the community centres. But there was still a demand to provide illustrated lectures, seminars and classes on art.

She said the publication of books like John Canaday's "Metropolitan Seminars" and the use of radio and television could be used to arouse public interest in the museum.

"You may find yourselves conducting classes for your museums in the suburbs or slums, taking groups of pictures to towns in the remote countryside, renting pictures to be taken to skyscraper apartments or encouraging the sale of postcards which will carry an image of a work in your collection from Seattle to Miami, but you will find yourself just as often hanging posters or banners throughout your town, appearing on radio or television programs, giving balls and businessmen's lunches, acting as docents for special exhibitions in order to entice the community within the museum — to have it, rich and poor, old and young, share in that miraculous explanation of the world that the visual arts present."

Staff Photos by Peter Brosseau

GALLERY DIRECTOR SPEAKS: Dr. Jean Boggs, director of the National Gallery of Canada, centre, opened the three-day conference of the Volunteer Committees of Art Museums yesterday at the Montreal Museum of Fine Arts. With her here are Dr. Arthur Lismer, Canadian artist and teacher, and Mrs. George P. Whitelaw, volunteer with the City Art Museum of St. Louis, Miss. More than 150 volunteers are attending.

VOLUNTEERS GATHER: Mrs. Jean Loevenbruck, co-chairman of the Ladies' Committee, Montreal Museum of Fine Arts, centre, welcomes Mrs. Graeme Korff, volunteer of the Corcoran Gallery of Art, Washington, left, and Mrs. John Sadler, volunteer of the Pasadena Art Museum, to the conference of the Volunteer Committees of Art Museums here.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
October 7, 1967

Staff Photo by Peter Brosseau

PLANNING THE NEXT CONVENTION: The Volunteer Committees of the Arts Museums will meet in Southern California in 1970. Mrs. Lyn Murray of Los Angeles County Museum of Art, Mrs. J. Malcolm McDougall of Montreal, chairman of the conference which was held here this week and Mrs. Mason Phelps of the Pasadena Art Museum discuss plans for the next convention. Mrs. Murray and Mrs. Phelps represent the two California museums who will be co-hosts in 1970.

Fun way to teach painting

Dr. Seuss threw a party for 5,000 children in La Jolla, Calif., in the name of art.

The children ate more than 5,000 cookies, did self-portraits with mirrors and threw paint on sheets of paper from a platform.

They saw performances of the San Diego Ballet Company, a local pantomime and the Musical Arts Society Orchestra.

Mrs. M. J. Kramur, a volunteer with the La Jolla Museum of Art, told a workshop of the Volunteer Committee of the Arts Museums at the Montreal Museum of Fine Arts that the party was designed to give the young people in the La Jolla community an opportunity to see and experience the visual and performing arts.

She told the volunteers that the La Jolla Museum of Art had "a unique asset" which made the party possible.

Mr. and Mrs. Theodor Geisel, originator of the Dr. Seuss character, are residents and "staunch supporters of the museum." The Seuss Foundation sponsored the party and called it "Arts Carousel: Children's Festival in the Round."

The festival was held on two consecutive weekends during the summer and admission was 50 cents.

Mrs. James F. C. Hyde, Jr., reported that the Corcoran Gallery of Art in Washington, D.C., had received 20,000 children on tours last year. The school tour program was operated by 65 volunteer guides and continued from early October through May.

She said the museum was presented to young children in grades two and three in the form of a treasure hunt: a walk through the gallery to find George Washington, a buffalo, a stained glass window, "a quiet painting, a soft painting and a dizzy painting."

Last year, the children of grade four spent more than an hour in the children's gallery discussing the difference between sculpture and painting, studying the tools of each craft, touching and feeling the different materials and, finally, working in the various art media themselves.

Mrs. Hyde said the grade five children used the Corcoran Gallery's collection of American art. It was intended to highlight the American history studies of grade five school curriculums.

The Corcoran Gallery volunteer committee has also presented children's programs to "disadvantaged children from deprived neighborhoods" and to "bright children with more sophisticated cultural needs."

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
FEB 24 1968
BOWDEN'S

Agréables surprises au gala du Musée des Beaux-arts

Le Comité féminin du Musée des Beaux-Arts organise pour le 25 avril, à 8 h. un gala sous forme de vente aux enchères qui se déroulera dans la salle de bal du Château Champlain. Cette vente réserve de nombreuses surprises et offrira aux assistants l'occasion de miser sur une foule d'objets variant du voyage au manteau de fourrure pour hommes en passant par le week-end à la campagne, un séjour à un camp de pêche, une série de cours sur l'art de faire des bouquets sans oublier un portrait peint par une artiste de renommée internationale, une surprise offerte par un joaillier bien connu et autres.

Les membres du comité sont: présidentes conjointes : Mmes Bruce Kippen et Jean Charton; secrétaire : Mme Eric Burman; trésorière : Mme Allan Matthews; les Billets : Mme Neil F. Phillips; catalogue : Mmes Derek Taylor et John A. Tyler; publicité : Mmes R. J. A. Fricker et Nantel David; services : Mmes J. P. S. MacKenzie, Jack Reitman, Neil Ivory, Peter Hart et Fraser R. Elliott.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
February 23, 1968

Agréables surprises au gala du Musée des Beaux-arts

Le Comité féminin du Musée des Beaux-Arts organise pour le 25 avril, à 8 h. un gala sous forme de vente aux enchères qui se déroulera dans la salle de bal du Château Champlain. Cette vente réserve de nombreuses surprises et offrira aux assistants l'occasion de miser sur une foule d'objets variant du voyage au manteau de fourrure pour hommes en passant par le week-end à la campagne, un séjour à un camp de pêche, une série de cours sur l'art de faire des bouquets sans oublier un portrait peint par une artiste de renommée internationale, une surprise offerte par un joaillier bien connu et autres.

Les membres du comité sont: présidentes conjointes : Mmes Bruce Kippen et Jean Charton; secrétaire : Mme Eric Burman; trésorière : Mme Allan Matthews; les Billets : Mme Neil F. Phillips; catalogue : Mmes Derek Taylor et John A. Tyler; publicité : Mmes R. J. A. Fricker et Nantel David; services : Mmes J. P. S. MacKenzie, Jack Reitman, Neil Ivory, Peter Hart et Fraser R. Elliott.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 190,399
March 1, 1968

European art curator's topic

Gyde Vanier Shepherd, curator of European art at the National Gallery of Canada in Ottawa, will give an illustrated lecture of European art in Canada at the Montreal Museum of Fine Arts.

The lecture, to be given at 2.30 p.m. March 12, is sponsored by the museum's Ladies' Committee. The audience will have an opportunity to meet Mr. Shepherd, who was deputy director of the International Fine Arts Exhibition at Expo 67.

Tickets may be obtained at the office of the Ladies' Committee, telephone 844-5704.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
March 1, 1968

Au Musée des Beaux-Arts

M. Glyde Vanier Shepherd, conservateur de l'art européen à la Galerie nationale du Canada, donnera une conférence-projections en anglais sur les oeuvres d'art européennes au Canada, le 12 mars à 2 h. 30 de l'après-midi, au Musée des Beaux-Arts de Montréal. La causerie est présentée sous les auspices du comité féminin du Musée. M. Shepherd, qui fut sous-directeur de l'exposition internationale des beaux-arts à l'Expo 67, rencontrera le public après la conférence. Le café sera servi. Pour réservations, on peut s'adresser au bureau du comité féminin, en composant 844-5704. Le nombre de places est limité.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
March 4, 1968

ART LECTURE

Gyde Vanier Shepherd, curator of European art at the National Gallery of Canada, Ottawa, will give an illustrated lecture on European Art in Canada, at the Montreal Museum of Fine Arts March 12, at 2:30 p.m. The lecture is sponsored by the Museum Ladies' Committee.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
March 6, 1968

Elementary School.

ART LECTURE

The public is invited to an illustrated lecture on European Art in Canada at 2:30 p.m. March 12 at the Montreal Museum of Fine Arts. Tickets are available from the Ladies' Committee Room at the Museum.

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

Montreal Star, Que.
Circ. 190,399
March 19, 1968

A 871

GALA AUCTION: Committee members for the Gala Auction of Services which the Ladies' Committee of the Montreal Museum of Fine Arts is holding in the ballroom of the Chateau Champlain at 7 p.m. April 25, from left, Mrs. Derek Taylor, Mrs. Roger Robert and Mrs. Gilles Tremblay. Proceeds will aid the Museum.

Montreal Gazette, Quebec
Circulation 140,874
March 20, 1968

SOCIAL NEWS

J-871

(Posen Photo)

GALA AUCTION. Members of the committee for the Gala Auction of Services being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Thursday evening, April 25, at seven o'clock, in the Château Champlain. From left to right: **Mrs. Sean Murphy**, co-chairman of the Ladies' Committee with Mrs. Jean Loevenbruck, and **Mrs. Allan Matthews** and **Mrs. J. P. S. Mackenzie.** They are looking at a piece of Brick Point tapestry, one of the many donated items to be auctioned.

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

Montreal Gazette, Quebec
Circulation 140,874
March 11, 1968

J-871

FACTS & FANCIES

with HARRIET HILL

Call It 'Revolting'

FASHIONS LABELLED "Bonnie and Clyde" after the gangsters who have achieved posthumous notoriety in the smash film hit go on stirring up quite a controversy among local women.

While in the film a certain amount of sympathy has been generated for the youthful killers (and incidentally their story has been distorted and highly fictionalized) most people who have bothered to check up realize the pair were without a single redeeming grace.

This is why the fashion labels disturb so many women. It's not the fashions themselves that dismay most critics although they do some.

One correspondent writes, "Who wants to glorify gangsters and hear our young people telling their friends they are 'dressed like Bonnie and Clyde'? It's disgusting." Another contributes, "It's the worst possible taste." Still another put it this way to us, "I love to see young girls keeping up with the trends but to dress them up in styles like these two murderers and crooks is the limit. If this is what designers waste their time on, they should try another business."

What's in a name? Apparently a good deal.

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CELEBRATED FOLK SINGER Joan Baez, known to many in North America as "the Voice of Concern" will not limit her Montreal engagements to her concerts in Place des Arts. On Thursday evening she will address a public meeting at the Unitarian Church, Sherbrooke at Simpson.

It needs no gift of prophecy to state the meeting will be crowded for Miss Baez happens to be familiar to Montrealers through her TV appearances. The Baez cult is strong and her place in the protest movement in America influential. She's controversial and fascinating.

THE WIG has become a way of life (and how convenient a one) with Montreal women. It's as accepted as lipstick. Yet about a decade ago when a woman passenger on a cruise ship appeared at dinner each evening in a wig of a different color everyone talked about it. A few of her more frivolous shipmates used to bet on whether that evening she would be a blonde, brunette or redhead. Here in Montreal most women buy wigs to match their own tresses. So cleverly made are these wigs that it's impossible to tell whether or not they are wigs. And the old bugbear of wigs being uncomfortable in the heat has been removed with wigs that are almost gossamer-light. They're fairly expensive but most women think they go a long way in a very good cause. To show how much wigs are on women's minds the Themis Club will follow a special lunch on Thursday with a wig and cosmetic demonstration by Miss Moss of Morgan's. Giving the event an intimate touch Themis Club members will model the wigs. Conveners are Mrs. Ian Tweedy and Mrs. J. S. Reynolds.

Ever dream of cruising the waters off the South of France in a yacht put at your disposal or spending a weekend at a de-luxe fishing camp? If you're interested and auction-prone (and who isn't?) you'll be there when the Ladies' Committee of the Montreal Museum of Fine Arts holds its Gala Auction of Services at the Chateau Champlain on April 25. Other imaginative services will go on the block. Tickets are $25 a person and $15 of it will serve against a purchase. Sounds interesting. Co-chairmen — Mrs. Bruce Kippen and Mrs. Jean Charton.

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THE LIGHTER SIDE: A well known Montrealer went to a film the other evening with a young couple.

"I presented my Golden Age card," she reported later, "and the ticket collector said, 'Two normal and one other'." She confessed she "aged perceptibly, even although I thought I was above normal."

La Presse, Montréal, Qué.
Circ. 200,524
March 23, 1968

M-871

Gala vente aux enchères

Le comité féminin du Musée des Beaux-Arts de Montréal, organise une vente aux enchères qui aura lieu le jeudi 25 avril, à partir de 7 h. du soir, à la Salle de Bal du Château Champlain. Sur la photo, de gauche à droite, quelques membres du comité: Mme J. P. S. MacKenzie, Mme Nantel David, publicité, et Mme Jean Rinfret qui s'occupe de la décoration.

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

Montreal Gazette, Quebec
Circulation 140,874
March 23, 1968

M-871

Gala Auction

Committee members for the gala auction of services being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Thursday evening, April 25, at eight o'clock in the Ball Room of the Château Champlain are: co-chairmen, Mrs. Bruce Kippen, and Mrs. Jean Charton; secretary, Mrs. Eric Burman; treasurer, Mrs. Allan Matthews; tickets, Mrs. Neil F. Phillips; catalogue, Mrs. Derek Taylor, and Mrs. John A. Tyler; publicity, Mrs. R. J. A. Fricker, and Mrs. Nantel David; services, Mrs. J. P. S. MacKenzie, Mrs. Jack Reitman, Mrs. Neil Ivory, Mrs. Peter Hart, and Mrs. Fraser R. Elliott; advisory, Mrs. Jean Loevenbruck, and Mrs. Sean Murphy, co-chairmen Ladies' Committee.

Montreal Star, Que.
Circ. 192,660
March 27, 1968

M-871

THE MONTREAL STAR,

Staff Photo by Peter Brosseau

GALA AUCTION: The Ladies' Committee of the Montreal Museum of Fine Arts will hold a Gala Auction of Services April 25 at 7 p.m. in the ballroom of the Chateau Champlain. Discussing plans for the event with Mrs. André Leman are Museum members Jack Reitman, left, and P. McG. Stoker. Proceeds will benefit the Museum of Fine Arts.

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

Montreal Star, Que.
Circ. 190,399
March 16, 1968

M-871

Museum gala April 25

Committee members for the Gala Auction of Services, which the Ladies' Committee of the Montreal Museum of Fine Arts are sponsoring April 25 in the ballroom of the Chateau Champlain are:

Co-chairmen: Mrs. Bruce Kippen and Mrs. Jean Charton.

Secretary: Mrs. Eric Burman.

Treasurer: Mrs. Allan Matthews.

Tickets: Mrs. Neil F. Phillips.

Catalogue: Mrs. Derek Taylor and Mrs. John A. Tyler.

Publicity: Mrs. R. J. A. Fricker and Mrs. Nantel David.

Services: Mrs. J. P. S. MacKenzie, Mrs. Jack Reitman, Mrs. Neil Ivory, Mrs. Peter Hart and Mrs. Fraser R. Elliott.

Advisory: Mrs. Jean Loevenbruck and Mrs. Sean Murphy.

La Presse, Montréal, Qué.
Circ. 200,524
March 26, 1968

à Noter ***

Gala de vente aux enchères

Le comité féminin du Musée des Beaux-Arts de Montréal tiendra un Gala de vente aux enchères services et surprises le 25 avril, à 20 heures, dans la salle de bal du Château Champlain. Le comité est formé de: Mmes Bruce Kippen et Jean Charton, présidentes-conjointes du comité-vente; Mme Eric Burman, secrétaire; Mme Allan Matthews, trésorière; Mmes Peter Lovell, Neil-F. Phillips, Gilles Tremblay, comité des billets; Mmes Derek Taylor, John Tyler, Patrick Stoker, catalogue; Mmes R.J.A. Fricker, Nantel David, Roger Robert, publicité; Mmes J.P.S. MacKenzie, Jack Reitman, Neil Ivory, J. Rinfret, Peter Hart, Fraser R. Elliot, services; et Mme Michel Bérard, décoration.

Mlle Suzanne Venne sera l'animatrice de cette soirée. Les billets pour ce concert, seront en vente à la porte, du Salon Bleu, le soir même. Les profits de ce concert iront aux artistes canadiens.

Montreal Gazette, Quebec
Circulation 140,874
March 29, 1968

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 Thursday evening, April 25, at the Château Champlain. From left to right: **Mrs. Patrick Stoker, Mrs. Derek Taylor** and **Mrs. Eric Burman.** (Posen Photo)

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

Montreal Gazette, Quebec
Circulation 140,874
April 2, 1968

Montreal Museum

Surprises Expected At Gala Auction

By DONNA FLINT

Have you always wanted a male mesozoic marvel?

Have you got a musty masterpiece in need of a face lift?

Is a flask of wine, a book of verse and thou your idea of how to spend a long summer evening?

And do you wonder what this odd assortment has in common?

It's not the inventory of a hippie haven or a mod boutique.

It's a list of items for the Montreal Museum of Fine Arts's second gala auction of services and surprises to be held April 25, in the ballroom of the Chateau Champlain.

Every item from the male mesozoic marvel (a Ginkgo tree) to a maxi sized, autographed Monkee photograph has been donated for auctioning, and all proceeds go to the Museum.

"The $25 for the ticket includes a black tie dinner and cocktails, and $15 as mad money towards any purchase you make," explained Mrs. Patrick Stoker, who, with the help of Mrs. Derek Taylor, dreamed up the zany captions and descriptions of the 77 items for the catalogue.

First chance at tickets will go to museum members.

The auction represents four months of fun and hard work on the part of the Auction committee, headed by Mrs. Bruce Kippen and Mme Jean Charton, who were assisted by twenty museum members.

"We first got the idea last year from a tiny item in a magazine, and the auction was such a success (the committee raised $22,000 in the one night) that we decided to repeat it," Mrs. Stoker explained.

The committee approached the same donors as last year, with a few new names added to the list, and came up with 77 unusual items and services which will go on the auction block on April 25.

Apart from the various items, which include Nancy Greene's Olympic sweater, and two round trip first class tickets to Amsterdam, the services are expected to score the same hit as last year.

These consist of donations of members' time or their homes for a party with no value set, and the donor listed only as Surprise!

Bidding is usually high on these items which include a mystery quartet of "two glamorous waitresses and two debonair barmen to look after 50 guests at your next cocktail party".

Or a surprise host will guide a party of ten around the new wonders of Man And His World. Only the winning bidder will know for sure who the Expo expert really is.

Other members have donated their homes for entertaining, and one has offered his boat for an evening cocktail and dinner cruise for 16.

The services and surprises are divided into five basic categories, according to Mrs. Stoker, and items for men, women, children, the home, and travel and entertaining are all there.

He Shoots . . . He Scores, and He Shoots. . . He Scores Again are captions for two collectors' items any hockey fan would love.

They are hockey stocks owned by Rousseau and Duff, and Ferguson and Beliveau, and autographed by the whole Canadiens hockey team.

Or if you're buying for a connoisseur, take your pick from a year's supply of imported wines, two a month, under the heading A Flask Of Wine, A Book of Verse — And Thou, or Say Cheese, and smile at assortment of imported cheeses for 75 at your next party.

If Christmas time finds you up to your ears in wrapping, decorating and generally getting ready for the big day, two surprise items will help you over the hump.

Christmas Without Hurry, supplies the highest bidder with lights, ornaments and an expert to decorate your tree, and Christmas Without Worry wraps up your gift problems with paper, ribbons and a mystery wrapper supplied, both to be collected before December 20.

As well, there are couturier dresses and hats, jewelry for men and women, antique china and maps, and a number of trips up for grabs.

But if you think you'll get a bargain, chances are you'll change your mind at the auction, once the bidding gets going.

"Believe it or not, last year the round trip tickets to Europe went for more than you could buy them at a travel agent's," Mrs. Stoker added.

And the end profits totalled 143 per cent of the stated value of the items listed.

LA PRESSE CAHIER 5 PAGES 55-70 MONTREAL, SAMEDI 30 MARS 1968 — 84e ANNEE — No 77

vivre aujourd'hui

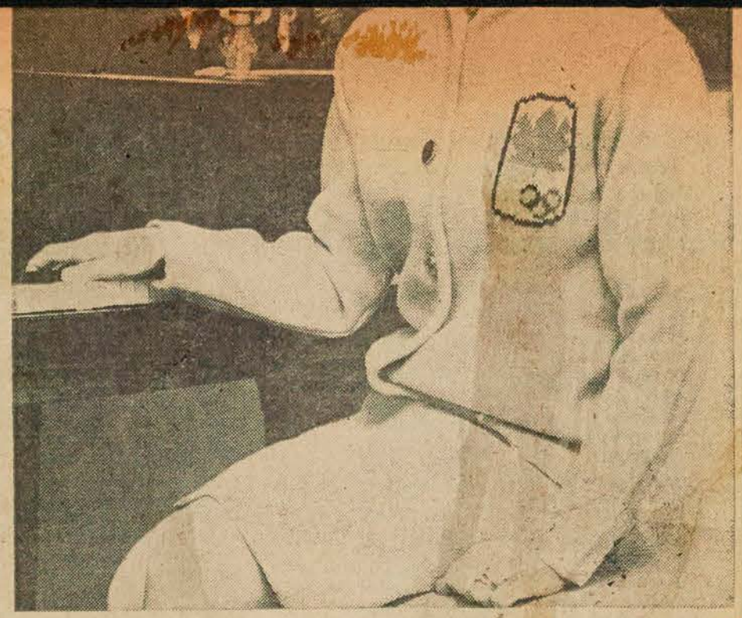
VIE FEMININE
IMMEUBLES
CHRONIQUES
ANNONCES CLASSEES

Les bonnes fées du Musée

M. André Leman attache au poignet, de Mme Bruce Kippen, présidente conjointe du comité-vente, le magnifique bracelet d'or torsadé et serti de turquoises, offert par la maison Van Cleef & Arpels, sous les regards enchantés de M. Jack Reitman et de Mme Leman. Un autre bijou de prix, une paire

Après avoir assemblé les 24 bouteilles de vin et le Mathusalem de Champagne Pommery qui seront offerts aux enchères au gala du Château Champlain le 25 avril, les membres du Comité féminin et leurs maris ont inventé un jeu d'adresse qui a mis à chacun le vin à la bouche. On voit ici Mme Jean Charton, présidente conjointe du comité-vente, lançant avec maestria le cerceau.

de boutons de manchettes en or, offerts par le joaillier Maurice Brault, seront également mis en vente. A noter : M. et Mme André Leman mettront aux enchères un lot de choix : un dîner chez eux pour dix personnes.



Des prodiges pour l'amour de l'art

Texte :
Lily TASSO

Photos :
Yves BEAUCHAMP

Le chandail olympique de Nancy Greene est à vendre aux enchères le 25 avril au grand gala organisé par le Comité féminin du Musée des Beaux-Arts de Montréal !

Nancy Greene n'est pas seule à avoir offert ce qu'elle a de plus précieux pour l'amour de l'art. Plus de 80 lots alléchants ont été réunis par un groupe de 22 fées irrésistibles auxquelles personne ne peut rien refuser. En voici quelques-uns qui font rêver : des vins ou des fleurs pour toute l'année . . . un voyage par avion en Europe . . . un séjour pour tout un groupe au camp de pêche du Lac Edouard . . une fête au champagne pour trente personnes . . . des soins de beauté pour le chien . . . un Noël magique : arbre tout orné et cadeaux merveilleusement emballés . . . des bijoux à rendre hommes et femmes jaloux . . .

Et quand les bonnes fées sont à court d'idées assez originales pour maintenir l'intérêt et . . . rapporter gros, elles paient de leur personne entraînant avec elles l'élément masculin qui vient à la rescousse aux grandes occasions. Ainsi un lot qui promet de faire sensation aux enchères : deux dames de la haute société s'offrent comme serveuses pour une réception de 50 personnes tandis que deux hommes d'affaires éminents feront l'un le barman, l'autre le maître-queux !

Elles sont capables de prodiges, et même de folies, pour l'amour de l'art les 300 dames, francophones et anglophones, membres du Comité féminin du Musée des Beaux-Arts de Montréal. Dans ce groupe, fondé il y a une vingtaine d'années, elles sont 200 membres actifs et 100 membres associés — jamais plus car les statuts l'interdisent, jamais moins, les places vacantes étant vite remplies vu le prestige de l'association et l'atmosphère amicale qui y règne.

Si les maris occupent un rang important dans le monde des affaires, les femmes par leur dynamisme, leurs idées originales et leurs réalisations au nom de la culture pourraient revendiquer le titre de chefs d'entreprise. Les manifestations qu'elles ont organisées l'an dernier seulement, leur ont rapporté plus de $30,000 dont elles ont fait don au Musée.

C'est grâce à leur travail que le Musée des Beaux-Arts a pu faire certaines acquisitions d'oeuvres d'art, tableaux, sculptures ou meubles anciens, effectuer des réparations non comprises dans son budget, acheter des documents et des livres pour la bibliothèque, engager les services de conférenciers et professeurs remarquables. C'est au Comité féminin que l'on doit également les cours sur des sujets artistiques, généralement ouverts au public, de même que la galerie de vente et de location de tableaux et de sculptures pour faire connaître les artistes canadiens contemporains.

Les initiatives du Comité féminin profitent à la population montréalaise qui a pu, entre autres, admirer à peu de frais l'exposition internationale d'arbres de Noël en décembre dernier, la rétrospective du costume canadien depuis le XIXe siècle, il y a trois ans, et surtout les merveilleuses expositions de bouquets de fleurs qui se sont succédé pendant une dizaine d'années. Cependant, la manifestation la plus lucrative — et la plus huppée — jamais organisée par ces dames, a été une soirée de première du ballet Bolshoi à la Place des Arts, suivie d'un dîner au champagne et au caviar accompagné de musique russe, qui a rapporté à elle seule plus de $40,000 !

Le gala de vente aux enchères qui aura lieu, pour la deuxième fois, au Château Champlain le 25 avril, a déjà connu un grand succès l'an dernier et l'on nous promet cette année encore plus de surprises . . . Donc, un rendez-vous à ne pas manquer : celui des bonnes fées !

Attention, il y a plus d'un lot alléchant dans cette photo : le manteau de fourrure que porte M. William Molson, le fusil et enfin la carte d'Amérique du Nord, tirée d'un Atlas français du milieu du 19e siècle, qui lui sert de cible; don de l'antiquaire Michel Bourda. Ce n'est pas tout : le trio que l'on voit sur la photo représente un lot qui vaut son pesant d'or. Le 25 avril, on mettra aux enchères les services de M. Molson comme barman, et ceux de Mmes Sean B. Murphy et Jean Loevenbruck (à droite) comme serveuses pour un cocktail de 50 personnes!

Ceux qui aiment leur caniche voudront obtenir pour lui les soins de beauté qu'offre le "Dog Studio" pour le gala vente aux enchères du Comité féminin du Musée des Beaux-Arts : shampooing et séchoir sont le prélude indispensable à la coupe, à la coiffure, ainsi qu'au manucure...

Un trophée national qui sera mis aux enchères le 25 avril : le magnifique chandail bleu ciel que portait Nancy Greene aux Jeux Olympiques de Grenoble lorsqu'elle a remporté ses médailles d'or. Le sourire de Mme Jean Loevenbruck qui a réussi à l'avoir en dit long sur son pouvoir de persuasion.

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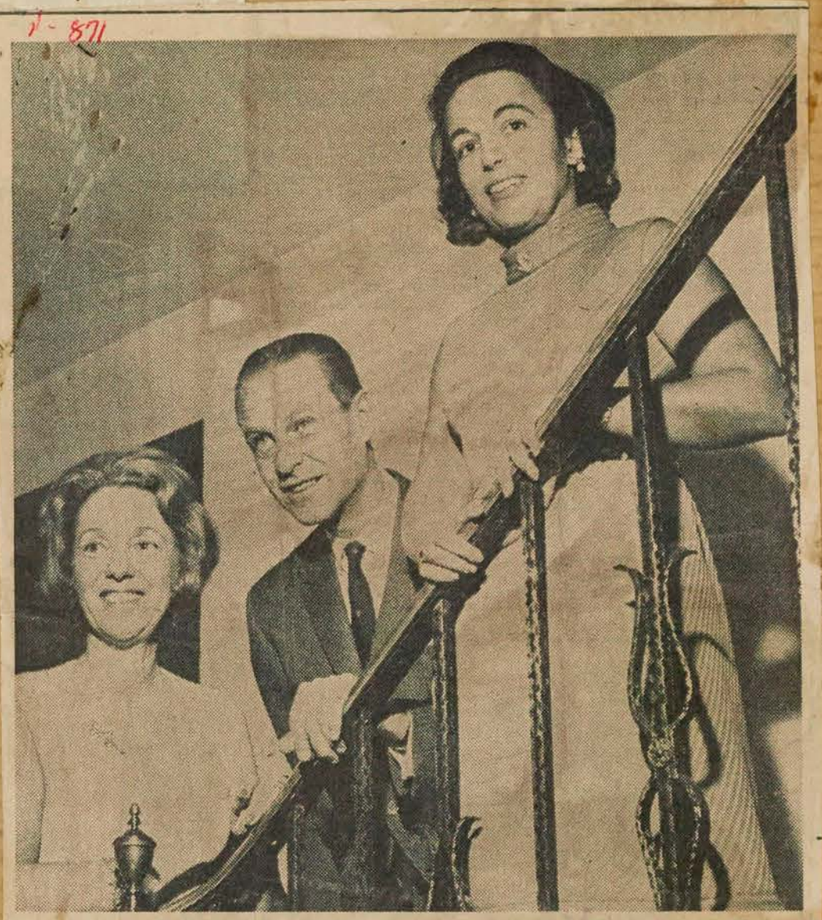
A-871



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 Thursday evening, April 25, at the Château Champlain. From left to right: **Mrs. Nantel David, Mr. André Leman** and **Mrs. Neil Ivory.**
(Gazette Photo Service)

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
April 8, 1968

A-871

Staff Photo by Peter Brosseau

GALA AUCTION: Meeting to plan the Gala Auction of Services to be given by the Ladies' Committee of the Montreal Museum of Fine Arts April 25 at 7 p.m. in the ballroom of the Chateau Champlain from left, are: Peter Lovell, Mrs. Jean Charton, Mrs. Michael Bérard and Peter N. Hart. Proceeds from the auction will benefit the Museum.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
April 10, 1968

1-871

SOCIAL NEWS

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 Thursday evening, April 26, at the Château Champlain. From left to right: Mrs. John Tyler, Mrs. Peter Hart, Mr. Robert Fricker and Mr. Tyler.

(Gazette Photo Service)

Montreal Gazette, Quebec
Circulation 140,874
April 15, 1968

1-871

Benefit Strikes A Light Note For Famed Auctioneer

Peter Wilson's gavel has sealed the fate of some of the world's most illustrious pieces of furniture and art.

It has pounded to mark a world's record in bidding for a single painting.

It is the heartbeat of two of the galleries most esteemed by conoisseurs of antiques — London's Sotheby & Company and its New York affiliate Parke-Bernet Galleries.

But on April 25 it will be recording bids for trees, parties, nylons, a coon coat and other similar treasures and trivia.

The occasion is the Montreal Museum's gala auction of services and surprises to be at the Chateau Champlain.

Mr. Wilson has agreed to share the auctioneer's duties with Montrealer Ian Fraser of Fraser Bros.

To guide him in spurring bidding for the Museum's donated assortment of hats, hockey sticks and hostesses, Mr. Wilson brings 32 years of experience, interrupted just once for service with British Intelligence during the war.

From his vantage point first in the furniture department, then among paintings and now as chairman, he has seen Sotheby's annual turnover go from approximately $1,350,000 in 1938 to roughly $40,000,000 today.

The Museum's Ladies Committee, organizing the fund-raising function, hopes his golden touch will work here to top the proceeds of $22,000 raised in the first auction last year.

The black tie affair, which will include dinner in the hotel ballroom, will feature the auction of 77 items, with $15 of the $25 per person ticket price servicing as credit toward a bid.

Ticket information may be obtained from the Ladies Committee at the Museum. Co-chairman of the event are Mrs. Bruce Kippen and Mme Jean Charton.

Peter Wilson, Auctioneer

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
April 12, 1968

1-871

Gala Auction

Tickets for the Gala Auction, Services and Surprises, being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Thursday evening, April 25, at the Château Champlain, may be obtained by contacting Mrs. Neil F. Phillips, 634 Clarke Ave. Table reservations may be made through Mrs. J. P. S. Mackenzie, 454 Elm Ave.

VALLEYFIELD, QUE.
The St. Lawrence Sun
W 18,000

APR 17 1968
BOWDENS

B-12-M

Madame Jean Loevenbruck, née Madeleine Amiot, autrefois de Valleyfield, porte ici le magnifique chandail bleu ciel que portait Nancy Greene aux Jeux Olympiques de Grenoble lorsqu'elle a remporté ses médailles d'or. Ce chandail, qui constitue un trophée national, sera mis aux enchères le 25 avril lors du grand gala organisé par le Comité féminin du Musée des Beaux-Arts de Montréal. Madame Loevenbruck agit comme co-présidente du Comité avec Madame Sean B.Murphy. Est également membre du Comité, Mme Peter Lovell, née Renée Berthiaume, aussi native de Valleyfield.

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

La Presse, Montréal, Qué.
Circ. 200,524
April 22, 1968

CNi 871

Gala de vente aux enchères

Le comité féminin du Musée des [illegible]-Arts de Montréal prépare activement le grand gala de vente aux enchères qui aura lieu dans la salle de bal du Château Champlain jeudi (et non mercredi tel qu'imprimé sur les billets) le 25 avril à 19 heures. On aperçoit ici les présidentes conjointes de la manifestation: Mme Jean Charton, à droite, en compagnie de Mme Bruce Kippen.

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

Montreal Gazette, Quebec
Circulation 140,874
April 22, 1968

R-891

Wastebaskets, Wooden Screens Are Artists' Metier

'Mrs. Leonard T. Burpee and Associates' have gone from velvet-covered wastepaper baskets to towering hand painted screens in only one year.

One of the latter, in misty two-tone grey with a cherub motif, has been donated to the Ladies' Committee of the Museum of Fine Arts' Gala Auction which is being held April 25 at the Chateau Champlain.

The screen, which has been displayed at Brickpoint Studios for the past month, is valued at $250.

Mrs. Burpee and her three associates, Mrs. Gerald Dawson, Mrs. Gordon MacDougall and Mrs. Dale Bourcier, have met for one day each week during the past year to indulge in their decorative arts.

(Gazette Photo Service)

The Screening Process has become a fine art in the hands of Mrs. Leonard T. Burpee and her associates. These hand painted screens will go to the auction block at the Montreal Museum of Fine Arts' gala auction April 25.

It all started a year ago when the quartet spent a week together at Mrs. MacDougall's Knowlton home. They were there to enjoy the early spring weather, but just in case, Mrs. Burpee brought along samples of her hobby.

The others became interested and after completing enough wastepaper baskets for their homes and their frinds, they progressed.

They adopted acrylic paint and antiqued and decorated ordinary cafeteria-style trays. They painted Christmas ornaments, firescreens and the larger room-screens and now they hope to arrange and frame dried flowers.

This spring they displayed the screen they have donated to the auction in the Sherbrooke Street studio.

"We aren't a business," Mrs. Burpee underlined. "We just work for pleasure but lately we have reached a point where we can offer some for sale."

Mrs. Burpee has completed two room screens on her own and eight others with her friends. She does all the artwork, sketching freehand from chosen designs. The others prepare the tall, three-panelled screens which are pre-cut in five-ply plywood.

First they apply a coat of shellac, then two coats of basepaint and one of color. After Mrs. Burpee paints her design, which usually is floral "because floral designs are easier", a plastic varnish or colored glaze is applied. The result is a toned-down, almost hazy low key effect.

Each screen is double faced with double hinges and moves on ball bearing rollers.

Mrs. Burpee estimates each screen takes 10 to 12 hours to complete. Because she uses acrylic paint, drying time is drastically reduced.

Seventy-eight articles have been donated to the auction. They range from gourmet dinners and splash parties to cases of wine, one of Nancy Greene's ski sweaters, and a week in a luxury home in Jamaica.

Tickets for the auction are available from the Ladies Committee at the Museum or from Mrs. Neil F. Phillips, 634 Clarke Ave., Westmount.

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

Regina Leader Post, Sask.
Circ. 60,820
April 23, 1968

R-891

Variety of items at auction

MONTREAL (CP) — The Montreal Museum of Fine Art's second gala auction of services and surprises is scheduled for Thursday.

Items, from the male mesozoic marvel—a ginkgo tree—to a maxi-sized, autographed Monkee photograph have been donated for auctioning, with all proceeds to go to the museum.

"The $25 for the ticket includes a black tie dinner and cocktails and $15 as mad money towards any purchase you make," explains Mrs. Patrick Stoker, who, with the help of Mrs. Derek Taylor, dreamed up the zany captions and descriptions of the 77 items for the catalogue.

Apart from the various items, which include Nancy Greene's Olympic sweater, and two round trip first class tickets to Amsterdam, the services are expected to score the same hit as last year.

These consist of donations of members' time or their homes for a party with no value set, and the donor listed only as Surprise!

BID FOR WAITRESSES

Bidding is usually high on these items, which include a mystery quartet of "two glamorous waitresses and two debonair barmen to look after 50 guests at your next cocktail party," Mrs. Stoker said.

Or a surprise host will guide a party of 10 around the Man and His World exhibition this year, she added.

If you are buying for a connoisseur, take your pick of a year's supply of imported wines, two a month.

There are couturier dresses, hats, jewelry for men and women, antique china and maps and a number of trips also up for grabs.

But if you think you'll get a bargain, chances are you'll change your mind at the auction, once the bidding gets going, Mrs. Stoker said.

At the end of last year's auction, she said, end profits totalled 143 per cent of the stated value of the items listed.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 22 1968

MILK TEST: Mr. Loevenbruck looks on while his head cheese maker Serge Beaudoin checks the stage of coagulation early in the cheese making process. Gadget is a metal scoop with holes.

Julian Armstrong

Food at its best

For a decade or more cheese has been very much the fashionable food when Montrealers entertain. The wine and cheese party rivals the cocktail party and is more versatile, being held at 6 p.m., 10 p.m., or as an after-theatre party. Fine dinners include a cheese course, and cheese is increasingly served with drinks. Cheese shops, the cheese sections of specialty food stores, and cheese counters of supermarkets do a bustling business in imported and fancy cheese.

Capitalizing on this craze the Ladies' Committee of the Montreal Museum of Fine Arts offered cheese for a party of 75 at their first Gala Auction of Services and Surprises last year. The cheese, about half-a-pound per person in an assortment of varieties, sold for four times its retail price.

The committee's second auction, to be held Thursday evening at the Chateau Champlain, will repeat the cheese offer, and bidders are reminded that the cheese may be ordered at the purchaser's convenience. Last year's winner held his cheese party only recently. Also tips on the correct order in which to serve the various cheeses, and the correct wines to pair with each, are available with the cheese.

Donor and expert adviser is Jean Loevenbruck, Montreal's leading importer of cheese. He brings in upwards of 300 varieties, markets these here under his Anco label, and makes two varieties himself at his Ville d'Anjou plant. He will include his own cheese, an Oka type he calls Anfrom and a St. Paulin variety quite similar to the French Port Salut, in the cheese party gift.

The third generation of a French cheese-making family, Mr. Loevenbruck is a cheese addict. His wife, co-chairman with Mrs. Sean Murphy of the museum Ladies' Committee, says he lives on cheese. His spare form certainly doesn't reveal this.

Cheese-Making Explained

On a recent plant tour we watched 10,000 pounds of milk gradually coagulate while he mused on his favorite food and its fascination for him:

"I like to make cheese," summed it up.

It's a complicated production process. The cheese-maker, who besides absorbing procedures in his family's plant in the Verdun area of eastern France, studied the subject for four years in the Institute Nationale du Lait in Paris, led me through the various stages.

Raw milk is first pasteurized, then transferred to a swimming-pool-sized tank where rennet is added. When this combination reaches a junket-like consistency, a "chef fromager" (Cheese-maker) draws a large cheese cutter through the semi-solid mass, causing it to form tiny particles. This separates out the watery, yellowish whey, which is drained off.

Hot water and salt are then washed through the great tank of curds. "We use ten times the amount of water as we do milk in making cheese," Mr. Loevenbruck explained as the water was then drained away. The curds are then cut into blocks and transferred to presses. Here moisture is forced out over a period of several hours.

Next the pressed cheese have a salt water bath which begins the maturing process on the surface. Drained, they go to a refrigerated storehouse for up to a month. Humidity is high and the cheeses are washed down with salted water at regular intervals until maturity is reached.

Temperature is key

The process may sound relatively simple. But temperature at each stage, and humidity at the maturing period, are checked with laboratory-like care. The temperature of the milk and then of the curds, and the degree of acidity are crucial to producing the exact quality of cheese Mr. Loevenbruck wants. These aspects of his cheese-making are kept confidential for, combined with his quantities of milk, rennet, salt and water, these make up his recipes for his particular brands.

The tour served to alter several of my preconceptions about cheese-making. The vast quantity of milk required, in proportion to the amount of cheese obtained, was a surprise. From the 10,000 pounds of milk which I saw go through its various stages, only 900 pounds of cheese, were produced. "Only nine per cent of the milk goes into the cheese," Mr. Loevenbruck explained.

The importer offered tips on buying and looking after soft cheese. "The shelf life of these cheese is very short. Ten to 12 days for Brie and Camembert, maybe 10 to 15 days if they are young." The shelf he was referring to was acombination of your cheese merchant's refrigerated counter and your own refrigerator. So a trustworthy merchant is his first suggestion.

"Cutting" the milk: The coagulated milk-rennet mixture is broken up with a large cheese cutter. Whey is then drained off.

If you buy your Brie and Camembert in boxes from an open counter, he recommends removing the lid and pressing the centre gently. It should be soft. Hardness denotes over-ripe.

Once you get the cheese home, keep air from it. "You should keep your cheese at 75 per cent humidity, wrapped tightly. The humidity in a regular refrigerator is only about 50 per cent," and the expert shrugged.

Wrap boxes or cut segments of soft, semi-soft or hard chesses in plastic wrap or foil. Mr. Loevenbruck prefers plastic wrap which lets a little air through. "The cheese should breathe a little bit."

Serve at room temperature, of course.

On freezing cheese

His wife, almost as expert as her husband in the care of fine cheese, recommends freezing cheese as a method of storage, but only if the cheese is mature. "If you freeze cheese when it is young (immature), it will stay young when you thaw it." Wrap well in foil or freezer wrapping and freeze for up to three months, she suggests.

She finds a cheese party is a very easy way to entertain. Expect to find more demand for cheese if you give your party at the cocktail hour when people are hungry. After dinner, you won't need as much cheese.

Organize the cheese you serve so that the guests begin with the mild types, progress through the medium-strong cheese, and end up with the blue cheese such as Stilton and Roquefort.

Tickets to the auction are available by calling the Ladies' Committee of the museum at 844-5704. The price is $25 per person, and this includes $15 "play money." If you don't bid, you don't get a refund. Cocktails are at 7 p.m., dinner ar 7:30 p.m.

Staff Photos by Gerry Davidson

MATURING PROCESS: Jean Loevenbruck checks texture, color and smell of mold forming on cheeses. The refrigerated room is kept humid and the cheeses, resting on plastic shelves, are rinsed regularly with salted water during the maturing period.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Sydney Cape Breton Post, N.S.
Circ. 27,582
April 23, 1968

Museum Auction

MONTREAL (CP) — The Montreal Museum of Fine Art's second gala auction of services and surprises is scheduled for Thursday.

Items, from the male mesozoic marvel—a ginkgo tree—to a maxi-sized, autographed Monkee photograph have been donated for auctioning, with all proceeds to go to the museum.

"The $25 for the ticket includes a black tie dinner and cocktails and $15 as mad money towards any purchase you make," explains Mrs. Patrick Stoker, who, with the help of Mrs. Derek Taylor, dreamed up the zany captions and descriptions of the 77 items for the catalogue.

Apart from the various items, which include Nancy Greene's Olympic sweater, and two round trip first class tickets to Amsterdam, the services are expected to score the same hit as last year.

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Or a surprise host will guide a party of 10 around the Man and His World exhibition this year, she added.

If you are buying for a connoisseur, take your pick of a year's supply of imported wines, two a month.

There are couturier dresses, hats, jewelry for men and women, antique china and maps and a number of trips also up for grabs.

But if you think you'll get a bargain, chances are you'll change your mind at the auction, once the bidding gets going, Mrs. Stoker said.

At the end of last year's auction, she said, end profits totalled 143 per cent of the stated value of the items listed.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Québec Chronicle-Tele., Que.
Circ. 4,858
April 24, 1968

GALA AUCTION OF SURPRISES

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Halifax Mail Star, N.S.
Circ. 44,754
April 23, 1968

Museum Auction Set For Thursday

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
April 25, 1968

K-871

GALA AUCTION TONIGHT: The Gala Auction of Services and Surprises, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts takes place tonight at the Chateau Champlain. Co-chairmen are Mrs. Bruce Kippen and Mrs. Jean Charton. Proceeds will aid Museum.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
April 25, 1968

K-871

GALA AUCTION. Mrs. Bruce Kippen and Mrs. Jean Charton, co-chairmen of the gala auction of Services and Surprises being held by the Ladies' Committee of the Montreal Museum of Fine Arts this evening, at seven o'clock, in the ballroom of the Château Champlain.

(Posen photo)

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Prince George Citizen, B.C.
Circ. 11,267
April 25, 1968

20 THE CITIZEN

K 871

Gala Auction Brings Outlandish Prices

MONTREAL (CP) — The Montreal Museum of Fine Art's second gala auction of services and surprises is scheduled for today.

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MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

APR 26 1968

BOWDEN'S

Avant les enchères, les amateurs font leur choix: M. Fridolin Simard (à gauche) se sert d'une théière du XVIIIe siècle pour verser à M. et Mme Maurice Décarie un thé imaginaire dans une magnifique coupe du XIXe siècle sous les regards amusés de Mme Nantel David qui essaye une superbe toque en chinchilla.

Au moment où il montrait comment tourner des crêpes dans une étincelante poêle en cuivre, M. Jean Ostiguy, à gauche, ne savait pas encore qu'il aurait à l'utiliser pour de bon en Jamaïque. Mlle Danielle Lucas l'écoute tout en tentant de soulever un magnum de champagne mis en vente, tandis que Mme Ostiguy et M. Gabriel Lucas évoquent des souvenirs gastronomiques.

Vente aux enchères du Musée: 83 lots enlevés à coup de centaines de dollars

par Lily TASSO

Offrir ses services bénévoles de maître-queux à Montréal et être obligé d'aller jusqu'en Jamaïque remplir ses engagements parce que l'acheteur l'exige, c'est ce qui s'appelle faire une mauvaise affaire. C'est pourtant un homme d'affaires éminent de Montréal, M. Jean-P.W. Ostiguy, qui a accepté ce marché pour l'amour de l'art au grand gala-vente aux enchères, organisé par le comité féminin du Musée des Beaux-Arts de Montréal, qui avait lieu hier soir au Château Champlain.

L'euphorie régnait dans la grande salle de bal où 83 lots étaient mis à l'encan et enlevés à coup de centaines de dollars. Il a fallu beaucoup de centaines de dollars, en fait $1,150 exactement, à M. P.-H. Desrosiers pour s'offrir des vacances fastueuses dans une magnifique villa d'Ochio Rios avec piscine et domestiques, la dolce vita quoi!

Et tout à coup, M. Desrosiers s'avise qu'un repas gastronomique préparé par un rival d'Escoffier pourrait bien être le clou de cette période bénie. Alors il se met à renchérir et surenchérir avant d'engager un dialogue avec le commissaire-priseur, M. Ian Fraser, en vue de s'assurer une "livraison spéciale" dans les Antilles! Et M. Ostiguy, maître-queux d'occasion et président du conseil d'administration des Musées nationaux du Canada est agréablement forcé de se dévouer, si l'on peut s'exprimer ainsi.

Parmi les lots à grands succès, mentionnons le quatuor pour une réception formé par deux serveuses et deux barmen expérimentés, en l'occurrence Mmes Jean Lovenbruck et Sean Murphy, MM. William Molson et Murray Vaughn, président du Musée, qui a rapporté à lui seul $575!

La soirée étant des plus gaies, ce sont les réceptions qui ont eu la faveur du public: dîner pour dix chez M. et Mme André Leman, déjeuner gastronomique pour 12 personnes chez Mme Jean Raymond, cocktail, buffet et musique pour 16 personnes à bord du yacht luxueux de M. et Mme Léon Simard, réception au champagne pour 30 personnes chez M. et Mme Jean Simard, cocktail pour 50 personnes chez M. et Mme Maurice Corbeil, en sont quelques exemples.

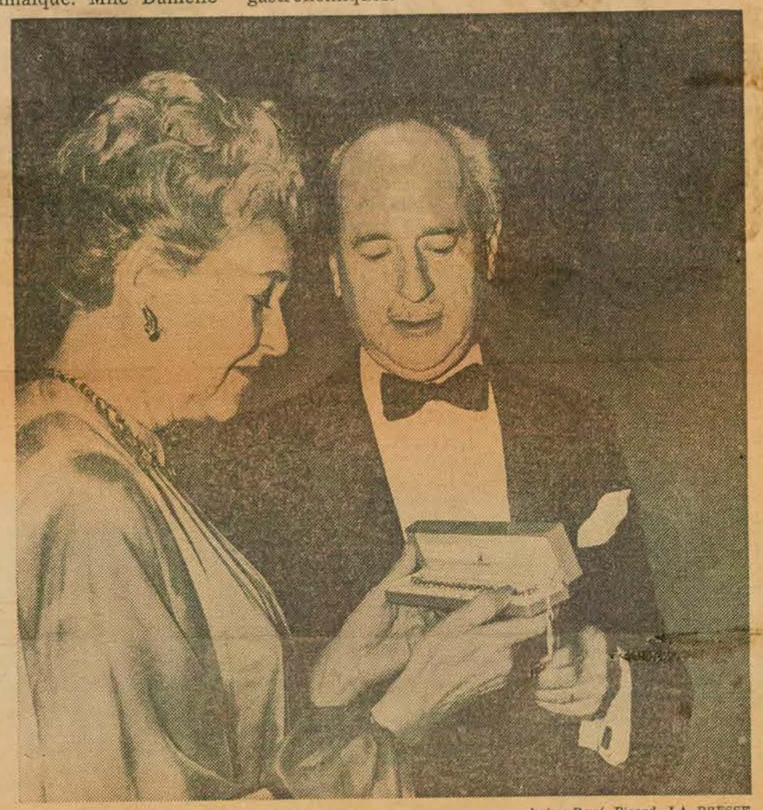
Un chandail bleu ciel tout simple a rapporté à lui seul $110. Il faut dire que c'est le chandail olympique de Nancy Greene, celui sur lequel ont dansé les médailles d'or qu'elle a remportées aux Jeux olympiques de Grenoble.

Vive Nancy

Quatre-vingt-trois lots, tous offerts, tous aimés, tous beaux, quel merveilleux témoignage d'initiative et d'enthousiasme pour les membres du comité féminin du Musée des Beaux-Arts de Montréal, qui peuvent se féliciter du succès de la soirée.

A mentionner également la légion de charmantes et jeunes hôtesses, chargées des mille et un détails de la vente aux enchères: montrer les lots au public, surveiller les enchérisseurs et... s'occuper d'encaisser l'argent!

Si M. Fraser a été le commissaire-priseur durant la seconde partie de la soirée, c'est M. Peter Wilson, de la célèbre maison Sotheby de Londres, qui a ouvert le feu.

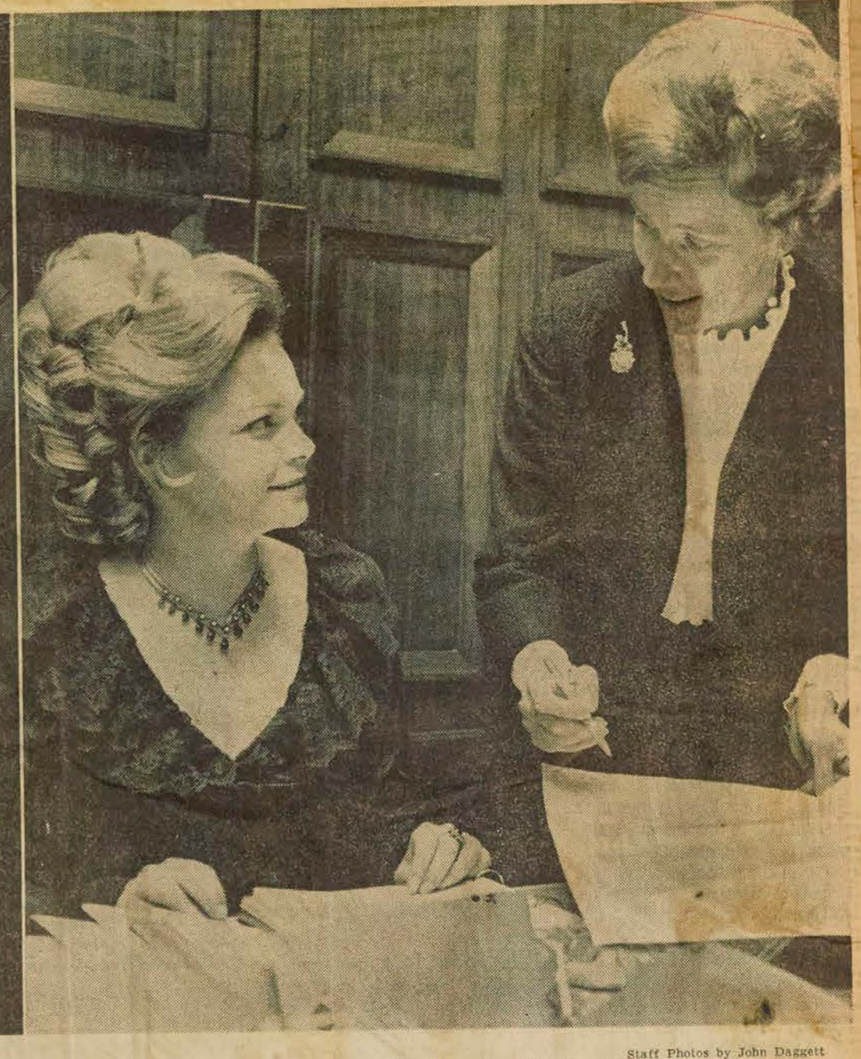


photos René Picard, LA PRESSE

M. Maurice Corbeil essaye de savoir ce qui plairait à sa femme dans le vaste choix d'articles mis en vente. Un bijou? Des fleurs? Un voyage? Ce que femme veut...

Montreal Star, Que.
Circ. 192,660
April 26, 1968

GOING IN TO DINNER: Mrs. Henry Markey, Mr. Markey, Mrs. Sterling Maxwell and Mr. Maxwell greet each other prior to going into dinner in the ballroom of the Chateau Champlain last night where the Gala Museum Dinner and Auction of Services and Surprises was held.



Staff Photos by John Daggett

BUSY COMMITTEE MEMBERS: Checking lists while the party goes on around them are committee members Mrs. Neil Phillips and Mrs. J. P. S. MacKenzie.

AUCTIONEER AND CHAIRMAN: Mrs. Bruce Kippen, co-chairman of the Museum Gala, with Peter Wilson, auctioneer of Sotheby and Co., London, who came to Montreal especially for the Auction of Sales and Services last night. The champagne valued at $100 sold for $210. Oyster priced at $20 went for $130.

AUTOGRAPHED HOCKEY STICKS: Members of the Junior Associates assisted the auctioneers. Miss Danielle Lucas, left and Miss Pamela Brickenden hold hockey sticks autographed by Duff, Rousseau, Béliveau and Ferguson. The hockey sticks brought $50 a pair. Total sales were about $19,000.

HOW MUCH FOR THE BOWL? Ian Fraser, the second auctioneer examines a large stoneware flower bowl, circa 1830 valued at $225. Mrs. Fraser, left, and Mrs. Jean Charton, right, co-chairman of the Gala.

Happy people but few bargains at Museum Gala

By ZOE BIELER

A woman stood up and almost found herself the owner of a man's coon coat for $300. But the auctioneer accepted her apology and went back to $150. Up went the bidding. A fairly portly gentleman asked if he could have it in his own size — the one modelled was obviously styled with the college crowd in mind. The auctioneer, Ian Fraser, sold it to him promptly for $350. "But I said $250," protested the gentleman. However his fellow table guests persuaded him to take it at $350 and everyone seemed delighted. At that he got a bargain for the coat was valued at $400.

Few bargains

—There were 300 happy people at the Gala Dinner and Auction of Services and Surprises held in the ball room at the Chateau Champlain last night — but not many bargains. A framed map of North America, circa 1850, valued at $50 was knocked down at $270, an assortment of imported cheeses valued at $50 went for $100, a $35 gingko tree guaranteed to thrive in any Montreal garden brought in $85 for the Museum and a $150 tape recorder was sold in one minute 10 seconds for $200.

It was noticeable that the men when buying for themselves were more canny with their money than when they bought for the women — or maybe the women were pinching the pennies buying for the men. Anyway a Winchester Canadian Centennial 67 rifle valued at $175 went for $95, and a set of evening cufflinks and studs in white gold with emerald centres valued at $600 went for a mere $500.

Some of the items such as a $400 Dr. Wall, Worcester tea pot circa 1760 brought exactly $400 and a $300 weekend for two in New York went for $300. A week at the Palace Hotel in Murren, Switzerland complete with two tickets went for the $400 list price.

Several of the items were not valued so top bidders had to judge for themselves whether or not they got bargains. Is it worth $60 to have your eight foot Christmas tree decorated with lights and ornaments anytime before Dec. 20 and your 50 Christmas presents wrapped with paper and ribbon for $100?

Glamorous help

The services of the "two glamorous waitresses and two debonair barmen" to look after a cocktail party with 50 guests went for $575. The quartet will be Mrs. Sean Murphy, Mrs. Jean Loevenbruck, Mr. Murray Vaughan and Mr. William Molson. Last year the services of a similar quartet went for $500, which proves that inflation is still with us. A needlepoint canvass, valued for $50 went in 30 seconds for $70 and the winner will have to do the stitches herself!

A gourmet luncheon for 12 in Knowlton, with the luncheon prepared by Jehane Benoir, went for $350, and in one minute and 20 seconds, the invitation for 10 to a haute cuisine dinner at the home of Mr. and Mrs. André Leman added $165 to the Museum coffers. Another couple bid $60 to have Derek Taylor cook a cheese fondue for eight in their own home and the same couple paid $50 for a dinner for four at Chez Fanny or a la Crêpe Bretonne, which was valued at $25.

With a little bit of one upmanship and considerable help from auctioneer Peter Wilson of Sotheby and Company, London, the Museum Ladies got $180 for a pair of season tickets to the regular concert series of the Montreal Symphony Orchestra which would normally cost $168.

Travel bargains

There were a few travel bargains about. Two first class tickets to Europe on the SS France, sailing either Sept. 26 or Nov. 6 went for $700 and were valued at $1,000 but the couple going would have to find their own way back. A week in Jamaica for eight in a "fabulous house in Ocho Rios" valued at $2,000 went for a mere $1,150 — but that was when the evening was getting on and some of the guests were beginning to look at their watches.

Though most people seemed pleased with their purchases there may have been a few family arguments when the party was all over last night. "Let go his hand," auctioneer Wilson commanded a nervous wife. She let her husband's hand go and he promptly purchased a season pass at Mont Tremblant for his family for $240 when it was valued at $200. He will probably be one who will pray for snow with extra fervor next winter.

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Social & Personal

GALA AUCTION. Photographed at the gala auction of Services and Surprises held by the Ladies' Committee of the Montreal Museum of Fine Arts on Thursday evening at the Château Champlain. From left to right: **Mr. John Churchill-Smith, Mrs. Donald Mackenzie, Mr. Mackenzie** and **Mrs. Churchill-Smith.** (Gazette Photo Service)

AMONG THE GUESTS: **Mrs. Guy Brodeur, Mr. Jean Contat** and **Mrs. Contat.**

ALSO ATTENDING THE AUCTION were: **Mrs. Philip Vineberg, Mr. Philip Vineberg** and **Mrs. Stanley Vineberg.**

Montreal Star, Que.
Circ. 192,660
April 20, 1968

Invite yourself and guests to someone else's home for dinner

GOURMET DINNER FOR 10: Mrs. André Leman checks her recipe book in her dining room, where she and her husband will entertain 10 connoisseurs of haute cuisine sometime this summer. The guests will choose the menu.

Second museum 'happening' will take place April 25

It was a happening in black tie last year. By the end of the evening, guests who had purchased everything on the auction list at the published value or more were gaily offering pedigreed puppies, blocks of bluechip stocks and other surprise goodies for auction.

The success of the first gala dinner and auction of services and surprises organized by the Ladies' Committee of the Montreal Museum of Fine Arts astounded the committee last year. They had expected to make money for the Museum but they had also anticipated that most of the guests would be on the lookout for bargains. Instead the guests had themselves a ball bidding with carefree abandon for everything and paying no attention to published values of the services and surprises offered.

This year the items offered at the auction, which takes place after the gala dinner at the Chateau Champlain April 25, are even more imaginative

For anyone who dreams of Christmas without hurry or worry the services of experts to trim the tree and wrap the presents are on the block.

Would-be mariners are offered the chance to host a party aboard "The Dolphin" and with 16 guests float down the river some time in June sipping cocktails on deck and dining to the soft music of an orchestra.

For those whose dream is to entertain without pain, there are several intriguing possibilities offered.

Some couple will entertain 30 guests at a champagne party around a pool some warm day this summer. Another hostess will be able to invite 48 friends to a spring-time cocktail party in a beautiful house in Boucherville filled "with treasures."

A couple who enjoy eating a haute cuisine meal but have less enthusiasm for the preparation of same will be able to invite 10 guests to the mountainside home of Mr. Mrs. André Leman for a full course gourmet dinner, which will start with drinks around the pool in the garden and finish with coffee and liqueurs in the living rom. The menu will be chosen by the guests but if they select Crêpes Suzette for dessert, Mr. Leman will be the chef.

Photos by George Bird, Morris Edwards and Lloyd Blackham

Story by Zoe Bieler

Gourmet luncheon

Also offered is a gourmet luncheon for 12 in a small French manor house in Knowlton, Quebec and a "Lucullian feast" cooked by a mystery chef who promises to produce "a dinner for eight fit for the gods."

For those who prefer to entertain at home the services of two barmen and two maids are up for grabs. Well known Montreal personalities, all four have been taking professional instruction in the fine art of serving from leading Montreal Maitre-d's.

Film lovers will be offered the chance of "a command performance" at the Outremont home of Mr. and Mrs. Leo Choquette. The small private theatre in the Choquette house will accommodate 25 persons at a special preview and the film will be followed by a reception. Also offered is the chance to take a private party to the Green Room of the Avenue theatre to watch a movie in privileged comfort.

Vacationing

Also up for auction are weekends in the Laurentians, a luxurious week for eight in a "fabulous" house in Ocho Rios, Jamaica, a week at the Palace Hotel in Switzerland, a weekend in New York, the use of a Peugeot in France for one month and use of a new car anywhere in Canada for one week.

For those who prefer to take their fun in Montreal there is a dinner for four at Chez Fanny or a dinner for 20 at Ruby Foo's.

And for sporting types there is weekend at a luxury fishing camp for six with swimming, water-skiing and a cook to deal with the trout.

Color TV

People who like something more concrete for their money haven't been forgotten. They'll have the chance of bidding on a color TV, French perfumes, 90-day options on two bluechip stocks, a fishing rod and an oil portrait.

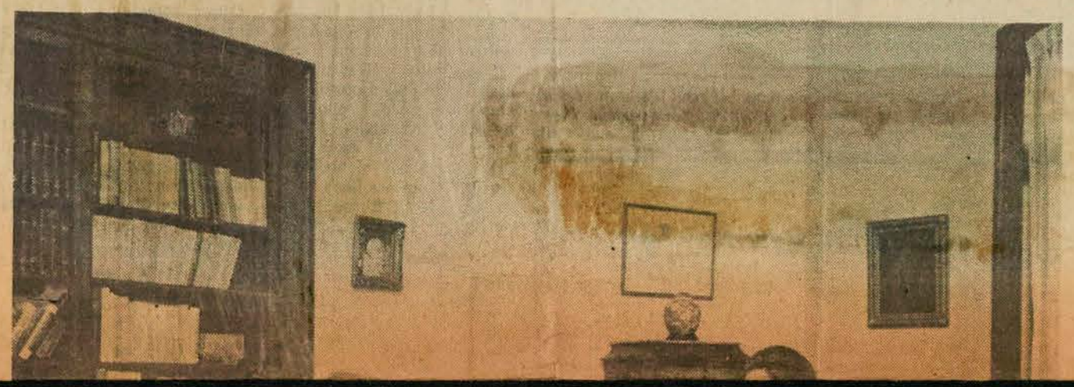
Several of the items will be on display prior to the gala dinner which starts at 7.30 p.m. sharp. The auction is scheduled to begin no later than 8.30 p.m.

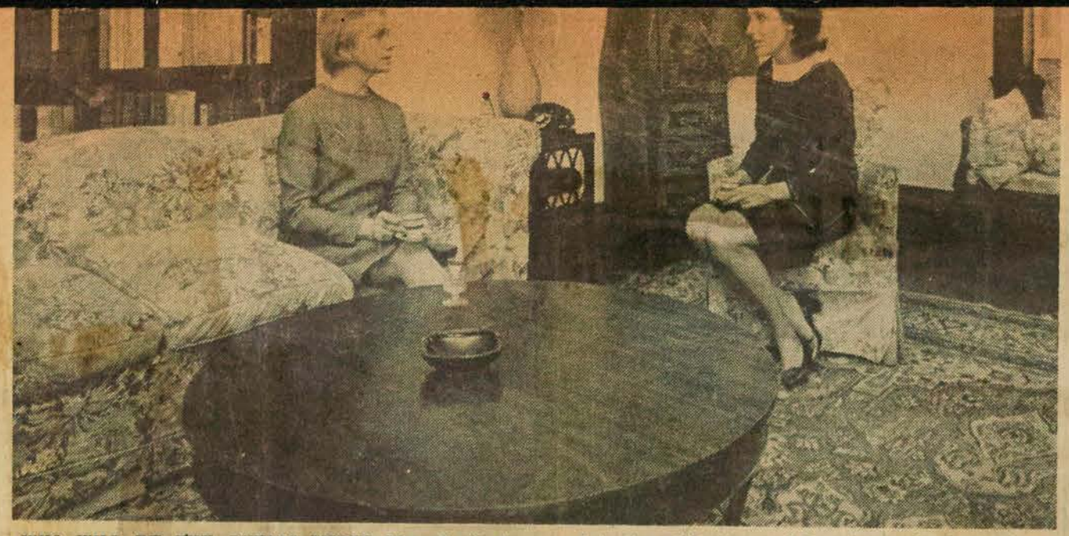
The auctioneers' duties will be shared by Peter Wilson of London's Sotheby and Company and Ian Fraser of Montreal's Fraser Bros.

Mr. Wilson has had 32 years' experience as an auctioneer and as chairman of Sotheby's he has seen the annual turnover go from less than $2,000,000 in 1938 to about $40,000,000 today.

Co-chairmen for the Gala Auction of Services and Surprises are Mrs. Bruce Kippen and Mrs. Jean Charton. Ticket information may be obtained from the Ladies Committee at the Museum.

WARM GREETING: Mrs. Leman greets Mrs. Fraser as the two prepare to discuss plans for the Gala auction.





WHO WILL BE THE GUESTS HERE? Mrs. R. J. A. Fricker and Mrs. Fraser R. Elliott, discuss the Gala Dinner and Auction of Services and Surprises in the Leman living room. Coffee will be served here to guests yet unknown.

SPECIAL PARTY HELP: Need a barman and two waitresses? Then you can bid for their services at the Museum Gala Auction of Services and Surprises. Getting trained for their one night job by Jacques, left, and Ubaldo, right, both Maitres-ds at the Château Champlain, are William Molson, Mrs. Sean Murphy and, holding the tray, Mrs. Jean Loevenbruck. There will also be a second barman whose services are up for auction but his name is kept as a surprise.

THEATRE PARTY FOR 25: Mr. and Mrs. Leo Choquette will be hosts at a theatre party for 25, as yet unknown persons, in their small private theatre and at a reception following the premiere performance of an as yet unchosen film. Mrs. Neil F. Phillips discusses party with Mrs. Choquette. Both are on the committee for the Gala.

Avant les enchères, les amateurs font leur choix: M. Fridolin Simard (à gauche) se sert d'une théière du XVIIIe siècle pour verser à M. et Mme Maurice Décarie un thé imaginaire dans une magnifique coupe du XIXe siècle sous les regards amusés de Mme Nantel David qui essaye une superbe toque en chinchilla

Au moment où il montrait comment tourner des crêpes dans une étincelante poêle en cuivre, M. Jean Ostiguy, à gauche, ne savait pas encore qu'il aurait à l'utiliser pour de bon en Jamaïque. Mlle Danielle Lucas l'écoute tout en tentant de soulever un magnum de champagne mis en vente, tandis que Mme Ostiguy et M. Gabriel Lucas évoquent des souvenirs gastronomiques.

Vente aux enchères du Musée: 83 lots enlevés à coup de centaines de dollars

par Lily TASSO

Offrir ses services bénévoles de maître-queux à Montréal et être obligé d'aller jusqu'en Jamaïque remplir ses engagements parce que l'acheteur l'exige, c'est ce qui s'appelle faire une mauvaise affaire. C'est pourtant un homme d'affaires éminent de Montréal, M. Jean-P.W. Ostiguy, qui a accepté ce marché pour l'amour de l'art au grand gala-vente aux enchères, organisé par le comité féminin du Musée des Beaux-Arts de Montréal, qui avait

Parmi les lots à grands succès, mentionnons le quatuor pour une réception formé par deux serveuses et deux barmen expérimentés, en l'occurrence Mmes Jean Lovenbruck et Sean Murphy, MM. William Molson et Murray Vaughn, président du Musée, qui a rapporté à lui seul $575!

La soirée étant des plus gaies, ce sont les réceptions qui ont eu la faveur du public: dîner pour dix chez M. et Mme André Leman, déjeuner gastronomique pour 12 personnes chez Mme Jean Raymond, cocktail, buffet et musique pour 16 personnes à bord du yacht luxueux de M. et Mme Léon Simard, réception au champagne pour 30 personnes chez M. et Mme Jean Simard.

Si M. Fraser a été le commissaire-priseur durant la seconde partie de la soirée, c'est M. Peter Wilson, de la célèbre maison Sotheby de Londres, qui a ouvert le feu.

photos René Picard, LA PRESSE

M. Maurice Corbeil essaye de savoir ce qui plairait à sa femme dans le vaste choix d'articles mis en vente. Un bijou? Des fleurs? Un voyage? Ce que femme veut...

Le grand nettoyage

me nouveau. Il n'est pas telle- ment question d'accord techni- que. L'idée souple, l'attention souple, vous vous comprendrez vite dans la mécanique servan- jours du nouveau et puis, le suis difficile sur le monsieur dont je porterai le nom, dont je partagerai la vie, et ce

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Museum Auction

Gala Blends Fun, Philanthropy

By DIANE TURNER

The search for the unusual has inspired many great works of art. But Thursday night it inspired the patrons of the arts instead.

It induced one Montrealer to pay $85 for a gingko tree valued at $35, another to spend $90 on an autographed color picture of the Monkees, another to offer $575 for the services of four prominent Montrealers as barmen and waitresses for his next party.

The occasion was the Montreal Museum's Gala Auction of Services and Surprises at the Chateau Champlain.

The result — approximately $19,500 for the Museum's coffers.

The auction of more than 80 items and services donated to the museum's Ladies Committee drew an elaborately gowned and jeweled audience of about 300.

They snatched up bargains, paid the list price for such major items as a color television set and indulged in extravagances like paying $150 over the regular price for a breathtaking bracelet.

One woman even became — much to her surprise — the owner of a man's raccoon coat until she was able to convince the harassed auctioneer she had been moving to another table, not bidding.

Holiday plans were settled in carefree fashion as people found themselves top bidders for trips to various corners of Europe, or for a week's stay at a Jamaica estate (a bit of luxury the catalogue valued at $2,000).

The final rap of the auctioneer's palm often brought hilarity. "Hey Jack, that's a good buy," called a woman as a young man's bid was recorded. "Is it?" asked the somewhat bewildered owner of a woman's hat.

"Would the buyer of the 48 hours of luxury hold up his hand if he's not ashamed," teased the auctioneer of the man who'd bought a weekend for two in the Laurentians.

Even non-bidders met their match in the two auctioneers who donated their services for the evening.

Peter Wilson, chairman of London's Sotheby's and Ian Fraser of Montreal's Fraser Bros., alternately cajoled, joked and haranged to stir up bids ranging from a few dollars to several hundred.

But the dignified Mr. Wilson, who has sold some of the world's most costly paintings at auction, obviously could not resist a smile as he found himself selling nylons and hockey sticks.

He even worked briefly in the second-hand clothing business as he sold Nancy Greene's Olympic sweater for $110.

When the auctioneers finished their work, the audiences's had just begun. They went off speculating about the future of the stock options they had bought or whom to invite to the parties they had paid for.

La Presse 4 juin 1968

Au comité féminin du Musée des Beaux-Arts

Le comité féminin du Musée des Beaux-Arts tenait hier midi son assemblée annuelle, à l'heure du déjeuner, au "Badminton and Squash Club", avenue Atwater. Le conseil du comité féminin se compose cette année de Mmes Sean Murphy et Jean Rinfret, présidentes conjointes; de Mmes F. Bisaillon, Robert E. Boyd, B. Dansereau, Bruce Kippen, J.A. Massue Monat et Jack Reitman, vice-présidentes; Mmes Robert Everson et Michel Bérard, secrétaires honoraires et Mme Georges Archambault, trésorière honoraire.

C'est Madame Sean Murphy, conjointement avec Madame Jean Loevenbruck, qui a présenté le rapport de l'année. Le congrès de la sixième conférence de "Volunteer Committees of Art Museum of the United States and Canada" a marqué le début de la saison. Lors de cette conférence on a tenté de définir le rôle des comités féminins et du bénévolat. Cent cinquante-huit déléguées représentant cinquante-quatre musées assistaient aux assises qui ont duré cinq jours. Mmes Choquette, Hodgson et McDougall sont félicitées pour le tellent travail qu'elle ont fourni à cette occasion.

Le comité de location des tableaux a terminé son année d'une façon très satisfaisante. Au cours de l'année 850 tableaux ont été en location et 115 ont été vendus. Vingt bénévoles ont donné plus de 1,000 heures de travail pour arriver à ce succès.

Parmi les événements les plus marquants de la saison rappelons les trois séries de conférences dont celles de M. Jacques Beaulieu sur les meubles de style; celle de M. Gyde Vanir Shepherd sur les trésors des tableaux européens que possède le Canada et deux cours de Mme Ross Hutchison sur l'art de sécher les fleurs et d'en faire des arrangements ornementaux.

Une visite guidée à l'Expo suivie d'un déjeuner a connu un grand succès. L'Association des guides bénévoles continue son oeuvre d'éducation auprès des écoliers.

Noël '67 a été l'une des activités les plus intéressantes du comité féminin. Cet événement dura une semaine et consistait en une exposition de 17 arbres de Noël décorés par douze groupes ethniques faisant admirer les traditions de leur pays d'origine. Mmes Massue Monat et Nicole Boyd doivent être félicitées pour le dévouement dont elles ont fait preuve à cette occasion.

Le bal rapporta le succès habituel en décembre et l'encan qui eut lieu récemment a rapporté la jolie somme de $19,000. Mmes Charton et Kippen se sont acquittées avec brio de leur tâche de présidentes conjointes de cette soirée. Mme Greta Kelly reçoit un témoignage spécial de gratitude pour l'aide apportée sur le plan technique de l'encan.

Pour terminer, le rapport financier de l'année révèle un revenu brut de $36,511. Des dons ont été faits au Musée pour la somme de $6,150. La cotisation des membres se chiffre à $3,823. Après les dépenses d'usage, il reste en caisse $36,329.34.

Le comité féminin du Musée des Beaux-Arts de Montréal se réunissait hier au "Montreal Badminton Squash Club" où se tenait un déjeuner suivi de l'assemblée annuelle. Sur la photo prise à cette occasion: Mme Jean Rinfret, à g. et Mme Sean Murphy, à d., présidentes conjointes, et Mme Bernard Dansereau, au centre, l'une des vice-présidentes pour la saison 1968-69.

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A 871

Montreal Museum group closes year with $36,829

The Ladies Committee of the Montreal Museum raised $36,511 last year, Mrs. Sean B. Murphy, co-president, reported at the annual meeting yesterday.

Income came from the art sales and rental service, Noel 67, the group's exhibition of Christmas trees, the Gala Auction of Services and Surprises, reception, dues and bank interest.

In addition the committee had started the year with approximately $10,000 on hand.

As a result they ended the season April 30 with $36,829 after paying $3,823 in expenses for a secretary, maintenance and public relations and giving $6,150 in donations to the museum.

Another $10,000 of the cash on hand has been allocated to the Museum's Fund for Contemporary Acquisitions, Mrs. Murphy reported.

MRS. SEAN B. MURPHY

The Sixth Conference of the Volunteer Committee of Art Museums of the United States and Canada opened the committee's year, with 158 delegates from 54 museums attending the five-day meeting here.

The art sales and rentals program completed its first full year of operation with 850 works rented and 115 sold. Over 1,000 hours, excluding time put in by the executive, were spent by 20 volunteers.

A commercial sales and rental service also was introduced for businesses, schools, clubs and offices, with an average of 12 firms subscribing.

The Course Committee presented three profitable series of lectures.

Two new projects were added to the Volunteer Guides Program last year, Mrs. Murphy reported.

Once a week, from June to October, 28 guides provided free walking tours of Old Montreal, a program which met with such success that it will be repeated this year starting in June.

For this exhibition the Placement Committee also provided six 'can-can' girls for the opening, as well as organizing, and placing 650 posters to advertise the show.

More than 5,000 people visited Noel 67, an exhibition of 17 trees decorated by 12 ethnic groups and five women's organizations, it was reported.

MRS. JEAN RINFRET

The group's liaison member with the Junior Associates reported an active year. Five exhibitions were held in the Stable Gallery, eight other events organized, and charter flights run.

The second Gala Auction of Services and Surprises realized a net profit of $19,000 under the co-chairmanship of Mme Jean Charton and Mrs. Bruce Kippen.

Incoming officers for 1968-69 are: Mrs. Sean B. Murphy and Mme Jean Rinfret, co-presidents; Mme F. Bisaillon, Mrs. R. E. Boyd, Mme B. Dansereau, Mrs. B. Kippen, Mme J. A. Massue Monat, and Mrs. J. Reitman, vice-presidents; Mrs. Robert Everson, and Mme M. Berard, honorary secretaries, and Mme G. Archambault, honorary treasurer.

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Staff Photo by Morris Edwards

LADIES' COMMITTEE: Mrs. Jean Rinfret, left, incoming co-president of the Ladies' Committee of the Montreal Museum, with Mrs. Sean Murphy, centre, who remains co-president and Mrs. Jean Loevenbruck, outgoing co-president. The annual meeting took place yesterday at the Montreal Badminton and Squash Club.

Committee reviews past year

Mrs. Sean Murphy, co-president with Mrs. Jean Loevenbruck of the Ladies' Committee of the Montreal Museum of Fine Arts, reviewed the group's past season yesterday at the annual meeting and luncheon at the Montreal Badminton and Squash Club. The report was prepared by Mrs. Murphy and Mrs. Loevenbruck.

"This year we held another Auction of Services and Surprises with most rewarding results," said Mrs. Murphy. "A net profit of $19,000 was realized through the hard work and imagination of the co-chairmen, Mrs. Jean Charton and Mrs. Bruce Kippen and their committee who not only thought up the items to be auctioned but also procured them as donations."

Cash on hand is $36,829.84, the report read, $10,000 of which is allocated to the Museum's fund for contemporary acquisition.

"Art Sales and Rental committees have now completed their first full year in operation with phenomenal success. During the year 850 works were rented with 115 sold. Over 1,000 hours were clocked in by 20 volunteers to achieve this impressive total. The 1,000 hours does not, however, represent the time put in by their executive.

"The Courses Committee presented three most interesting and profitable series of lectures. Mr. Jacques Beaulieu gave four illustrated talks on decoration of the Louis XIII, XIV, XV and XVI periods; Mr. Gyde Vanier Shephed, curator of European paintings at the National Gallery, Ottawa, spoke on European treasures in Canada and Mrs. Ross Hutchison (by popular request) presented a two lecture course on the drying of flowers and their arrangements."

The Association of Volunteer Guides report a busy and successful year with two new projects added to its already full program. Once a week from June to October 28 guides provided free walking tours of Old Montreal to 3,400 visitors. The tours will be repeated this season.

The Placement Committee ably provided help in mailings and staffing of ticket desks and the Extra-mural Committee supplied refreshments for two visiting groups and organized teas and a reception prior to Noel 67, an exhibition of 17 Christmas trees decorated by 12 ethnic groups and five women's organizations. "This event was capably coordinated by Mrs. Robert E. Boyd and Mrs. J. A. Massue-Monat," said Mrs. Murphy.

The Library Committee continues to assist in the maintenance of the Museum's files of Canadian artists, exhibitions and art in general through the clipping and filing of daily newspapers. The annual donation from the Ladies' Committee this year has been used this year to help in the purchase of two very large and valuable reference series, the only ones of their kind in Canada.

Incoming officers for 1968-'69 are: Mrs. Jean Rinfret, co-president with Mrs. Sean Murphy (serving her second year); Mrs. F. Bisaillon, Mrs. Robert Boyd, Mrs. B. Dansereau, Mrs. Bruce Kippen, Mrs. J. A. Massue-Monat and Mrs. Jack Reitman, vice-presidents; Mrs. Robert Everson and Mrs. Michel Bérard, honorary secretaries and Mrs. Georges Archambault, honorary treasurer.

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La Presse, Montréal, Qué.
Circ. 200,524
June 4, 1968

Le comité féminin du Musée des Beaux-Arts de Montréal se réunissait hier au "Montreal Badminton Squash Club" où se tenait un déjeuner suivi de l'assemblée annuelle. Sur la photo prise à cette occasion: Mme Jean Rinfret, à g. et Mme Sean Murphy, à d., présidentes conjointes, et Mme Bernard Dansereau, au centre, l'une des vice-présidentes pour la saison 1968-69.

Chatelaine (English Ed.)
Toronto, Ont.
M 830,900
Comptoir
DEC 1967
BOWDEN'S

Beating the festive work rush

If the title of this article caught your eye, you are definitely NOT that rare breed of woman who manages to complete her Christmas shopping in September, has the gifts wrapped by mid-October, and all cards ready for mailing by the third week in November. Chances are you are a last-minute doer (as most of us) who finds the rush and bustle stimulating fun — but would welcome some help in getting organized.

To prepare this article we spoke to scores of working wives, full-time mothers, career girls and two great-grandmothers. So many had special holiday work-savers, we pass on those ideas that we feel are most likely to save you a great deal of time and effort.

QUICK SHOPPING

1. Sit down, and in an hour or two, shop as much as possible by mail. Besides the familiar Eaton's, Simpson's and Birks catalogues, there are numerous specialty mail-order houses. The following firms have mail-order departments and will send you free catalogues: For do-it-yourself electronic kits to construct anything from a walkie-talkie to a precision instrument write Heathkit, Daystrom Limited, 1480 Dundas Highway East, Cooksville, Ont. For athletic and sporting supplies, Kennedy Sporting Goods, 116 Wellington Street W., Toronto; and Margesson & Co. Ltd., Sporting Goods, 17 Adelaide Street E., Toronto. Hobbies galore from Lewis Craft Supplies, 284 King Street W., Toronto; miniature cars, model boats, planes and racing sets from Rigby's Hobby Shop, 3847 Bloor Street W., Toronto. Needle- and petit point from B. Fuhrmann, 711 Mount Pleasant Road, Toronto. Books, General Publishing, 30 Lesmill Road, Don Mills, Ont.

There are also more than 250 reproductions of Canadian paintings and drawings available by mail at prices ranging between 30 cents and $15. For catalogues, write the National Gallery, Ottawa; The Vancouver Art Gallery, 1145 West Georgia Street, Vancouver 5; The Art Gallery of Ontario, Grange Park, Toronto 2B; Montreal Museum of Fine Arts, 1379 Sherbrooke Street W., Montreal; Sampson-Matthews, 1165 Leslie Street, Toronto; Artistica Fine Art Reproductions, 68 Westminster Avenue N., Montreal West. All catalogues are free.

2. Fruit baskets and flowers, much appreciated by elderly friends and relatives can be ordered by phone. You can also phone or mail in your shopping list to the personal-shopping services of large department stores. For the best selection of gifts, have your list in by mid-November. They will arrange gift wrapping at the store's regular rates, and mail your presents anywhere in Canada free of charge. You pay overseas and U.S. postage.

3. Buy in lots the same gift that's appropriate for a whole group of recipients: silver bangles for teen-age girls, sports magazine subscription for teen-age boys, velvet dress hangers for friends, puzzles for youngsters.

4. Give magazine subscriptions — there's one for every taste and hobby, from elegant art issues to Popular Mechanics to skiing.

5. If you have a number of young nieces and nephews in far-off places and you're uncertain of their tastes and sizes, send a money order to their parents to buy what they need or want.

6. Hard-to-please people like gifts from offbeat shops, such as those attached to art galleries, the new boutiques, or the Canadian Handicrafts Guild Shops. While shopping in these stores, it's a good idea to pick up an unusual letter opener or some notepaper for the one you may have forgotten.

Continued on page 94

12. Comptoir

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

Montréal Le Devoir, Qué.
Circ. 41,081
December 2, 1967

Le cadeau "ART"

u-871

— D'authentiques répliques de sculptures anciennes de l'Extrême-Orient, de Grèce, Rome, Afrique, Amérique du sud. A compter de $6., au musée des Beaux-Arts, rue Sherbrooke ouest.

— Les jeux de patience constituent une nouveauté. Une série de casse-tête à forme ronde, carrée oblogne ou octogonale représentant des peintures de grands maîtres, des mosaïques, etc. Coût: $5. et plus. Egalement au musée.

— La saison est commencée, mais il n'est pas trop tard pour offrir un abonnement ou des billets de théâtre, particulièrement à un jeune couple qui aimerait bien y aller, mais ne peut s'offrir ce superflu au budget.

Des personnages d'actualité, de style caricatural, en fil de fer, représentant Drapeau, Johnson, le grand Charles ou René Lévesque. C'est signé Berger. De $6. à $8, à la Cage d'Art, rue St-Amable, dans le vieux Montréal.

— Les encres en noir et blanc, de Marie-Andrée LeBeuf, qui expose actuellement à la boutique Soleil.

— De Bossé, les vases à fleurs ($11.95) ou les porte-cigarettes ($4.95) en cuivre. De Ryan, de merveilleuses figurines en cuivre martelé ($25.), aussi à la Cage d'Art.

Montreal Gazette, Que.
Circ. 137,735
December 9, 1967

J-871

Facts & Fancies

with HARRIET HILL

Ringing In Christmas

EVERY YEAR about this time the Christmas spirit catches up with us (before this it is as dormant as a hibernating bear) and then we go hunting for something different in holiday decorations. Haven't you notice that over the years you collect masses of them but some lose their lustre with the inroads of time?

This year we're really pleased. We have discovered something quite unusual, even exotic you might say. Actually they're mobiles from Rajasthan State, India. Snowflakes fashioned of bright golden-orange beads strung on wire move with the slightest breeze and tiny Christmas trees in the same beads glitter brightly. Or what about bead tassles that are alight with color?

Not in the ornament line but definitely alluring are gay turtles made from India raffia which, when examined closely, turn out to be boxes for a child's treasures? Or an elephant basket complete with trunk? We made our discoveries at Sona, the Government of India shop in Place Ville Marie.

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CENTENNIAL YEAR has brought several books on Canadian women but Emilia B. Allaire's Profils Feminins is the first we've seen in French. Attractively written with photographs of the women chosen, we found the selection interesting and exremely varied.

Featured are Madame Georges P. Vanier and Madame Lucie Touren-Furness and Yvette Brind'Amour, Madame Betty Baldwin, Mrs. John Bird (Anne Francis), Madame Lucien Boissonnault, Madame Arthur Boutal, Miss Juliette Chabot, Miss Alice Dussault, Senator Muriel McQueen Fergusson, Madame Sarah Fischer, Madame Marie-Josephte Fitzbach-Roy, Miss Laure Gaudreault, Nicole Germain, Miss Alice Girard, Miss Estelle Huneault, Mother Marie-des-Anges, Mrs. Otto Koerner, Miss Rina Lasnier, Miss Eveline Leblanc, Tante Lucille, Madame Paul-Eugene Marchand, Miss Marguerite Michaud, Hilda Neatby, Miss Cecile Rouleau, Mrs. Arthur Rousseau, Madame Maurice Sainte-Marie.

Also included are Miss Marcelle Turcotte, Madame Romeo Vachon and Madame Jean-Baptiste Cloutier.

They are all women whose work you should know more about.

❖ ❖ ❖

BY THE LINE: If you've friends on your list who simply dote on jigsaw puzzles you might consider taking yourself to the sales desk at the Montreal Museum of Fine Arts. For the first time here you'll find puzzles reproducing the Old Masters of painting, mosaics and contemporary works. They come in different shapes — round, square, oblong and octagonal . . . Have you ever seen a trigger fish (sometimes known as the polka dot fish because it has polka dots)? The first specimen to come to Canada is now in the collection of the president of the Zoological Society of Montreal, John H. Norris. He feeds it scraped beef heart and crabmeat. Incidentally when Mr. and Mrs. Norris entertained H.R.H. Princess Margaret and Lord Snowdon during their Expo visit they saw and greatly admitted the trigger fish.

Some Montrealers plan a trip to Ottawa to see the Jean Paul Lemieux exhibition on view at the National Gallery of Canada. They artist's earliest work is an ink on paper drawing of the Mission Saint Gabriel, California, done by the artist in 1917 when he was only 13 years old. The latest is La Visite, an oil on canvas completed early this year and purchased by the National Gallery for its permanent collection.

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
October 5, 1967

M-871

Museum Concert

The first Montreal Museum of Fine Arts concert of the season, presented by the McGill Chamber Orchestra under the direction of Alexander Brott, will be held in the lecture Hall of the Museum Sunday, Oct. 8, at 8.30 p.m.

The concert is open to the general public free of charge.

The program will be devoted to the music of Handel and will feature well-known Canadian organist Gaston Arel, who will perform two concertos on a portable baroque organ: Concerto Op. 4 No. 2 in B flat major and Concerto Op. 4 No. 4 in F major.

Brott has chosen two concerti grossi to complete the program, op. 6 no. 2 in F major and op. 6 no. 12 in B minor.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
October 6, 1967

M-871

AU MUSEE — L'organiste Gaston Arel sera le soliste du premier concert gratuit de l'Orchestre de chambre McGill, dimanche soir, au Musée des Beaux-Arts. Le programme sera consacré à Haendel et M. Arel interprétera deux concertos pour orgue.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montréal Le Devoir, Qué.
Circ. 41,081
October 6, 1967

M-871 Au Musée des Beaux-Arts

CONCERT "GRATUIT" DE L'ORCHESTRE DE CHAMBRE McGILL

Le premier concert de la saison au Musée des Beaux-Arts de Montréal, présenté par l'Orchestre de chambre McGill sous la direction d'Alexander Brott, aura lieu dans la salle de conférences du musée, dimanche le 8 octobre à 20h30.

Le programme sera consacré à Haendel. On entendra en solo Gaston Arel, organiste canadien bien connu, qui jouera deux concerti sur un orgue baroque portatif: le "Concerto op. 4, no 2 en si bémol majeur" et le "Concerto op. 4, no 4 en fa majeur."

M. Brott a choisi deux concerti grossi en guise de complément au programme: l'op. 6, no 2 en fa majeur et l'op. 6, no 12 en si mineur.

Les concertistes seront Yaela Hertz et Mildred Goodman, au violon, Walter Joachim au violoncelle et Gaston Arel au clavecin. L'entrée est libre.

Le Devoir 19-1-68

Dimanche au Musée des B.-A.

CONCERT VIVALDI GRATUIT

Le prochain concert gratuit du Musée des Beaux-Arts de Montréal, présenté par l'Orchestre de chambre McGill, sous la direction d'Alexander Brott, aura lieu le dimanche 21 janvier à 20h30.

Des oeuvres d'Antonio Vivaldi, compositeur italien du 17e siècle que l'on considère comme l'un des maîtres du concerto grosso, sont inscrites au programme. La première pièce sera le concerto pour basson en mi mineur avec Sydney Rosenberg comme soliste. Premier basson adjoint de l'Orchestre symphonique de Montréal, M. Rosenberg est originaire de Philadelphie où il a obtenu un diplôme de l'Institut Curtis.

Ancien membre de la Philharmonique d'Israël, du Center Opera de la ville de New York et de l'Orchestre symphonique de Vancouver, il demeure maintenant à Montréal où il enseigne à l'université McGill et à l'Ecole Vincent d'Indy.

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Montreal Gazette, Que.
Circ. 137,735
October 10, 1967

M-871

Museum Concert Of MCO Well Received

By FRANCES GOLTMAN

The Lecture Hall of the Montreal Museum of Fine Arts was filled to capacity on Sunday night for the opening free concert of the McGill Chamber Orchestra in an all-Handel program. Soloist was the well known organist, Gaston Arel.

Of all the concerts of this ensemble, that I have reviewed through the years, this was probably the most uneven one that I have heard. The music of Handel is so pleasant that perhaps many did not notice the ragged edges in the phrasing or the draggy entry of the Concerto Grosso op. 6 in F major that gradually warmed up to better quality.

Allegro Better

The Allegro fared better and the trills of the two solo violins, Yaela Hertz and Bornstein were well matched, then the cello of Walter Joachim joined in while Gaston Arel presided at the harpsichord.

Arel, a very proficient musician played on a portable Baroque instrument as soloist in the Organ Concerto op. 4 No. 2 in B flat major. Once you have heard these concerti on a church organ, this small type sounds meagre indeed, much the same as an upright piano in a concert hall. Alexander Brott, permanent leader of the group, paced the tempo well. Gaston Arel, who played with authority throughout had his best moments in the Adagio e staccato, where he was able to bring out mellow tone. His splendid technique manifested itself in the last movement, Allegro ma non presto, especially in the sequence of scale runs.

The very beautiful Concerto Grosso in B minor certainly needed more rehearsal. Having just returned from a Centennial tour, perhaps these musicians, who are performing continuously, are tired. The second movement was the best in which the bass foundation played by M. Desjardins was an asset and although the ensemble worked hard in the Finale, an Allegro, polish was lacking.

The best results of the program arrived in the last offering, Organ Concerto in F major Op. 4 No. 4. The orchestral opening was followed by the organ imitating the entrancing theme and Brott got better phrasing and nuance in the Andante. Arel again demonstrated his art in the many solo parts. The Adagio and Allegro came off well. A delightful movement from another Concerto Grosso was added.

It was an unbalanced performance and not up to the McGill Chamber's usual standard. Let us hope that Brott will rehearse his players more before their regular series starts on Nov. 6.

Current Events
Montreal, Que.
W 8,800
OCT 7 1967
BOWDEN'S

12-M

musique

McGILL CHAMBER ORCHESTRA

The first Museum Concert of this season, presented by the McGill Chamber Orchestra under the direction of Alexander Brott will take place in the Lecture Hall of the Montreal Museum of Fine Arts on Sunday, October 8th at 8.30 p.m.

This concert is open to the public free of admission charge.

The entire programme will be devoted to the music of Handel and will feature the well-known organist Gaston Arel who will perform two Concertos on a portative baroque organ.

(Montreal Museum of Fine Arts - Sherbrooke Street West at Ontario Avenue.)

Montreal Star, Que.
Circ. 194,939
October 10, 1967

Three concerts over weekend

By FRANCEAN CAMPBELL

CHRISTOPH ESCHENBACH, the young German pianist who made his North American debut Saturday night at the Port-Royal Theatre, is someone to be watched. If there is any justice in the world, and if concert managers are in their right minds, he should be heard from one side of the continent to the other.

But don't expect anything flashy. Unlike many another pianist of his age (27), Mr. Eschenbach by-passes the showy style of playing, and its repertoire, for the deeper, more enduring realms of music. I daresay he could hold his own with the most highly-publicized names among his contemporaries, but it would be a waste of a musical intelligence better spent on other things.

He is said to be equally at home with the composers of his own time as with the classic of the eighteenth century, but for his program here, he chose a conservative group of four works beginning with the Bach second partita, in C minor, followed by Mozart's variations on the theme, "Ah, vous dirai-je, Maman" which many of us think of as Twinkle Twinkle Little Star; then the big Beethoven sonata No. 31, Op. 110, in A flat, and finally, the Brahms F minor sonata, Op. 5.

The whole program was characterized by a restraint and a taste, combined with a comfortable command of the keyboard, that one normally expects to encounter in much more mature, seasoned pianists. And this with a simplicity and total absence of personal mannerisms. In view of the paucity of musical events in the otherwise interesting theatre of the pavilion of West Germany at Expo, Mr. Eschenbach's contribution was very much to be welcomed.

Pierrette Alarie

Meantime in the Canadian pavilion theatre, soprano Pierrette Alarie, with John Newmark at the piano, gave three quarters of the recital she had planned to give, owing to snarled up traffic conditions. And when she did begin, she was, as many before her, surrounded by a forest of microphones on standing booms. However, Miss Alarie and her collaborator managed under these handicaps to give us three groups of songs widely contrasted in character and period. Four lieder by Strauss made a particularly good impression and reminded us that Miss Alarie is possessed of a considerable sense of drama, and that her years on the operatic stage, principally as a Mozart interpreter, have given her a broad dimension of ence.

Of special interest was a group of short songs, "Quatrains," by Montreal composer Jean Papineau-Couture, each a little sketch in itself, and of much charm and simplicity.

McGill Chamber

Out of the Expo and World Festival picture and back in the city's regular scene was a concert Sunday evening at the Museum of Fine Arts, by the McGill Chamber Orchestra, that might perhaps be regarded as the first in the musical season almost upon us. From a glance at the vast crowd present, and the air of interest and enthusiasm around, the season is off to a good start and the Chamber Orchestra and its conductor, Alexander Brott, riding high.

The program consisted of four Handel concertos, two of them employing a concertino drawn from members of the orchestra, and two of them organ concertos for which Gaston Arel supplied the solo part. Mr. Arel also provided the harpsichord parts where called for, commuting between the two instruments, and the presence of both the harpsichord and the little baroque organ was no small factor in helping to make the concert, if not a highly polished one, then certainly a lively and interesting one.

This was good-humored music, and it ended with a movement from yet another Handel concerto, for an encore — the double bass player cheerfully reading his part over the shoulder of cellist Walter Joachim. It had all, by the way, been free to the public, thanks to the Trust Fund of the Recording Industry, the Musicians' Guild, and the Museum itself.

Concert Jan 20-68

Seite 7

Im Himmel und auf Erden

MONTREAL. — Mitglieder des israelischen „Karmon-Histraduth-Balletts" die der Fallschirmjägertruppe angehören, kämpften im Sechstage-Krieg als Fallschirmjäger. Das Ballett — die „Grand Music Hall of Israel" — tanzt vom 18. bis 28. Januar in Montreal. (Siehe unsere Anzeige.) Es ist ein gänzlich unkriegerisches Programm von höchster Kunst.

Alexander Brott

Der Venezianer Antonio Vivaldi

— schuf im 17. Jahrhundert eine Unzahl von Werken, die Vorbilder für Bach und Mozart wurden, Konzerte für alle möglichen Instrumente. In dem, ihm gewidmeten Freikonzert des Beaux-Arts-Museums, am Sonntag, den 21. Januar, werden wir von einem ersten Mitglied des Symphonie-Orchesters ein solches für Fagott hören. Vivaldi war selbst ein großer Geigenvirtuose, sein populärstes Werk für dieses Instrument ist „Vier Jahreszeiten" benannt, ein Beispiel für frühe Programm-Musik; Frösteln und schlüpfriges Eis im „Winter". Im „Sommer" hört man Kukkuksrufe und Donnerschläge. Der „Herbst" bringt eine fröhliche Jagd.

Blair Milton spielt die Sologeige, das McGill-Kammerorchester begleitet das Programm, ein volles Haus ist dem populären Konzert bei freiem Eintritt sicher.

Szenen aus Frula

Vivaldi. Zeichnung von P. L. Ghezzi, 1723

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

Montreal Gazette, Que.
Circ. 137,735
January 20, 1968

YELDA HELLER

MCO To Give Museum Concert

The next free concert at The Montreal Museum of Fine Arts, by the McGill Chamber Orchestra, under the direction of Alexander Brott, will take place Sunday, Jan. 21, at 8.30 p.m.

The program will feature works by the 17th century Italian composer Antonio Vivaldi, master of the concerto grosso form. The concert will open with the Bassoon concerto in E minor with Sydney Rosenberg as soloist. Mr. Rosenberg, associate first bassoon of the Montreal Symphony Orchestra, is originally from Philadelphia where he graduated from the Curtis Institute. A former member of the Israel Philharmonic, the New York City Center Opera and the Vancouver Symphony, he now lives in Montreal, teaching at McGill University and l'Ecole Vincent D'Indy.

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Montreal-Matin, Qué.
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March 7, 1968

IV-871

PIANO

Les duettistes Gorini-Lorenzi donneront un récital de piano au Musée des Beaux-Arts de Montréal le dimanche 10 mars à 20 h. 30, sous les auspices du Service culturel italien.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000
MAR 8 1968
BOWDEN'S

Amati strings to perform here

R-12-M

The Amati String Ensemble of Tübingen, West Germany, will give a concert on Monday at 8:30 p.m. in the Montreal Museum of Fine Arts.

Canadian Press Clipping Service
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March 8, 1968

NI-871

L'ENSEMBLE AMATI EN CONCERT

L'Ensemble à cordes Amati, de Tübingen, en Allemagne de l'Ouest, donnera un concert au Musée des Beaux-Arts de Montréal le lundi 11 mars à 20 h .30.

Cet ensemble, qui est composé de 11 jeunes musiciens allemands remarquables, a fait ses débuts à Berlin-Ouest en 1965. Il a joué depuis, avec de plus en plus de succès, dans divers pays d'Europe, en Afrique et en Amérique du Sud. Son répertoire comprend les oeuvres les plus connues pour orchestre à cordes, de la musique de chambre rarement interprétée en public et des compositions du 20e siècle.

Un programme varié sera présenté au musée : le Concerto grosso no II pour cordes (1953) de Bloch; le sextuor pour cordes en si bémol majeur, op. 18, de Brahms; la Grande Fugue de Beethoven, en si bémol. Eine Kleine Nachtmusik.

Ce concert est offert sous les auspices de l'Institut Goethe. L'entrée est libre.

March 9 - 68

Konzert im Goethehaus

Montag, 11. März, 8.30 p.m.
Amati-Ensemble, Tübingen

Im Jahre 1965 schlossen sich elf besonders talentierte deutsche Nachwuchsmusiker zum Amati-Ensemble zusammen. Diese jungen Künstler haben sich in kurzer Zeit mit Konzerten in Europa, Afrika und Südamerika einen guten Ruf erworben. Auf dem Programm stehen Werke von Bach, Brahms, Beethoven und Mozart. Das Konzert findet im Montreal Museum of Fine Arts, 1379 Sherbrooke Street West, statt. Der Eintritt ist frei.

Montreal Nachrichten

Canadian Press Clipping Service
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Montreal Gazette, Quebec
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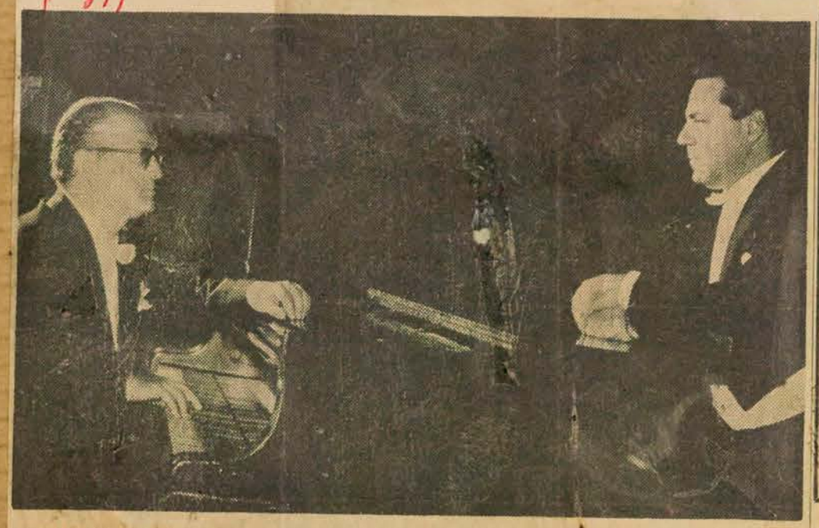
March 8, 1968

ENTERTAIN

I-871



MUSEUM RECITAL: The noted Duo Gorini-Lorenzi will give a piano recital at the Montreal Museum of Fine Arts Sunday, at 8:30 p.m. under the auspices of the Italian Cultural Service. The public is invited to this evening of free music.

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A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
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March 8, 1968

AMATI ENSEMBLE

I-871

The Amati String Ensemble will give a concert at the Montreal Museum of Fine Arts on Monday, March 11 at 8.30. Their program will include works by Mozart, Beethoven and Bloch. The concert is open to the public and admission is free.

Canadian Press Clipping Service
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La Presse, Montréal, Qué.
Circ. 208,609
March 8, 1968

NI-871

Ensemble à cordes au Musée

L'Ensemble à cordes Amati, de Tübingen, Allemagne de l'Ouest, donnera un concert au Musée des Beaux-Arts lundi, le 11 mars à 8 h. 30.

Cet ensemble, composé de 11 jeunes musiciens allemands, a fait ses débuts à Berlin-Ouest en 1965. Il a joué depuis, dans divers pays d'Europe, en Afrique et en Amérique du Sud. Son répertoire comprend les oeuvres les plus connues pour orchestre à cordes, de la musique de chambre rarement interprétée en public et des compositions du 20e siècle.

Le programme suivant sera présenté au Musée : Concerto grosso pour cordes (1953) de Bloch; Sextuor pour cordes en si bémol majeur, op. 18, de Brahms; "Grande Fugue" de Beethoven; Sérénade "Eine kleine Nachtmusik", de Mozart.

Ce concert est offert sous les auspices de l'Institut Goethe et l'entrée est libre.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
March 11, 1968

NI-871

Au Musée des Beaux-Arts, à 8 h. 30 : concert de l'Ensemble à cordes Amati, de Tubingen (Allemagne). Présentation de l'Institut Goethe. Programme : oeuvres de Bloch, Brahms, Beethoven et Mozart. Entrée libre.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Le Journal de Montreal, Qué.
Circ. 42,000
March 11, 1968

NI-871

Les duettistes **GORINI-LORENZI** donneront un récital de piano au Musée des Beaux-Arts de Montréal demain, dimanche 10 mars à 8h.30 du soir. Cette manifestation est sous les auspices du Service Culturel Italien.

Concert at Montreal Museum

German string ensemble: exuberant but unpolished

By ERIC McLEAN

THE Amati Ensemble, consisting of six violins, two violas, two cellos and a double bass, made their Montreal debut in the Museum of Fine Arts last night in one of the series of concerts sponsored by the Goethe House. The group was founded three years ago by Rainer Koelble, former concertmaster of the Stuttgart Chamber Orchestra, and, according to the advance notice, the members include several winners of international musical competitions.

Though it is just a guess, I would say that these eleven young men range in age from the late teens to the middle twenties, and their youth is reflected in the exuberance of their playing, an exhuberance that was sometimes pushed quite rashly beyond the point of control.

Their program was long, difficult, and (it should be said at the outset) over-ambitious. They opened with Ernest Bloch's Concerto Grosso No. 2, which was followed by the Brahms B flat Sextet, opus 18, a work we heard only last month in a beautiful performance by the Chigiano Sextet for the LMMC series. After intermission we launched into the Grosse Fuge of Beethoven, and the concert ended with Mozart's "Eine kleine Nachtmusik." This adds up to a concert and a half.

Of the things I heard, they made their best showing in the Bloch Concerto Grosso, a work that dates from 1953. It is one of the composer's sunniest and most engaging essays in a neo-classical vein (neo-baroque would be more accurate), which we have heard in Montreal on at least two other occasions in recent years.

It was in this music that the Amati Ensemble was most sharply co-ordinated and most strictly in tune, although the pitch began to wobble a bit in the big Passacaglia with which the work ends.

The leader, Rainer Koelble, has obviously learned, from both the Stuttgart and the Munich Chamber Ensemble, how to make a group like this play together in true chamber style, but with all his qualities of leadership he sometimes has trouble with his pitch.

This is a contagious thing, and it became more evident in the Brahms, where the musicians were reduced to six, making it less easy to disguise any deviations. The sextet is a long work, and while it overflows with youthful Brahms melodies, it is difficult music to hold together. They met the challenge with only indifferent success.

Beethoven fared worse. The Grosse Fuge was written, of course, for string quartet, and if it is rarely played today it is because of the enormous physical and emotional demands it makes upon the musicians. There was a time when Toscanini would lead the string section of his orchestra in this formidable movement to show off their virtuosity, but the Amati Ensemble is not yet in that class. They were most ill-advised to choose it, and although they managed to get through it without a major mishap, I felt as uncomfortable as they must have been by the time it was over.

Mozart's "Eine kleine Nachtmusik" was much more their speed. At least here they would be able to meet the technical demands without too much trouble.

Altogether, there was little evidence of international prize-winning form in this performance, and even if we accept the possibility that this was an off-night the fundamental requirements of an ensemble were too often missing to be excused on these grounds.

If this had been a student group I might have written otherwise, but the tour of the Amati Ensemble is underwritten by the German government which, in a sense, makes them official musical representatives of that country. In such a situation no quarter is asked or given; they must be judged by international standards.

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Montreal Star, Que.
Circ. 190,399
March 12, 1968

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Montreal Star, Que.
Circ. 190,399
March 11, 1968

Italian duo-pianists in Museum recital

By FRANCEAN CAMPBELL

THE Italian Cultural Institute presented a recital last night by Gino Gorini and Sergio Lorenzi, duo pianists whose names were totally unfamiliar to me beforehand, in the Montreal Museum of Fine Arts. Unlike most of the events of this kind in the museum there was an interval; in the Museum there are beautiful things to look at, and last night the break came as a blessed relief.

There is something about the grand sonority of two pianos that brings out a certain characteristic in human beings, some of them, who play them: the tendency to produce a volume of sound far louder than required either by the proportions of the hall or by the music itself. In a few cases, the volume of sound is coupled with a hard attack and a less than lovely tone, and further, is applied indiscriminately so that even when a good sense of power might well be wanted, it is too late; it's been spent, and there is no place left to go.

This I am afraid was the case last night; I hoped earnestly after the opening work, the Bach C major sonata, that the noise would ease off, and with it, the exaggerated dynamics too. But it grew worse as the program continued. There were very few moments when the music was allowed to sing and flow freely, rather than be pushed to the limit of volume and speed.

The program was an attractive one on paper: after the Bach, there was a B flat sonata by Muzio Clementi, one of Beethoven's contemporaries; there followed the Brahms Haydn-chorale variations; the Schubert Fantasy Opus 103; a little children's suite by Casella, a rare Debussy piece, "Lindaraja," and witty variations on the famous Paganini theme by the Polish contemporary composer Witold Lutoslawski. Not a program for pile driver pianists.

All this was accompanied by a considerable amount of old-time waving of hands and other outward signs of inner excesses. I don't know what these two gentlemen have against Bach, Brahms, and the gentle Schubert — but I wish they would take it out on a golf ball, rather than the keyboard.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
MAR 9 1968
BOWDEN'S

MUSIQUE

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SALLE WILFRID-PELLETIER (Place des Arts) — Ce soir à 8 h 30 : **les Grands Ballets Canadiens.** Programme: "Thème et variations" (musique: Tchaikovsky, chorégraphie: Balanchine) et "Carmina burana" (musique: Orff, chorégraphie: Fernand Nault) (Gala de l'anniversaire).

SALLE CLAUDE-CHAMPAGNE (Ecole Vincent-d'Indy) — Demain à 5 h: Orchestre de **Radio-Canada.** Chef d'orchestre : Jean Beaudet. Soliste : Phyllis Mailing, mezzo-soprano. Programme: "Esquisse pour orchestre" (Alain Gagnon), "Five Songs for Dark Voice" (Harry Somers), "Protest" et "Incarceration", pour mezzo-soprano et orchestre (Murray Schafer). Entrée libre.

MUSEE DES BEAUX-ARTS — Demain soir à 8 h 30: **Gino Gorini et Sergio Lorenzi,** pianistes-duettistes. Programme: oeuvres de Bach, Clementi, Brahms, Schubert, Casella, Debussy et Lutoslawski. Présentation du Service culturel italien. Entrée libre.

BIBLIOTHEQUE NATIONALE (1700 Saint-Denis) — Lundi soir à 8 h 30 : "concert-dialogue" du **Groupe de Rencontres Musicales.** Programme: chants de troubadours et Sonate pour deux pianos et percussion (Bartok). Solistes: Esther Master et Dorothy Morton, pianistes, Louis Charbonneau et Guy Lachapelle, percussionnistes, Gaston Germain, basse, Dorothy Weldon, harpiste. Commentaires : Josèphe Colle. Entrée libre.

MUSEE DES BEAUX-ARTS — Lundi soir à 8 h 30: **Ensemble à cordes Amati,** de Tubingen (Allemagne). Présentation de l'Institut Goethe. Programme: oeuvres de Bloch, Brahms, Beethoven et Mozart. Entrée libre.

THEATRE MAISONNEUVE (Place des Arts) — Lundi soir à 8 h 45: **Orchestre de chambre McGill.** Chef d'orchestre: Alexander Brott. Programme: "Fantaisie sur un thème de Tallis" (Vaughan Williams), "Métamorphoses sur un thème de Beethoven" (Richard Strauss) et "Variations sur un thème de Frank Bridge" (Britten).

SALLE WILFRID-PELLETIER (Place des Arts) — Mardi et mercredi soirs à 8 h 20: **Orchestre Symphonique de Montréal.** Chef d'orchestre invité : Mehli Mehta. Soliste : Jean-Claude Pennetier, pianiste. Programme: Ouverture d'"Obéron" (Weber), Concerto no 22, pour piano et orchestre (Mozart) et Symphonie no 5 (Shostakovitch). Pour les abonnés de l'OSM. — Mercredi à 3 h: **Matinée de l'OSM,** pour les étudiants. Chef d'orchestre et commentateur: Pierre Hétu.

RITZ CARLTON (Salle Ovale) — Jeudi soir à 9 h: réunion du **Club Musical et Littéraire de Montréal.** Conférence de M. Edouard-Pierre Maillot, professeur à McGill ("Albert Camus et l'Algérie"), et récital d'Ireneus Zuk, pianiste. Pour les membres du club.

MOYSE HALL (Université McGill) — Vendredi soir à 8 h 30: **McGill Opera Workshop.** Direction: Edith et Luciano Della Pergola. Programme: "Le Magicien" (Jean Vallerand) et "Night-Blooming Cereus" (John Beckmith).

Montreal Gazette, Quebec
Circulation 140,874
March 12, 1968

P-871

Amati String Ensemble In Fine Concert At Museum Hall

By FRANCES GOLTMAN

Although the Amati Ensemble is unknown here, the group is composed of top soloists from several countries and the founder, Rainer Koelble, was concert-master of the Stuttgart Chamber Orchestra for several years. He has appeared as soloist in all European countries and was in Montreal with the Munich Chamber Ensemble in 1963. Among the members of the Amati (they are all young) are several winners of International Music Competitions and two members are from Australia and Israel.

This brilliant group was presented by Goethe House in a grand concert last night in the Museum of Fine Arts before a full hall and the listeners realized at first hearing that the 11 men are all first-rate musicians.

Contrary to the usual order, the most modern work was placed first, and the concert started with Concerto Grosso No. 2 for Strings by Ernest Bloch. The late Swiss composer, although contemporary, did not write ultra-modern music and this tasteful number was fired with youthful ardor. There were very few discordant parts. The Maestoso was rich and the Andante had wonderful tone while the Allegro finale had speed with clarity.

The highlight of the varied program (for me) was the Brahms Sextet for Strings in B flat major, op. 18. Scored for two violins, two violas and two cellos, all were able to hear the quality of each individual. The violincello duo, Michael Streit and Hans Joachim Erbens have such rich, singing tone that the Andante was outstanding. The music of the Scherzo, although a short movement, was so piquant that one wished it had been repeated.

The Rondo used all sorts of string techniques and if ever there was colorful tone it was displayed here.

The sublime strains of the four movements in the Sextet, following the modern Bloch ded some of the best chamber music that localites have heard here this season. No single instrument outshone the other in quality yet any solo part proved the excellence of each performer. Such sweet tone!

Following intermission, Beethoven's Grosse Fuge in B flat Op. 133 was presented. It is heard more frequently in its original form as a quartet than with 11 instruments, but it is definitely more beautiful in the larger orchestration. It is Beethoven in his mature period — it is profound and solemn, each voice being played with intense feeling. We should be grateful to the Amati Ensemble for this performance.

I left the Museum Hall to the delightful strains of Mozart's Serenade in G major, the familiar Eine Kleine Nachtmusik, K.525, which was being played on the same high level as the rest of the program.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
March 23, 1968

Flippant tone

Sir,— 871

In reference to the article written by Francean Campbell on the recital held by the Italian duo-pianists Gorini-Lorenzi at the Montreal Museum of Fine Arts on Sunday evening March 10, I was indeed surprised to read such a criticism. Surprised by the lack of humor and fairplay usually shown by our English-speaking reporters and critics, and very surprised that THE MONTREAL STAR should send a "golf reporter" to cover a concert! This probably explains the flippant tone of the article and the lack of musical knowledge and information of your correspondent. Miss Campbell could have easily obtained information on these excellent Italian pianists who are well known in the American musical world and European concert circuit. Sergio Lorenzi, for instance, has played for several years in the Chigiano Quintet, which, I am sure you know, is among the leading musical groups.

I feel that readers have the right to expect critics to possess a sufficient artistic preparation to enable them to give a correct appreciation of a performance as well as specific information on the artists they intend to criticize. Furthermore, Miss Campbell was unable to allow for the poor acoustics of the Museum hall and let this inconvenience impair her attitude towards the artists.

Finally what is a sentence like the last one in Miss Campbell's article doing in a so-called concert review? By no means can lack of knowledge and intellectual honesty be replaced by ludicrous language. May I again repeat my conviction that your correspondent was very unfair either in ignoring the great qualities of these two artists or in accepting an assignment she was not prepared for.

Louise Gauthier

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Il Corriere Italiano
Montreal, Que.
March 15, 1968

P-871

Apllauditi al Museo di Belle Arti

Ci sia permesso mettere in rilievo, in questa circostanza, l'efficace opera di divulgazione culturale costantemente fatta dall'Istituto Culturale Italiano della città. La presenza a Montreal del Duo pianistico Gorini-Lorenzi, che si è esibito al Museo delle Belle Arti, ha attratto un numeroso pubblico ch'è stato ammesso gratuitamente.

Questo particolare non testimonia certamente l'affluenza in quanto ad un certo livello di trattenimento musicali sono gli esecutori e gli autori che polarizzano l'attenzione degli "amici della musica".

La coppia Gorini-Lorenzi è nota in tutto il mondo artistico anche perchè non sono pochi gli anni ch'essa dà concerti in città e metropoli di questa o quella nazione. Il concerto montrealese di domenica scorsa prevedeva opere di Bach, Clementi, Brahms, Casella, Debussy e Latoslavsky. Un numero sufficente per dare la possibilità al pubblico ed ai critici di esprimere un parere sul valore dei due pianisti italiano di reputazione internazionale. Nutriti applausi hanno sottolineato ogni esecuzione.

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Montreal Gazette, Quebec
Circulation 140,874
April 30, 1968

P-871

On the & Off RECORD

● **ALPINE INN CHANGING HANDS:** It's all but certain, and subject only to some final but important formalities, that ownership of the Cardy Alpine Inn at Ste. Marguerite Station, Quebec, will change hands in a matter of hours. Negotiations toward the sale have been underway for several months, with a syndicate of purchasers which includes members of the present management of the inn. Sale of the inn proper will probably be followed by sale of the 1,000-acre 18-hole Alpine Inn and Ste. Marguerite Golf and Country Club. With accommodation for some 350 guests at the inn and in cottages, the Alpine Inn was one of the pioneer luxury resorts in the mid-Laurentian area, built some 40 years ago and continually expanded and modernized over the years. There are several ski hills adjacent to it, as well as riding stables and a show ring.

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● **MARKS OWNER'S RETIREMENT:** The sale will mark retirement from the Canadian hotel scene of Vernon G. Cardy, one of the last survivors in the tradition of personal hotel ownership. Starting as a desk clerk in the Ritz-Carlton Hotel in Montreal, he built a chain of hotels which at its zenith included hotels in Montreal, Toronto, Windsor, Hamilton, Niagara Falls and the Alpine Inn. During this period the Cardy colors were active and highly successful in horse shows at the international level, and in racing. This interest has continued, but has been less active in recent years. After sale of the chain to Sheraton Hotels, Mr. Cardy continued in the active operation of the Alpine Inn to attain more than three decades of participation in the hotel and visitor industry up to his impending retirement.

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● **QUOTABLE QUOTES:** Police in one of the inner suburbs, noted for its close-mouthed policy with news media, all but successfully hushed up the death by hanging in its police cells Friday night of a 41-year-old man who had been picked up while driving a stolen car . . . Decarie Boulevard businessmen have petitioned the city to permit left turns, where feasible, along the service roads on both sides of it while the expressway portion is closed. Incidentally, the contractor, given a break with the weather, could even anticipate the target date of July 1 . . . There's a chuckle in the radio commercial for a pest control firm which assures listeners that required work will be done in their own homes . . . St. Mary's Hospital W. A. holds a blood donor clinic at the hospital today . . . The old Mon Mart structure on Laval Boulevard in Chomedey is to be transformed into a recreation mecca, with a roller rink, a health club, ice skating, billiards, restaurants, etc.

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● **PERSON TO PERSON:** Claude Ryan, influential publisher of Le Devoir, has publicly disavowed rumors that he will be a Progressive Conservative Party candidate in the June election . . . Bernard Brouillet, Jean Clavel, Carl Reinke, Stuart Richardson, Rielle Thompson and John Welsh, charter members of the Quebec Chapter, Canadian Public Relations Society, honored guests at the chapter's 20th anniversary dinner . . . Tommy Tommasso will operate a pasta and wine establishment at Man And His World, hard by the Cominco Pavilion . . . Jacques Beauchamp, sports editor of Montreal Matin, will be honored on completion of 25 years in journalism at a dinner in the Hotel Bonaventure on May 6, being arranged by Jacques Des Serres . . . Ski Pro Guy Normandin of Mont Olympia at the international meet in Aspen, Colorado . . . Cartoonist Ed McNally immortalized in a papier mâché likeness by Bruce Johnson at Mac Makowski's Rockburn Trout Club, where the speckles have started to show an interest in lures.

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● **SHOW BUSINESS:** Actor Walter Slezak, who stars with Margaret Phillips in "The Lion In Winter" opening at Place des Arts tonight, is a veteran of 19 films, the recipient of Tony Award for his performance as Panisse in "Fanny" 712 times on Broadway, and has appeared in numberless radio and tv dramas . . . The Montreal Museum will limit attendance at the May 12 and 26 concerts of the McGill Chamber Orchestra to 400 as a safety measure, with tickets available without charge on a first come first

Fitz

Nachdruck Nachrichten 23-3-68

und klingt

ontreal

Robert G. Coles

en in der eigenwilligen Original-

Jahre) den „Grand Prix for Music" mit den höchsten Punkten in allen Musikklassen. Es ist das dritte Mal in drei Jahren und das fünfte Mal in acht Jahren, daß einer meiner Schüler diese Auszeichnung gewonnen hat. Anthonys Bruder, Ralph Glanz, 15, gewann den Grand Prix vor zwei Jahren als 13jähriger. Anthony Glanz wird am 23. März beim Grand Finale mit Preisverteilung zu hören sein; Lisa Welik spielte am 4. März im Snowden Womens Club, Robin Eisenberg am 12. März, ebenfalls bei einer „First Session".

Deutsches Amati-Ensemble im Museum

Das Goethehaus brachte uns in rascher Folge wieder ein sehr interessantes Kammermusikensemble, „Amati", vermutlich nach den berühmten Geigenmachern aus Cremona des 16. und 17. Jahrhunderts so benannt. Die Gruppe zeichnet sich vor allem durch ihre Jugend aus, sie sind international. Mitglieder stammen zur Zeit auch aus Australien und Israel. Der Gründer Rainer Kölble war früher Konzertmeister eines Stuttgarter Ensembles und mit einem Münchner Ensemble schon vor 5 Jahren hier zu hören. Die 11 Mann starke Gruppe zeichnete sich durch eine glänzende Darbietung von Mozarts „Kleiner Nachtmusik" aus, besonders gut gelangen ihnen der langsame Satz eines Concerto Grosso des Schweizers Ernst Bloch. Zauberhaft klangen die Cellos im Jugendwerk von Johannes Brahms, dem Sextett, opus 18. Mit Beethovens „Großer Fuge" in B-dur, opus 18, häufig in Quartettform gehört, finden wir, daß diese sonst ausgezeichneten jungen Streicher sich etwas übernahmen, das Gewaltige dieses Werkes gelang nicht völlig, auch die Tonschönheit ließ da zu wünschen übrig, was vielleicht mit klimatischen Verhältnissen hier zusammenhing. In allen andern Werken und Zugaben konnten sich die zahlreichen Zuhörer aber an der Musikalität und Begeisterung dieser Gruppe erfreuen, die uns hoffentlich wieder bald besuchen wird.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Il Cittadino Canadese
Montreal, Que.
March 21, 1968

P-871

Questa settimana è di scena la musica.

Si sa che domenica scorsa, 10 marzo, il nostro Servizio Culturale ha dato un magnifico concerto in una sala del Museum of Fine Arts di Montreal. Suonava una celebre coppia di pianisti, il duo Gorini-Lorenzi, che vanta un passato musicale illustre. Inoltre la coppia non è sconosciuta ai musicofili canadesi in quanto in passato questa ha suonato davanti al pubblico di Montreal ed ha riscosso un successo più che lusinghiero. Radio Canada, per esempio, ha chiesto ed ottenuto che il duo registrasse un programma musicale da camera che andrà prossimamente in onda, non so quando.

La sera del 10 marzo il duo Gorini Lorenzi ha suonato magistralmente. Nonostante dunque la notorietà, dovuta al loro talento, Gorini e Lorenzi sono caduti nelle grinfie di un pseudo critico musicale che dalle colonne di un giornale, come il "Montreal Star", ha vomitato sul conto dei nostri artisti tutto il veleno che evidentemente tiene in serbo per gli italiani.

Per la verità, m'aspettavo una critica fatta a regola d'arte, che parlasse cioé innanzi tutto degli autori, dei pezzi in programma, dell'interpretazione, dei movimenti, delle "fermate", del ritmo, del tocco, della scuola eccetera eccetera. Invece giudicate voi come si esprime il critico musicale del "Montreal Star", Francean Campbell. Traduco dal giornale dell'11 marzo, pagina 48.

"L'Istituto Italiano di Cultura ha presentato domenica 10 marzo un recital del duo pianistico Gino Gorini e Sergio Lorenzi, nomi a me totalmente sconosciuti prima del concerto tenuto al Museum of Fine Arts di Montreal. Contrariamente al solito, al Museum ci fu un intervallo. Nel Museum ci sono cose meravigliose che meritano veramente tutta l'attenzione e quindi l'intervallo giunse come un sollievo".

Con un'ironia da quattro soldi l'articolista procede nella descrizione della acustica della sala e degli strumenti e poi dice:

"L'inizio del concerto avvenuto con la "Sonata in do maggiore" di Bach mi fece sperare che il rumore diminuisse e, con esso, l'esagerato dinamismo degli interpreti. Ma la situazione peggioro'. Il programma era attraente ma non era adatto a pianisti che martellano sulla tastiera. Non so che cosa questi due signori abbiano contro Bach, Brahms e il gentile Schubert. Spero solo che si impegnino con più assiduità al golf piuttosto che alla tastiera del pianoforte".

Voi ora avete letto ed io non aggiungo niente. Dico solo: non sembra pure a voi che Francean Campbell, quella sera almeno, abbia bevuto qualche bicchiere in più?

SERGIO LANZIERI

Canadian Composer
Toronto, Ont.
M

APR 1968

"Meet Your Members" — No. 28 in a Series

Alexander Brott© Follows Some Very Sound Advice

SEVERAL years ago Wilfrid Pelletier gave Alexander Brott© what turned out to be some very sound advice. "Brott," he said, "you have to build a roof over your own head."

Since that time the Montreal-born composer, conductor, teacher and violinist has constructed a very sturdy roof indeed. And he claims quite candidly that, in keeping with Pelletier's advice: "If I've succeeded, it's because I've created my own personal avenues."

Even the most cursory examination of his accomplishments indicate that he has been very successful indeed.

His early musical interests included violin, piano, composition and music history and by the time he was 13 years old he had won five scolarships at the McGill Conservatorium of Music. Just four years later he was awarded his 'Licentiate of Music' diploma from McGill and a year later he won the 'Laureat' from the Academie de Musique de Quebec.

Juilliard School

For the next five years he studied on scholarship at New York's Juilliard School of Music. In 1937 he received his first diploma for post-graduate work in composition and orchestration and the following year he completed his post-graduate studies in violin.

In 1938 Brott began his association with McGill University as a teacher where he continues to instruct in conducting, orchestration, chamber music, and orchestral music.

His career as a performing musician, which had begun at the age of 15 as a member of the violin section of the then newly-formed Montreal Orchestra, led him to found the McGill String Quartet. This group, currently completing its 28th season in its enlarged form known as the McGill Chamber Orchestra, has grown to become an important part of musical life in Montreal and has earned a substantial reputation abroad as well. From its humble beginning as a quartet-in-residence, the orchestra frequently includes as many as 27 players which the Rus-

"Alexander Brott"→ p. 44

The Brott family: Alexander©, Boris, Lotte and Dennis.

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X12-M

Alexander Brott©

p. 4 ←

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The orchestra, which Alexander Brott conducts and for which he is musical director, is supported by the Montreal Arts Council, the Province of Quebec and the Canada Council, enabling it to have a regular concert series at the Place des Arts, perform at several student concerts and travel from time to time. The Performance Trust Fund and the Montreal Museum of Fine Arts sponsor six concerts per year, held in conjunction with various interests of the museum. With the assistance of the Lipitsky Foundation ten works have been commissioned from Canadian composers and all have been premiered by the McGill Chamber Orchestra (including works by Harry Freedman©, Clermont Pepin© and Jean Vallerand©, among others).

The orchestra has made several recordings for the RCA Victor — CBC International Service series including Brott's *Circle, Triangle, 4 Squares*. This summer the orchestra has been invited to participate in the Saratoga Festival of Music.

Busy Schedule

But his duties with the McGill Chamber Orchestra are only the beginning of Alexander Brott's activities as a conductor. In recent years his engagements have taken him to England, Holland, Norway, Switzerland, Sweden, France, Belgium, Israel and Mexico, where he had added an impressive string of awards and honours to his credit both as a conductor and composer. For instance, in 1961 he was awarded the Sir Arnold Bax Medal (Britain) as composer of the Commonwealth, and he has been awarded an Honourary Doctorate by the University of Chicago in recognition of his contribution to Canadian music.

Alexander Brott is also the conductor of the Kingston Symphony Orchestra and has made his experience and judgment felt in the

Boris and Alexander Brott©.

effort to develop musical activities thereby combining the resources of the university, the schools and the orchestra. The result has been a highly successful venture.

Each summer he also conducts the Montreal Orchestra in a series of summer concerts, sponsored by Kraft Foods and the City of Montreal, held in a variety of locations throughout the city, this year to include performances at Man and His World. Gratifyingly, only Canadian soloists are engaged for these highly successful concerts.

Various Techniques

Such activities as a conductor would seem to leave him very little time for composing but such is not the case and he has written several symphonic poems, solo compositions, works for voice, string ensembles and chamber music, as well as incidental music for radio. His works are composed in various methods and techniques, ranging from traditional to dodecaphonism.

Among his most successful works are *Spheres In Orbit*, which the composer conducted to enthusiastic response in Russia in 1962, *Triangle, Circle, 4 Squares* (1963) for strings, and *Songs Of Contemplation* (1940) for soprano and strings. *Spheres In Orbit* was recorded during the Russian tour with Brott conducting the Soviet Bolshoi Radio and Television Orchestra and has been re-issued in Canada by Baroque Records.

During 1967 the composer was commissioned to write four new works. The first was a work for chamber orchestra, choir, soloists and narrator, entitled *Centennial Colloquy* for which he wrote both the music and the bilingual text. He wrote a full-length ballet, *La Corriveau*, for Les Grands Ballets Canadiens which was performed at Montreal's Place des Arts and at Expo. In addition to completing a violin work for Ida Handel (twice performed at Expo), he was commissioned to compose a work based on a Beethoven canon, and *Paraphrase In Polyphony*, a Centennial project of McGill University, was premiered on November 3rd, 1967. In January of this year it was performed by the Montreal Symphony Orchestra and the composer is expecting a performance by the Winnipeg Symphony Orchestra in the near future.

As a conductor Alexander Brott would like to perform more Canadian music and as a composer he is aware of some of the problems encountered in trying to get one's music performed. "We must have confidence in Canadian music if it is ever to come into its own," he says. "No musical performing organization can survive without grant-giving bodies and perhaps the answer is that these bodies should demand a certain representation for Canadian composers, conductors and soloists on the programs of these organizations. We must develop our own talented people and give them a chance to grow in Canada. As it is now, they have to come in by the back door — and often apologetically."

Alexander Brott's family is perhaps one of the best known musically in Canada. His wife, Lotte, is a noted cellist and a member of both the Montreal Symphony Orchestra and the McGill Chamber Orchestra. His two sons, Boris and Denis, have gained considerable success in recent years — the former as a conductor (now an assistant conductor of the New York Philharmonic) and the latter as a cellist. □

P 12 - M

"Meet Your Fellow Members" — No. 28 in a Series

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Such activities as a conductor would seem to leave him very little time for composing but such is not the case and he has written several symphonic poems, solo compositions, works for voice, string ensembles and chamber music, as well as incidental music for radio. His works are composed in various methods and techniques, ranging from traditional to dodecaphonism.

Among his most successful works are *Spheres In Orbit*, which the composer conducted to enthusiastic response in Russia in 1962, *Triangle, Circle, 4 Squares* (1963) for strings, and *Songs Of Contemplation* (1940) for soprano and strings. *Spheres In Orbit* was recorded during the Russian tour with Brott conducting the Soviet Bolshoi Radio and Television Orchestra and has been re-issued in Canada by Baroque Records.

During 1967 the composer was commissioned to write four new works. The first was a work for chamber orchestra, choir, soloists and narrator, entitled *Centennial Colloquy* for which he wrote both the music and the bilingual text. He wrote a full-length ballet, *La Corriveau*, for Les Grands Ballets Canadiens which was performed at Montreal's Place des Arts and at Expo. In addition to completing a violin work for Ida Handel (twice performed at Expo), he was commissioned to compose a work based on a Beethoven canon, and *Paraphrase In Polyphony*, a Centennial project of McGill University, was premiered on November 3rd, 1967. In January of this year it was performed by the Montreal Symphony Orchestra and the composer is expecting a performance by the Winnipeg Symphony Orchestra in the near future.

As a conductor Alexander Brott would like to perform more Canadian music and as a composer he is aware of some of the problems encountered in trying to get one's music performed. "We must have confidence in Canadian music if it is ever to come into its own," he says. "No musical performing organization can survive without grant-giving bodies and perhaps the answer is that these bodies should demand a certain representation for Canadian composers, conductors and soloists on the programs of these organizations. We must develop our own talented people and give them a chance to grow in Canada. As it is now, they have to come in by the back door — and often apologetically."

Alexander Brott's family is perhaps one of the best known musically in Canada. His wife, Lotte, is a noted cellist and a member of both the Montreal Symphony Orchestra and the McGill Chamber Orchestra. His two sons, Boris and Denis, have gained considerable success in recent years — the former as a conductor (now an assistant conductor of the New York Philharmonic) and the latter as a cellist. □

871

Ramsey Lewis

The Irish Rovers

TOWNSCAPE

Ramsey's in town

The Ramsey Lewis Trio will perform at the Salle Wilfrid-Pelletier, Place des Arts on April 18. Ramsey Lewis began his piano playing at the age of six graduating from the Chicago Musical College, he joined a seven-piece dance band called the Clefs but left in 1955 to form the Ramsey Lewis Trio, which has become pre-eminent in its field.

Other music at the Salle Wilfrid-Pelletier in April is as follows:

The Montreal Symphony Orchestra; Decker conducts the Bruckner Symphony No. 8, April 3. Montreal Symphony Orchestra, Decker conducting, Philippe Entremont, piano, April 9 and 10; Other concerts with Decker conducting are on April 15, 17, 22, 24, 30 and May 1; Count Basie and his Orchestra, April 4; Buffy Sainte-Marie, folksinger April 19, and Monique Leyrac, French-Canadian singer, April 25 to 28.

Slezak as "The Lion"

The comedy, "The Lion in Winter" is at Théâtre Maisonneuve, Place des Arts from April 30 to May 5. It tells the story of the succession battle among Henry II's three sons and stars Walter Slezak as Henry I..

At the Théâtre Port-Royal, Place des Arts the Théâtre du Nouveau Monde performs Ionesco's Rhinoceros from April 2 to 21 and Jacques Ferron's Les Grands Soleils from April 25 to May 26.

The Montreal West Operatic Society is performing Gilbert and Sullivan's "The Mikado" at Westhill Auditorium from April 17 to 20. The proceeds go to the Cardio-Vascular Surgery Department of the Montreal Children's Hospital.

Ceili concert

A company of 28 performers will appear at the Salle Wilfrid-Pelletier, Place des Arts from April 1 to 7 in the show Ireland on Parade. The company features The Irish Rovers, the Seven Towers Dancers, harpist Olive Murphy and the Donegore Ceili Band in an original variety show from the Emerald Isle.

Other music in town:

The Montreal Forum: The Montreal Symphony Orchestra in a Star Dollar series with Decker conducting and Marina Krilovici, soprano, April 1.

Salle Claude Champagne: Jeunesses Musicales du Canada performance by Guy Fallot, cello, April 4, and Societe de Musique Contemporaine de Quebec featuring music of Stravinsky, Eloy and Varese, April 25.

Théâtre Port-Royal, Place des Arts: Pro Musica with the Trio de Bolzano, April 7.

Théâtre Maisonneuve, Place des Arts: McGill Chamber Orchestra with Alexander Brott conducting and Frantisek Smetana, cello, April 8, and with Claude Frank, piano April 29.

Montreal Museum of Fine Arts: McGill Chamber Orchestra with Alexander Brott conducting Haydn, April 14.

Théâtre Stella; Brasiliana, a programme of song and dance from Brazil with a cast of 40, April 18 to 28.

Comedie Canadienne: Barbara, French singer from April 29 to May 5.

Noshing Montreal

Le Caveau, 2063 Victoria Street. A facility for good French cuisine at reasonable prices, with ambience both upstairs and down.

The House of Chan, 1194 Peel Street. For lovers of Cantonese cooking, though steak fans appeased via charcoal broiler.

La Tour Eiffel, 1422 Stanley Street. Music - accompanied French food; singer dominates downstairs bar.

Le Petit Havre, 437 St. Vincent Street. Fish *a la Francais*. Fish stew, sole meuniere and frog's legs in cream sauce recommended.

Pauze's, 1657 St. Catherine West. Older than Canada (1862). Recommended; steamed mussels and Danish Scampi. (Closed Mondays).

Rib 'n Reef, 8105 Decarie Blvd. Friday night "Lobster Party" offering all the lobster and scampi you can eat at fixed price. Ceasar salad a good starter. Attractive and comfortable decor.

Beaver Club, Queen Elizabeth Hotel. Recreates historic fur trader's club. Canadian cuisine includes roast Canadian goose and poached Gaspe salmon. Try Loup Garou, a hot mulled punch with a history all its own.

Martins, 980 St. Antoine Street. Renowned for its sturdy food. Menu not exotic but offers huge portions of fare such as jumbo pig's knuckles, and corned beef and cabbage. Downstairs for drinking and revues.

Toronto

Hungarian Village, 1128 Bay Street: Hungarian cuisine served by waitresses in native costume. Gipsy music for the romantics.

Windsor Arms Hotel, 22 St. Thomas Street: International cuisine served in three excellently decorated rooms.

Gaston's French Restaurant, 595 Markham Street. Known as the restaurant "where the gourmets meet". Lives up to slogan. Three dining rooms. Good French cuisine.

Le Baron Steak Houses I and II 425 Church Street and 663 Yonge Street. Steak is king. Starters such as seafood cocktail.

Ed's Warehouse Restaurant, 260 King Street. Decor wild with old-fashioned furniture. Main dish, roast beef served to the accompaniment of old show tunes.

Dooley's, 49 Wellington Street. New and brogueish Irish dining parlour. Food good and served in 1920's atmosphere.

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

Montreal-Matin, Qué.
Circulation 126,939
April 30, 1968

Musique et sécurité !

Le Musée des Beaux-Arts de Montréal fait savoir que, par mesure de sécurité, le nombre des places aux prochains concerts de l'Orchestre de chambre McGill sera limité. Deux autres concerts, les 12 et 26 mai, auront lieu cette saison.

Un porte-parole du musée a déclaré que la salle ne peut contenir que 400 sièges. L'entrée sera gratuite, comme auparavant, mais il faudra se procurer des billets d'avance et les présenter à la porte.

Les billets du concert du 12 mai seront distribués du 1er au 11 mai; ceux du concert du 26 mai seront disponibles du 15 au 25 mai.

Chaque personne a droit à quatre billets. Lorsque les 400 billets seront distribués, aucun autre ne sera délivré.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 29 1968
BOWDEN'S

Attendance limited at museum concerts

The Montreal Museum of Fine Arts has announced that it will limit attendance to 400 at future concerts of the McGill Chamber Orchestra in the museum as a safety measure.

The tickets will be issued free on a first-come basis. Admission will be by ticket only.

Concerts will be held May 12 and May 26.

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

Verdun Messenger, Que.
May 8, 1968

for the entire family. [illegible] bar.

M-871

Fine Arts Museum

The Montreal Museum of Fine Arts announced today it will limit attendance at future concerts of the McGill Chamber Orchestra in the Museum as a safety measure. Two additional concerts are scheduled this year: May 12 and 26.

Museum officials said attendance will be restricted to 400. While the concerts will continue to be free, tickets will be issued on a first-come, first-served basis. Admission to the concerts will be by ticket only.

Tickets to the May 12 concert may be obtained between May 1 and 11; to the May 26 concert, between May 15 and 25.

The tickets will be available at the Museum's sales desk and at the International Music Stores Ltd., 1344 St. Catherine St. West, during regular business hours. (The Museum is closed Mondays).

There will be a limit of four tickets per applicant and once the 400 tickets have been distributed, no others will be available.

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

La Presse, Montréal, Qué.
Circ. 200,524
May 8, 1968

M-871

Concert gratuit au Musée

L'avant-dernier des concerts gratuits de l'Orchestre de chambre McGill au Musée des Beaux-Arts aura lieu dimanche soir à 8 h. 30.

Le ténor David Astor, le soliste invité, interprétera des extraits de trois Cantates de Bach: "Welch Ubermass der Gute", "Unser Mund und Ton" et "Weiss ich Gottes Rechte".

M. Astor, qui est né à Vancouver, a fait carrière en Angleterre où il a tenu des premiers rôles au Covent Garden. Il a également chanté en France, en Allemagne, au Damemark et en Irlande.

Au Canada, M. Astor a joué avec la Canadian Opera Company de Toronto et la Vancouver Opera Association, et il a chanté à la radio et la télévision.

Au même programme: le Concertino en mi bémol de Pergolesi et une Suite de Bartok. Alexander Brott dirigera.

Grâce à une subvention du Recording Industries Trust Fund, en collaboration avec le Musée, l'entrée à ces concerts est gratuite. Cependant, par mesure de sécurité, le nombre des places est limité à 400 et il faudra présenter un billet pour avoir accès à la salle.

On peut se procurer des billets jusqu'au 11 mai au comptoir du Musée et à l'International Music Store. Chaque personne a droit à quatre billets.

Canadian Press Clipping Service
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Montreal Gazette, Quebec
Circulation 140,874
May 13, 1968

M-871

McGill Chamber Orchestra In Museum Of Fine Arts Concert

By PETER HAWKINS

Alexander Brott chose to end the McGill Chamber Orchestra's concert at the Museum of Fine Arts last night with a Dance Suite by Bela Bartok. It was the shortest and at the same time the most interesting work on a very brief program.

Unlike the more famous Dance Suite (1923) which is scored for full orchestra, the suite we heard last night requires strings only, though, like the larger work, it too is based upon Hungarian Folk music. Its three movements are entitled: Dudelsackpfeifer, Barentanz, and Finale.

It is exhilarating music, even on such a small scale as this, and the tension that Brott instills into everything he conducts here made very real the colourful asperities of the music.

To move back from Bartok to Bach is to jump two centuries and, in this case, from the gaiety of the profane world to the confidence of the sacred. David Astor, tenor, sang three recitatives and arias extracted from three church cantatas by J. S. Bach.

Astor has a pleasant voice, which in general character suited quite admirably the music he sang. The words were clear, even if the pitch at one point was a little uncertain. It is however a very small voice. Despite the reduction in the orchestral forces while he was singing, his voice failed to balance the instrumentalists. The phrasing too was generally inflexible and uninspired.

(Further, his performance as a whole would have benefitted by omission of the puerile inanities with which he chose to introduce each item). Throughout Brott served as a sympathetic and vital accompanist.

Thus by retrograde motion we reach the work with which the program had been opened, a Concertino in E-flat by the eighteenth century Italian G. B. Pergolesi. This is one of a large number of the composer's works restored through the researches of Renato Fasano, the director of the Virtuosi di Roma and of the Piccolo Teatro Musicale, who are in Montreal at the moment.

Perhaps the most interesting feature of the work is that the violins are divided into four, rather than the customary two. Otherwise it is a fairly typical and pleasant work of its place and time. The performance, however, was a little untidy.

Brott introduced the work with a brief structural analysis of a type that is surely of much greater value to the average concert audience than the program notes usually supplied.

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

Montrealer, Montreal, P.Q.
April 1968

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

La Presse, Montréal, Qué.
Circ. 200,524
May 1, 1968

ENTRE PARENTHÈSES

M-871

LE Musée des Beaux-Arts annonce que par mesure de sécurité, le nombre des places aux prochains concerts de l'Orchestre de chambre McGill seront limités. Ces concerts auront lieu les 12 et 26 mai. La salle du Musée ne peut contenir que 400 sièges. L'entrée sera gratuite, comme auparavant, mais il faudra se procurer des billets d'avance et les présenter à la porte. Les billets du concert du 12 mai seront distribués dès aujourd'hui et jusqu'au 11 mai; ceux du concert du 26 mai seront disponibles du 15 au 25 mai. On peut obtenir des billets au comptoir de vente du Musée et à l'International Music Store. Chaque personne aura droit à quatre billets.

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

La Presse, Montréal, Qué.
Circ. 200,524
May 9, 1968

M-871

SOLISTE

Le ténor canadien David Astor sera le soliste de l'Orchestre de chambre McGill, dimanche soir, au Musée des Beaux-Arts. M. Astor chantera des extraits de trois cantates de Bach.

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

Montreal Star, Que.
Circ. 192,660
May 11, 1968

M-871

Tomorrow

WORKMEN'S CIRCLE CHOIR, will present its Annual Spring Concert with Jacob Barkin, tenor and Syd Kalichman, bass soloist at Salle Claude Champagne, 200 Bellingham Rd., 8:30 p.m.

McGILL CHAMBER ORCHESTRA, under the direction of Alexander Brott with soloist David Astor, tenor will give a concert at the Museum of Fine Arts, 3410 Ontario Avenue, 8:30 p.m. Concertino in E flat — G. B. Pergolesi; Recitativo and Aria "Welch Ubermass der Gute" — J. S. Bach; Dance Suite — Béla Bartok.

MONTREAL CONSERVATORY OF MUSIC, will give a concert at the Bibliothèque Nationale, 1700 St. Denis St., 8:30 p.m.

Museum chamber music

At the Montreal Museum of Fine Arts there are two McGill Chamber Orchestra concerts with Alexander Brott conducting both. The first one is May 12 with David Astor, tenor in a Bach concert, and on May 26 a Mozart concert with Julie Holzman, piano.

In a lighter mood is Raymond Levesque, French singer at the Comedie Canadienne from May 20 to 26.

Montrealer
May 68

La Presse, Montréal, Qué.
Circ. 200,524
May 22, 1968

M 871

Concert gratuit au Musée

Le dernier concert présenté cette saison au Musée des Beaux-Arts par l'Orchestre de chambre McGill, sous la direction d'Alexander Brott, aura lieu dimanche, à 8 h 30.

La soliste sera Julie Holtzman, pianiste canadienne, qui interprétera le Concerto en la majeur (K 414) de Mozart.

Mlle Holtzman, Premier prix du Conservatoire de la province, a fait ses débuts aux Concerts Sarah-Fisher et aux "Concerts universitaires" de l'Orchestre Symphonique de Montréal.

Une bourse du Conseil des Arts du Canada lui a permis de poursuivre des études supérieures à l'Ecole Juilliard de New York, sous la direction de Rosina Lhevinne.

Mlle Holtzman a joué, depuis, avec des orchestres et donné des récitals aux Etats-Unis, au Canada et au Mexique, où elle doit retourner cet été.

Egalement au programme: une Symphonie de William Boyce et deux oeuvres canadiennes: "Vision astrale no 2", d'Alexander Brott, et "Ronde de l'Oiseau Phoenix", de Clermont Pépin.

Bien que l'entrée au concert soit gratuite — grâce à une subvention du Recording Industries Trust Fund, en collaboration avec l'Union des Musiciens de Montréal et le Musée — la salle ne peut accueillir que 400 personnes. Des billets sont donc distribués à ceux qui désirent assister à ce concert. On peut s'en procurer (quatre billets au plus par personne) au comptoir de vente du Musée et à l'International Music Store.

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

La Presse, Montréal, Qué.
Circ. 200,524
May 18, 1968

M-871

Madame Armand Lambert

Au comité féminin de l'Orchestre de chambre McGill

par Cécile BROSSEAU

Le consul général d'Allemagne et doyen du corps consulaire de Montréal à venir jusqu'à tout récemment, M. Gerhard Stahlberg et Madame Stahlberg, dont on connaît le goût pour la musique, seront les invités d'honneur, lundi soir au concert de l'Orchestre de musique de chambre McGill. Le concert aura lieu au théâtre Maisonneuve de la Place des Arts. C'est la première initiative du nouveau conseil élu récemment au comité féminin de l'Orchestre. Madame Robert Plaw en a accepté la présidence. C'est avec la vice-présidente, Madame Armand Lambert, que nous avons eu l'occasion de nous entretenir quelques minutes au sujet de ce comité féminin fondé en même temps que l'orchestre dans le but de lui venir en aide. En effet, ce comité agit un peu comme agent de relations publiques envers cet orchestre bien populaire auprès des Canadiens anglais et juifs mais peut-être pas assez connu de l'élément canadien-français. Le nouveau conseil élu se propose de travailler dans ce sens.

D'ailleurs, Madame Lambert dit constater avec plaisir que depuis quelques années les jeunes Canadiens français assistent plus nombreux aux concerts de l'Orchestre de chambre McGill. Ici, notre interlocutrice fait une petite mise au point. "Tout en portant ce nom, l'orchestre n'appartient pas à l'université McGill, même si cette dernière a toujours fourni quelques subsides à cet ensemble musical fondé et dirigé par Alexander Brott depuis plus de 25 ans."

Marie Lambert parle des différentes activités de l'orchestre, dont les Concerts libres du Musée, et raconte comment la musique canadienne a toujours bénéficié d'une attention spéciale. A chaque année les compositeurs canadiens étaient mis à contribution et recevaient une bourse qui leur permettait de travailler à une oeuvre spécialement commandée par l'Orchestre de chambre McGill : Mercure, Jean Vallerand, Clermont Pépin, François Morel, pour n'en nommer que quelques-uns, ont été au nombre de ces compositeurs.

Le comité de direction est formé, comme nous le fait remarquer très justement Mme Lambert, de personnalités montréalaises telles que Me Antoine Geoffrion, c.r.; M. Lawrence Lande, M. Murray Lapin, c.r.: M. Ph. Papachristidis, M. Robert Plaw, M. Pierre Salbaing et le docteur Michel Bérard.

Le comité féminin pour 1968-1969 se compose, outre la présidente et la vice-présidente exécutive, des présidentes honoraires Mmes L. W. Davis et W. T. G. Hackett ; des vice-présidentes, Mmes Antoine Geoffrion, docteur M. Kunstler et Pierre Salbaing ; d'une secrétaire, Mme Charles Delafield ; d'une trésorière, Mme Farragio ; la publicité a été confiée à Mmes C. Archambault, W. Baig, Jean Gélinas, S. Lighter et M. Neuhaus. Mlle Elizabeth Laberge s'est vu confier le comité des programmes et Mme Charles Bronfman celui des Concerts des jeunes et des Concerts du Musée. Au comité des étudiants : Mlle Suzanne Gariépy. Les conseillers artistiques sont : Soeur Marcelle Corneille, le docteur G. Fewkes, Mlle Kit Kinnaird et le docteur Walter Kunstler.

Madame Marie-Eve Lambert est guide bénévole au Musée des Beaux-Arts de Montréal. Elle participe présentement à la fameuse exposition Toulouse-Lautrec. En terminant, la jeune femme dit son attachement pour tous les arts et vante le dévouement de toutes les présidentes qui se sont dévouées à la cause de l'Orchestre de chambre McGill, dont Mme Davis, présidente sortant. Madame Loth Brott mérite aussi que son nom soit mentionné pour la façon dont elle a secondé son mari Alexander Brott tout au long de ces années.

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481 University Ave., Toronto 2

Montreal Gazette, Quebec
Circulation 140,874
May 14, 1968

M- 871

McGill Chamber Orchestra In Museum Of Fine Arts Concert

By PETER HAWKINS

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Unlike the more famous Dance Suite (1923) which is scored for full orchestra, the suite we heard last night requires strings only, though, like the larger work, it too is based upon Hungarian Folk music. Its three movements are entitled: Dudelsackpfeiffer, Barentanz, and Finale.

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(Further, his performance as a whole would have benefitted by omission of the puerile inanities with which he chose to introduce each item). Throughout Brott served as a sympathetic and vital accompanist.

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MONTREAL, QUE.
LE DEVOIR
D 39,600

MAY 21 1968

BOWDEN'S

Le bruit de la ville

T 12-M

● **Ars Organi**

Le troisième concert présenté par Ars Organi aura lieu demain soir à 20h.45 à la Basilique de l'Oratoire Saint-Joseph. A cette occasion Mireille Lagacé exécutera des oeuvres de Titelouze, Pachelbel, Bach, Reger et Messian.

● **Ce soir à l'OSM**

Rappelons que le jeune pianiste américain John Browning sera soliste dans le Concerto No.1 de Tchaikovsky; Franz-Paul Decker sera au pupitre de l'orchestre.

● **Atelier Renée LeSieur**

Une exposition de céramiques de Julien Cloutier est actuellement en cours à la galerie l'Atelier Renée LeSieur jusqu'au 28 mai. La galerie est ouverte tous les jours, sauf le dimanche, de 10h. à 18h.; elle est située à 46 Côte de la Montagne à Québec.

● **Orchestre de Chambre McGill**

Le dernier concert de la saison au Musée des Beaux-Arts de Montréal, présenté par l'Orchestre de chambre McGill sous la direction d'Alexander Brott, aura lieu dimanche prochain à 20h.30. La soliste sera Julie Holtzman, pianiste canadienne, qui interprétera le Concerto pour piano en la majeur K.414 de Mozart. Au programme également, une symphonie de William Boyce et deux oeuvres canadiennes: "Vision ancestrale No. 2" de Brott et "Ronde de l'oiseau Phoenix" de Clermont Pépin. L'entrée est libre mais il est nécessaire de se procurer ses billets à l'avance (au Musée ou à l'International Music Store).

● **Un concours de photographies**

Le Comité des fêtes du Canada français de Vaudreuil organise à l'occasion de la Saint-Jean Baptiste un concours de photographies ouvert à tous les photographes amateurs et professionnels. Le thème sera "Vaudreuil-Soulanges en mai".

● **Nomination au Canadian Copyright Institute**

M. J.-Z.-Léon Patenaude, secrétaire général du Conseil Supérieur du Livre a été élu vice-président du "Canadian Copyright Institute" lors de l'assemblée annuelle tenue le 16 mai à Toronto. M. Patenaude est le premier Canadien français à occuper cette fonction et à faire partie du comité exécutif et du Conseil des Gouverneurs de cet important organisme qui groupe les Associations professionnelles d'éditeurs, de libraires, d'imprimeurs et d'Arts Graphiques au Canada.

Canadian Press Clipping Service

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

Montreal Star, Que.
Circ. 192,660
May 25, 1968

4871

The Week's Music

Tonight

ELLA FITZGERALD, jazz singer, will give a concert at Salle Wilfrid Pelletier, Place des Arts, 8:30 p.m.

MONTREAL JEWISH FOLK CHOIR, under the direction of David Amar presents the Goldfaden Montage "Rozinkes Mit Mandelen" with folk singer Susan Walters and Yiddish actor Menashe Oppenheim at the Auditorium of the College Brébeuf, Côte St. Catherine and Decelles, 8:30 p.m.

McGILL OPERA WORKSHOP presents opera excerpts at Redpath Hall. 8:30 p.m.

JESSE WINCHESTER, folksinger, will perform at the Yellow Door, 3625 Aylmer, 8:30 p.m.

QUEBEC MUSIC TEACHERS' ASSOC. will present a recital for pupils of thirteen years or less, Fraser-Hickson Institute, 4855 Kensington Ave., 8:00 p.m.

MONTREAL CONSERVATORY OF MUSIC will give a concert at the Bibliothèque Nationale, 1700 St. Denis St., 8:30 p.m. Works by Dimitri Shostakovich; Alban Berg.

ERSKINE & AMERICAN UNITED CHURCH CHOIR & ORCHESTRA, under the direction of Wayne Riddell with Betty Doroschuk, soprano; Christina Jones, contralto; Donald Forsyth, tenor; Leslie Hughes, baritone, will perform "Mass In Time Of War" (Paukenmesse) by F. J. Haydn, at the church, Sherbrooke St. and Ontario Ave., 7:30 p.m.

McGILL CHAMBER ORCHESTRA, under the direction of Alexander Brott with Julie Holtzman, pianist, will give its last concert of free concerts at the Montreal Museum of Fine Arts, 1379 Sherbrooke St. W., 8:30 p.m. Symphony No. 1 in B flat major by William Boyce; Piano Concerto in A major (K. 414) by W. A. Mozart; Romanian Folk Dances by Bela Bartok.

CAMMAC READING, Gerald Wheeler will conduct a reading of the "Requiem" by Gabriel Fauré at St. Andrew's Church, Cote St. Antoine Rd. at Stanton. All singers and instrumentalists are welcome. 3:00 p.m.

Monday

RECORDED SYMPHONY CONCERT, under the direction of Clarence Fink, will be given at the Jewish Public Library, 5253 Decarie Blvd., 8:30 p.m.

Wednesday

ADAMO, French singer will give a recital at Salle Wilfrid Pelletier, Place des Arts, 8:30 p.m.

ECOLE VINCENT-D'INDY will give a concert at Salle Claude Champagne, 220 Bellingham Rd., 1:30 p.m.

GIUSEPPE ANEDDA, Italian mandolin soloist and ANNE MARIE GENDRON, Canadian pianist, will give a recital at the Italian Cultural Institute, 1200 McGregor Ave., 8:30 p.m. Works by D. Scarlatti, G. B. Lulli, G. S. Bach, C. Cecere, G. B. Pergolesi, G. B. Gervasio, E. De Falla, L. Chailly, R. Calace, Beethoven.

ARS ORGANI will present the fourth concert of its Organ Festival, with guest organist Anthony Newman, at the Basilica of Saint Joseph's Shrine, 8:45 p.m.

TV-7

Canadian Press Clipping Service

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

La Patrie, Montréal, Qué.
May 26, 1968

E871

concerts

Ars Organi: Concert d'orgue tous les mercredis du 8 mai au 7 août à la basilique de l'Oratoire St-Joseph. Admission $1.00. Billets seront en vente à la porte le soir du concert.

Musée des Beaux-Arts: (1379 ouest, rue Sherbrooke, tél. 842-8091). Le dernier concert de la saison au Musée des Beaux-Arts de Montréal, présenté par l'orchestre de chambre McGill sous la direction d'Alexander Brott, aura lieu le dimanche 26 mai à 20h.30. La soliste sera Julie Moltzman, pianiste. Des billets sont donc distribués à ceux qui désirent assister à ce concert. On peut s'en procurer (quatre billets au plus par personne) au comptoir de vente du musée ou à l'International Music Stores.

LA PATRIE

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

MAY 25 1968

BOWDEN'S

MUSIQUE

T 12-M

REDPATH HALL (Université McGill) — Ce soir à 8 h. 30: **McGill Opera Workshop.** Programme: scènes du "Mariage secret" (Cimarosa), "Manon" (Massenet), "La Bohème" (Puccini), "Rigoletto" et "Falstaff" (Verdi).

MUSEE DES BEAUX-ARTS — Demain soir à 8 h. 30: **Orchestre de chambre McGill.** Chef d'orchestre: Alexander Brott. Soliste: Julie Holtzman, pianiste. Programme: Concerto en la majeur, K.414 (Mozart), Symphonie (William Boyce), "Vision astrale no 2" (Brott) et "Ronde de l'Oiseau Phénix" (Clermont Pépin). Entrée libre.

BIBLIOTHEQUE NATIONALE (1700 rue Saint-Denis) — Demain soir à 8 h. 30: **Exercice public** de la classe de musique de chambre. Programme: Quatuor à cordes op. 92 (Shostakovitch), Sonate no 1 pour piano (Alban Berg), Concerto no 1, op. 35, pour piano, trompette et cordes (Shostakovitch).

STUDIO D'OPERA MARIE-THERESE PAQUIN — Demain soir à 8 h. 30: **Exercice public.** Programme: Scènes de "Mignon" (Thomas), "Les Noces de Figaro" (Mozart) et "Manon" (Massenet).

SALLE SAINT-STANISLAS (1371 Laurier est) — Mardi et mercredi soirs à 8 h. 30: **"Mon Ecole en récital"** (spectacle annuel du Studio de Danse Lacasse-Morenoff).

SERVICE CULTUREL ITALIEN (1200 avenue McGregor) — Mercredi soir à 8 h. 30: **Giuseppe Anedda,** mandoliniste. Au piano: Anne-Marie Gendron. Programme: Oeuvres de Scarlatti, Lully, Bach, Pegolesi, Beethoven, etc.

SALLE CLAUDE-CHAMPAGNE — (Ecole Vincent-d'Indy) — Mercredi et jeudi de 1 h. 30 à 5 h. et de 7 h. 30 à 8 h. 30: **Epreuves - concerts** des élèves de piano, orgue et chant. Entrée libre.

ORATOIRE SAINT-JOSEPH — Mercredi soir à 8 h. 45: Anthony Newman, organiste, dans le cadre du Festival d'Ars Organi. Programme: "Livre d'orgue" (Messiaen) 1951) et oeuvres de Newman.

Montreal Star, Que.
Circ. 192,660
May 27, 1968

Season closes

McGill Chamber in concert at museum

THE final concert of the season of the McGill Chamber Orchestra series, given last night at the Museum of Fine Arts, was probably all too short for the almost capacity house that turned out to hear it. It was all too short for me, since I don't hear much music, either live or recorded, but actually, since it very sensibly ran without the cigarette intermission that gives the audience an excuse to start coughing, it was just the right length to provide enough well-balanced music for proper digestion.

The concert began with the first of the eight symphonies by William Boyce, who was, as Alexander Brott reminded us in the first of his very friendly and helpful introductions, one of the last English composers to be uninfluenced by foreign styles until modern times. Mr. Brott and his small but very efficient group of players approached this cheerful, uncomplicated music in admirable fashion. The Allegro was brisk and incisive, the Andante sweet but not sentimental and the Gigue was played with spirit. There were times — as there were all through the concert — when the weakness of the inner parts, particularly violas, left me hearing only first violins on a ground bass but I attributed this fleeting impression to my position in the small hall and not to any imbalance in the orchestra.

After the Boyce the orchestra was joined by Julie Holtzman, the young Montreal pianist and Conservatoire graduate, who had made her debut in this hall at a Sarah Fischer concert before going on to the Juilliard School and then the concert platform. Miss Holtzman returned last night as soloist in the Mozart A major concerto (K414).

Miss Holtzman made an excellent impression on the audience last night but it was difficult to assess her playing accurately because the piano's middle and lower-middle register had a muffled tone which suggested that the player was misusing the "soft" pedal and which gave some odd and very uneven tone contrasts — similar to a contralto who has not mastered the break.

At the beginning of both the first and last movements Miss Holtzman's time seemed a little impetuous for Mozart until she settled into Mr. Brott's steady beat and there was sometimes a lack of clarity in the playing that was not due to any deficiency of Miss Holtzman's technique, which is formidable, but rather to an intelligent but no-quite-fulfilled effort to link smoothly the swift changes of mood, not one of which, incidentally, caught Miss Holtzman off base.

Mr. Brott and the orchestra gave Miss Holtzman very good support and the total effect of the concerto was most satisfying.

The concert concluded with a string arrangement of Bartok's Seven Romanian Folk Dances, originally composed for piano and then transcribed by Bartok for orchestra. These are fascinating little dances in completely contrasting moods that are over almost before one has adjusted to them. There was some lovely playing in the slow movements, with the oriental flavor one hears in Balkan folk music very heavily emphasized. One couldn't help wondering whether this emphasis was in the original folk tunes (each dance is named, Mr. Brott told us, for a different Romanian village) or whether it was due to Bartok writing them just after he had been to Biskra to study Arab folk music.

Before the Bartok Mr. Brott announced that next season each concert would feature a Canadian work that would be correlated to a specially-prepared Canadian film, a sample of which was then given by slide projection. They were abstract studies in color and very provocative. Perhaps it's as well that I've already exceeded my space allotment. S.J.

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

Montreal Gazette, Quebec
Circulation 140,874
May 27, 1968

Final Series Concert Given By McGill Chamber Orchestra

By FRANCES GOLTMAN

A short but very pleasant concert ended The McGill Chamber Orchestra Series held in The Montreal Museum of Fine Arts last night before a full hall.

Opening with Symphony No. 1 in B flat major by William Boyce, Alexander Brott, permanent laeder of the well-known group, gave a few pertinent facts about the composer, a contemporary of Arne, who wrote a set of eight that are still played.

The orchestra was extremely alert throughout the complete symphony. The Allegro had bounce and the Andante dolce, which followed had quite a long solo trio in which the veteran performers, Yaela Hertz, violin, Stephen Kondaks, viola and Walter Joachim, cello made their instruments sing with a beautiful legato tone.

The last movement, Vivace, certainly had the 6/8 beat of a jolly gig and it was so delightful, I wished it had been repeated. Needless to say the ensemble received great applause.

For this concert the players were surrounded by the listeners on three sides and in this manner it is, in my opinion better for the audience as well as the performers.

As soloist in one of Mozart's most frequently played Piano Concertos Julie Holtzman, gowned attractively in blue satin, gave a good account of her talents in the A major Concerto (K 414).

After a long orchestral introduction, Miss Holtzman began the Allegro with confidence and managed to keep this attitude throughout the interesting work. Although she does have a powerful touch, she is a clean player with good phrasing. She is delicate rather than dynamic and her approach to the masterpiece gave evidence of sound training. Brott subdued the background to let her have the spotlight and the effect was splendid.

The Andante had singing tone which was not quite strong enough and the few octaves in the last section, Allegretto, proved that she does not have the power or was afraid she might play too loud. All in all it was a well-rounded performance and Miss Holtzman is a pianist worth watching. Needless to say, she received great applause from the many friends in the audience.

Before the last item, Brott told that next year the ensemble will play a contemporary work on each program to corralate with painting on a screen. The young artist whose pictures will be used, Gilles Chartier mounted the stage after they were shown and received loud approval. The colors were beautiful and the designs most effective. If the music matches them it will be quite something.

Bela Bartok's now celebrated Rumanian Folk Dances made a rousing finale to the concert. Seven short but vastly different types follow in rapid succession. There is only one place that irks, the high screeching solo violin in the second dance. There are all sorts of rhythmical patterns, intricate, but with a wonderful beat, that make these national tunes so very exciting. And as played last night the McGill Chamber Orchestra merits great praise. Brott got their very best efforts throughout the last concert.

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

Dernière-Heure
Montreal, Que.
May 26, 1968

E-871

GUY HOFFMANN
... il remplace Duceppe

Une seule primeur à signaler cette semaine sur les marquises de nos grands cinémas et c'est Guns For San Sebastian, **au Capitol, avec** Anthony Quinn. **En version française on propose aussi, au Mercier,** Matt Helm traqué **("The Ambushers") avec** Dean Martin. **Au théâtre, il y a évidemment** Docile **à la** Comédie-Canadienne **qui va son petit bonhomme de chemin et, vendredi prochain au** Théâtre Port-Royal **de la Place des Arts, première de** Homme pour homme **de Bertolt Brecht, avec** Guy Hoffmann. **Ce soir à 8 h. 30, dernier concert de la saison au** Musée des Beaux-Arts **(rue Sherbrooke ouest) présenté par l'**Orchestre de chambre McGill **sous la direction d'Alexander Brott.**

Canadian Press
Clipping Service
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481 University Ave., Toronto 2

Montreal Gazette, Quebec
Circulation 140,874
May 28, 1968

E-871

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By FRANCES GOLTMAN

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Opening with Symphony No. 1 in B flat major by William Boyce, Alexander Brott, permanent laeder of the well-known group, gave a few pertinent facts about the composer, a contemporary of Arne, who wrote a set of eight that are still played.

The orchestra was extremely alert throughout the complete symphony. The Allegro had bounce and the Andante dolce, which followed had quite a long solo trio in which the veteran performers, Yaela Hertz, violin, Stephen Kondaks, viola and Walter Joachim, cello made their instruments sing with a beautiful legato tone.

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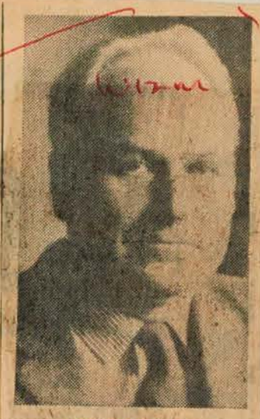
MOOSE JAW, SASK.
TIMES-HERALD
D 9,400

MAR 27 1968



PROF. PINSKY

Art Authority To Speak Here

An outstanding Canadian authority on art will present a public lecture at the art museum 8:30 p.m. Thursday.

Prof. Alfred Pinsky, chairman of the fine arts department, Sir George Williams University, Montreal, will speak on "Aspects of Contemporary Art."

The lecture, sponsored by the Saskatchewan Society for Education Through Art as an extension program of the art museum, will be illustrated with slides.

Prof. Pinsky, who studied art in Montreal, New York and Europe, has held positions in the Montreal Museum of Fine Arts; was director of the Montreal Artists School; Saskatchewan Teachers' College; and was director of the Art Centre and art summer sessions at the University of New Brunswick.

He was a founding member of the Quebec Society for Education Through Art, twice president of the SQEA, has given art reviews for Canadian Art and has presented talks on the CBC about Picasso and Cezanne as well as doing bi-weekly art reviews for the CBC from 1959 to 1965.

He has exhibited works in Canada, the Commonwealth and Europe.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 22 1968

Printmaker's lecture set at arts museum

Noted Montreal printmaker Richard Lacroix will give a public lecture at the Montreal Museum of Fine Arts at 10 a.m. tomorrow.

Canadian Press Clipping Service

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

Montreal-Matin, Qué.
Circulation 126,939
April 23, 1968

"POUR DEMAIN", de Paul Toupin.

AUX BEAUX-ARTS

Richard Lacroix donnera ce matin, à 10 heures, une conférence au Musée des Beaux-Arts.

Canadian Press Clipping Service

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

Montreal Gazette, Quebec
Circulation 140,874
April 22, 1968

assistance to return home.

Museum Lecture

Richard Lacroix, noted Montreal printmaker, will give a lecture at the Montreal Museum of Fine Arts at 10 a.m. tomorrow. The public is invited.

MONTREAL, QUE.
GAZETTE
D 138,000

APR 22 1968

Museum Lecture

Richard Lacroix, noted Montreal printmaker, will give a lecture at the Montreal Museum of Fine Arts at 10 a.m. tomorrow. The public is invited.

MONTREAL, QUE.
MONT.-MATIN
D (M-F) 129,900
(S) 111,300

APR 23 1968

AUX BEAUX-ARTS

Richard Lacroix donnera ce matin, à 10 heures, une conférence au Musée des Beaux-Arts.

Canadian Press Clipping Service

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

Montreal Star, Que.
Circ. 192,660
April 22, 1968

large number of relatives.

Printmaker's lecture set at arts museum

Noted Montreal printmaker Richard Lacroix will give a public lecture at the Montreal Museum of Fine Arts at 10 a.m. tomorrow.

14. Conférences

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Sept-Jours
Montreal, Que.
August 26, 1967

U-871

PERSONNALITÉS

M. Roméo Leblanc, correspondant de Radio-Canada à Washington, est nommé principal adjoint de presse de M. Pearson. Il agira également en tant que conseiller spécial

M. Samuel Gagné, vice-président pour les relations publiques de la Corporation de gaz naturel du Québec, a été nommé au conseil d'administration du Musée des beaux-arts de Montréal.

Le lieutenant-colonel **Henri Chassé**, de Québec, quittera le Canada le 27 août pour le Laos, où il fera partie de la délégation canadienne au sein de la Commission internationale de contrôle.

Le surintendant en chef **J.-R. Carrière** est nommé commissaire adjoint de la Gendarmerie royale du Canada.

Le major **André Desjardins**, de Montréal, est nommé commandant de la 1re Compagnie de transport du Corps canadien de l'intendance, stationné à Soest, en Allemagne.

M. Marc Jarry, directeur général de la Commission des écoles catholiques de Montréal, a démissionné de son poste. L'ancien président de la CECM, qui avait démissionné comme commissaire en avril dernier, après avoir occupé ce poste depuis 1961, avait été nommé aussitôt directeur général.

Le brigadier **Joseph - Armand Ross, D.S.O., C.D.**, de Rimouski et Ottawa, a été promu à son rang actuel le mois dernier et nommé chef d'état-major de l'administration au quartier général de la Force mobile, à Saint-Hubert, près de Montréal.

M. André Gendron a été élu à la présidence de l'Association des policiers provinciaux du Québec. Il fait partie du corps policier depuis 1961. **M. Raymond Richard** a été élu secrétaire.

Le juge **John Robert Cartwright,** de la Cour Suprême, a été nommé juge en chef de ce plus haut tribunal canadien. Il succède au juge en chef Robert Taschereau, qui prend sa retraite pour raisons de santé.

Le lieutenant-colonel **E.-A. Blais**, de Montréal, a été affecté, à compter de septembre, au Comité militaire de l'Organisation du traité de l'Atlantique-Nord, à Bruxelles, en Belgique.

Décès

M. Theodore Giles Montague, qui a gravi tous les échelons, dans une laiterie du Wisconsin, depuis la fonction de commis du bureau, pour devenir président de la compagnie Borden, à l'âge de 39 ans, à sa résidence de Greenwich, dans le Connecticut, à l'âge de 69 ans.

M. Manuel Prado, ancien président du Pérou, à Paris, à l'âge de 78 ans. Il fut président à deux reprises, soit de 1939 à 1945 et de 1956 à 1962. M. Prado vivait à Paris depuis cinq ans.

L'écrivain québecois **Pierre Baillargeon**, à Rochester, Minnesota, à l'âge de 51 ans. Chroniqueur à *La Patrie* et au *Devoir*, il fut aussi directeur-fondateur de la revue *Amérique française*. Il était membre de la Société Royale du Canada et de la Société des écrivains canadiens.

L'abbé **John Courtney Murray**, l'un des plus éminents théologiens de l'Eglise catholique, à New York, à l'âge de 63 ans.

Le **R.P. Wilfrid Gariépy**, s.j., ancien curé de la paroisse de l'Immaculée-Conception, à Montréal, à l'âge de 59 ans. Il fut à l'origine de l'Oeuvre des terrains de jeux de Montréal et du Centre des loisirs de l'Immaculée-Conception.

Le peintre belge **René Magritte**, à Bruxelles, à l'âge de 68 ans. Durant sa carrière, il avait été successivement influencé par les mouvements cubiste, futuriste et expressionniste. De 1927 à 1930, il avait été membre de l'école surréaliste à Paris.

M. H. H. Kung, ancien premier ministre et ministre des Finances de Chine, à New York, à l'âge de 86 ans. Il était le beau-frère de Mme Tchang Kaïcheck, et de Mme Sun Yat-sen.

Montréal Le Devoir, Qué.
Circ. 41,081
September 8, 1967

U-871

Northern and Central Gas Company Limited

Samuel-L. Gagné

Le président de Northern and Central Gas Company Limited, Edmund C. Bovey, annonce la nomination de Samuel-L. Gagné au poste d'adjoint au président. M. Gagné est diplômé de la Faculté des Sciences Sociales de l'Université Laval et M.A. de The School of Social Sciences, Catholic University of America, Washington, D.C. Il est président national de la Société canadienne des Relations publiques, premier vice-président de la Chambre de Commerce du District de Montréal, membre du Conseil du Musée des Beaux-Arts de Montréal et président des Feux-Follets. M. Gagné demeure vice-président aux relations publiques de la Corporation de Gaz Naturel du Québec.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
September 7, 1967

4 U-871

Northern and Central Gas Executive Assistant

SAMUEL L. GAGNE

Edmund C. Bovey, president of Northern and Central Gas Company Limited, announces the appointment of Samuel L. Gagné as executive assistant. In this position, Mr. Gagné will be closely associated with the president's office. A graduate of the School of Social Sciences of l'Universite Laval, Mr. Gagné holds his M.A. from the School of Social Sciences of Catholic University, Washington, D.C. He is national president of the Canadian Public Relations Society, first vice-president of La Chambre de Commerce du District de Montreal, a member of the Council of the Montreal Museum of Fine Arts and president of Les Feux-Follets. Mr. Gagné retains the post of vice-president for public relations of Quebec Natural Gas Corporation.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montréal Le Devoir, Qué.
Circ. 41,081
September 1. 1967

commentaires sur U 871 L'ACTUALITÉ FINANCIÈRE,

M. S.L. Gagné serait nommé adjoint au président de la Northern & Central Gas Co.Ltd

Nous apprenons que le président de la Northern & Central Gas Ltd., M. E.C. Bovey annoncerait, sous peu, la nomination de M. Sam. L. Gagné au poste d'adjoint au président de cette compagnie, contrôlant la Corporation de Gaz Naturel du Québec et dont les activités s'exercent dans notre ville. M. S.L. Gagné est un diplômé de la Faculté des Sciences Sociales de l'Université de Montréal, et il a obtenu le degré de M.A. de la Catholic University of America, de Washington D.C. Comme on sait M. Gagné est président national de la Société canadienne des relations publiques, 1er vice-président de la Chambre de Commerce du District de Montréal, membre du conseil du Musée des Beaux-Arts de Montréal, et président des Feux Follets, etc. M. S.L. Gagné demeurera vice-président aux relations publiques de la Corporation du Gaz Naturel du Québec. Nos félicitations à M. Gagné à l'occasion de sa nomination précitée et nos compliments aux dirigeants de la Northern & Central Gas Co. Ltd, pour avoir appelé l'un des nôtres aux fonctions ci-dessus mentionnées. Vu ses talents et son entregent, nous n'avons aucun doute que M. Gagné saura les remplir efficacement et dignement. Incidemment, la Northern & Central Gas Co. Ltd a eu un revenu net de $9,377,000 durant le 1er semestre de cette année vs $9,050,000 durant les mêmes 6 mois en 1966. Le bilan pro forma pour les 12 mois terminés le 30 juin 1967 laisserait voir, toutefois, un revenu net de $12,085,000, contre $12,642,000 antérieurement et cette ntraction serait due à une grève qui a sévi chez sa filiale locale.

15. Conseil

B-12-M

GABRIELLE ROY RECEIVES DEGREE FROM CARDINAL ROY

MSGR VACHON, CARDINAL ROY AND JAMES A. CORRY

Celebrated Local Author Given Honorary Doctorate

Laval University handed out a total of 1,208 diplomas during three sessions over the week-end.

Three honorary doctorates were also awarded by Laval at Saturday's graduation ceremonies to James Alexander Corry, principal of Queen's University, Gabrielle Roy, a well-known Canadian novelist from Quebec City and Jean Martineau, who has been president of the Bar Association of the Quebec province since 1953.

Corry, a Rhodes scholar and author of numerous political publications, has often been called upon to advise the Canadian government on matters of federal-provincial relations.

Miss Roy has won many literary prizes including the Duvernay prize, a medal from the Academie Francaise and the governor-general's medal.

MUSEUM EXECUTIVE

Jean Martineau is also vice-president of the Museum of Fine Arts in Montreal and director of such well-known enterprises as Royal Trust and Reader's Digest (Canada) Ltd.

Maurice Cardinal Roy and Msgr Louis Albert Vachon, rector of Laval, conferred the honorary degrees.

The first commencement exercises took place Friday evening, when 415 diplomas were given to graduates in agriculture, science, theology and psychology.

The ceremonies continued Saturday morning with 322 diplomas being awarded to students in education and administration. In the afternoon, a total of 471 diplomas were handed out to graduates in forestry engineering, social sciences, music, architecture and pharmacy.

Other honorary doctorates presented during the first session of the graduation ceremonies went to Maximos V (George Selim Hahim), patriarch of the Catholic Melchite Greek community in the sees of Alexandria, Antioche and Jerusalem, Victor Barbeau, a distinguished author and journalist, and David C. Monroe, vice chairman of the Quebec Superior Council of Education.

HONORARY DOCTORATE TO JEAN MARTINEAU
(W.B. Edwards Photos)

QUEBEC, QUE.
CHRON.-TELEGRAPH
D 5,000

JUN 10 1968
BOWDEN'S

Sherbrooke La Tribune, Que.
Circ. 36,966
September 8, 1967

A-871

Northern and Central Gas Company Limited

Samuel-L. Gagné

Le président de Northern and Central Gas Company Limited, Edmund C. Bovey, annonce la nomination de Samuel-L. Gagné au poste d'adjoint au président. M. Gagné est diplômé de la Faculté des Sciences Sociales de l'Université Laval et M. A. de The School of Social Sciences, Catholic University of America, Washington, D. C. Il est président national de la Société canadienne des Relations publiques, premier vice-président de la Chambre de commerce du district de Montréal, membre du Conseil du Musée des Beaux-Arts, de Montréal, et président des Feux-Follets. M. Gagné demeure vice-président aux relations publiques de la Corporation de Gaz Naturel du Québec.

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

Montreal-Matin, Qué.
Circ. 124,118
September 8, 1967

Zenith 1500 220 215 215

N1-871

NORTHERN & CENTRAL GAS COMPANY LIMITED

SAMUEL-L. GAGNE

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

La Presse, Montréal, Qué.
Circ. 208,609
September 8, 1967

N1-871

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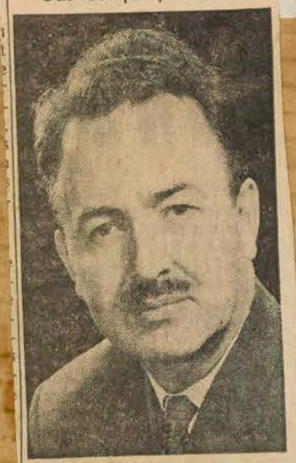
TROIS RIVIERES, QUE.
LE NOUVELLISTE
D (M-F) 43,900
(S) 44,100

SEP 8 1967 BOWDEN'S

O 12-M

Northern and Central Gas Company Limited



Samuel-L. Gagné

Le président de Northern and Central Gas Company Limited, Edmund C. Bovey, annonce la nomination de Samuel-L. Gagné au poste d'adjoint au président. M. Gagné est diplômé de la Faculté des Sciences Sociales de l'Université Laval et M. A. de The School of Social Sciences, Catholic University of America, Washington, D.C. Il est président national de la Société canadienne des Relations publiques, premier vice-président de La Chambre de Commerce du District de Montréal, membre du Conseil du Musée des Beaux-Arts de Montréal et président des Feux-Follets. M. Gagné demeure vice-président aux relations publiques de la Corporation de Gaz Naturel du Québec.

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

Québec Le Soleil, Qué.
Circ. 162,023
September 15, 1967

N1-871

Northern and Central Gas Company Limited

SAMUEL-L. GAGNE

Le président de Northern and Central Gas Company Limited, Edmund C. Bovey, annonce la nomination de Samuel-L. Gagné au poste d'adjoint au président. M. Gagné est diplômé de la Faculté des Sciences Sociales de l'Université Laval et M.A. de The School of Social Sciences, Catholic University of America, Washington, D.C. Il est président national de la Société canadienne des Relations publiques, premier vice-président de La Chambre de Commerce du District de Montréal, membre du Conseil du Musée des Beaux-Arts de Montréal et président des Feux-Follets. M. Gagné demeure vice-président aux relations publiques de la Corporation de Gaz Naturel du Québec.

The Financial Post
Toronto, Ont.
W 112,400

SEP 9 1967 BOWDEN'S

NORTHERN AND CENTRAL GAS EXECUTIVE ASSISTANT

P 12-M

SAMUEL-L. GAGNE

Edmund C. Bovey, president of Northern and Central Gas Company Limited, announces the appointment of Samuel-L. Gagne as executive assistant. In this position, Mr. Gagne will be closely associated with the president's office. A graduate of the School of Social Sciences of l'Universite Laval, Mr. Gagne holds his M.A. from the School of Social Sciences of Catholic University, Washington, D.C. He is national president of the Canadian Public Relations Society, first vice-president of La Chambre de Commerce du District de Montreal, a member of the Council of the Montreal Museum of Fine Arts and president of Les Feux-Follets.

Mr. Gagne retains the post of vice-president for public relations of Quebec Natural Gas Corporation.

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

Québec L'Action, Qué.
Circ. 34,288
September 8, 1967

N1-871

Northern and Central Gas Company Limited

M. Samuel-L. Gagné

Le président de Northern and Central Gas Company Limited, Edmund C. Bovey, annonce la nomination de Samuel-L. Gagné au poste d'adjoint au président. M. Gagné est diplômé de la Faculté des Sciences Sociales de l'Université Laval et M.A. de The School of Social Sciences, Catholic University of America, Washington, D.C. Il est président national de la Société canadienne des Relations publiques, premier vice-président de la Chambre de Commerce du district de Montréal, membre du Conseil du Musée des Beaux-Arts de Montréal et président des Feux-Follets. M. Gagné demeure vice-président aux relations publiques de la Corporation de Gaz Naturel du Québec. (**)

Le Yamaska
Cowansville, Que.
October 4, 1967

E871

DEDICATION OF CENTENNIAL ARCHIVES BLDG. FOR BROME

KNOWLTON — The dedication and formal opening of the Centennial Archives Building for the County of Brome, erected on the Museum grounds at Knowlton, took place on Sunday, September 10 at 3 p.m.

The road leading past the building was blocked off during the ceremonies and the large crowd in attendance, estimated as between 250 and 300 filled the thoroughfare while special chairs were allotted for visiting dignitaries, invited guests and the elderly.

The affair took on added colour due to the many attending in authentic period clothes. The gracious ladies some of whom were gowned in the very lovel costumes which had actually belonged to a member of their family, and the dapper gentlemen, many hearded and bewhiskered, lent a truly historical mood to the occasion.

The three guards in bright red jackets, stationed on the steps of the white pillared building added further interest and brilliance to the scene. Glen Brown, jr. stood tall and straight in the uniform of the 79th. Shefford Highlanders, the last commander of which was Lt. Col. Bulman. Douglas Newman was clad in the attire of the 52nd. Battalion of Militia, which was organized about 1865-67.

In 1867, one hundred years ago, it was under the command of Lieut. Col. Christopher Dunkin, who lived in a very fine house on the site of the present Golf Club. That same year a building was erected in Knowlton for a drill shed for the Militia slightly north of the Museum (approximately where the Fire Station and Last Chance Restaurant now stand.

The third guard, Paul Davignon, represented the 13th. Scottish Dragoon Company, a cavalry unit, whose armoury is contained at the rear of the present Knowlton Post Office.

The Knowlton High School Band was in attendance under the direction of Flight Lieutenant Leo C. Corcoran and opened the programme with "O Canada."

A welcome was then extended by Mayor Harry L. Parkers on behalf of the citizens of Knowlton and the Municipal Councillors to the members and representatives of the Federal and Provincial Governments and to members of the Federal and Provincial Centennial Committee, to the Mayors and Councillors of neighbouring towns and villages and their wives, and to other honoured guests whom he did not designate by name.

The Mayor particularly emphasized that, although the building is located in Knowlton, it was his hope that the people of the county would consider it their building and support it as such, making full use of its facilities.

He went on to thank all those who had helped in any wa yto make possible the erection of such a building, which had been designed and constructed so that it would blend in with the older buildings located close by.

Sincere thanks was extended to Mr. Pierre Rainville, Director of Centennial Affairs in Quebec, for his cooperation and guidance during the negotiation period of getting the building started.

Especial thanks was expressed to the secretary-treasurer, Mr. E.C. Pilson for his untiring efforts towards finalizing all factors leading to the "green light" to go ahead, with the result of the fine building now erected.

Thanks was also extended to the chairman of the Building Committee, Mr. Homer Blackwood, who maintained a construction period.

Mr. Parkes closed his remarks with an added "thank-you" to the Ladies of Brome Branch 23 Royal Canadian Legion for providing refreshments to be served inside the Archives Building at the close of the proceedings.

Mr. W. Thibault, Warden of the County Council and Mayor of Abercorn, who had been unable to return from the Leadership Convention in Toronto to attend, was represented by Alcide Gregoire, Mayor of Adamsville, who addressed the gathering in French.

Glen Brown, M.P. for Brome Co. and President of the Brome County Historical Societ, garbed in the attire of the century, was the next speaker. He made special mention of the work done by the Knowlton Council in their sponsorship of the Centennial project, without which there would have been no Archives Building. He then introduced a number of distinguished guests calling on many to rise. He also called on the "senior" senior citizens present to take a bow, and descendants of well knownfamilies of the past.

Tribute was paid to those, who by their endeavours and devoted interest, had contributed so much to the Historical Society in general and in helping make possible the event being witnessed that day in particular.

Special mention was made by Mr. Brown of the Knowlton family and of the role played by Mr. Morgan Knowtlon, who by his efforts and hard work had kept the Historical Society going during a period of difficult times in years gone by.

It was noted with regret that the Honorable Judy La Marsh, due to previous engagements had not found it possible to attend. Albert Bechard, M.P. for Bonaventure County and parliamentary assistant to the Minister of State for Cultural Affairs, acting for Miss La Marsh then addressed the meeting in both French and English.

The Honorable Yves Gabias, provincial secretary was also unable to be present, and in his place Jean M. Alarie, personal representative of the Government of Quebec brought greetings, speaking also in both languages.

A plaque is to be erected at

(Cont. on page 10)

(Continued from Page 11)

the Archives Building bearing the names of all members at both Federal and Provincial level since the time of Confederation to the present time. In reading these names, in many instances, direct descendants were noted present in the audience.

The formal ceremonial cutting of the ribbon by Mr. Harry Shufelt Honorary President of Brome County Historical Society then took place,assisted by Mayor Harry Parkes and Mayor Alcide Gregoire. Mr. Shufelt who was dressed in period clothes to represent the Hon. Christopher Dunkin then officially declared the building open.

The Blessing of the building was performed by Father Paul Eugene Boucher, Curé of St. Edouard's Church, Knowlton, with the opening prayer given by Reverend Canon T.E.R. Nurse of St. Paul's Anglican Church. The Benediction was pronounced by Reverend Douglas Warren, Pastor of Knowlton United Church.

Rev. Gagnon, curé of the Roman Catholic Church of St. Etienne de Bolton speaking in French then addressed the gathering.

Following God Save the Queen", the spectators dispersed to inspect the building and enjoy the hospitality dispensed there in by the mebers of the Ladies Auxiliary. R.C.L.

Mr. Peter White ably acted as Master of Ceremonies during the entire afternoon, speaking in both French and English.

Among notable guests present were J.D. Ferguson, President of Stanstead Historical Society; Mr. Wintle, of Richmond Historical Society, Mr. William Taylor Missisquoi Historical Society; Dr. R.V. Nicholls, President of Canadian Railroads Historical Society with Mrs. Nichols, Msgr. Gravel writer and historian, the president of the Montreal Museum of Fine Arts, the president of the Canadian Museums Association, and other distinguished visitors representing various fields of endeavour and public life.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Toronto Daily Star, Ont.
Circ. 363,852
November 17, 1967

Museum officers

S 871

MONTREAL (CP)—A. Murray Vaughan was re-elected president of the Montreal Museum of Fine Arts Thursday for a fifth term. Jean Martineau was re-elected vice-president.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
November 15, 1967

M1-871

L'assemblée annuelle des membres du Musée des Beaux-Arts de Montréal aura lieu jeudi, le 16 novembre, à 4h.30 de l'après-midi, au Musée.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
November 17, 1967

A871

RE-ELECTED: A. Murray Vaughan was re-elected president of the Montreal Museum of Fine Arts for his fifth term last night. Jean Martineau, QC, and Dr. Sean B. Murphy were elected vice-presidents. The annual general meeting was told that an increase in membership has boosted the museum's financial requirements.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
November 17, 1967

M-871

Elections au Musée des Beaux-Arts

M. A. Murray Vaughan vient d'être réélu président du Musée des Beaux-Arts de Montréal, pour un cinquième mandat.

Me Jean Martineau a été réélu vice-président, le Dr Sean B. Murphy a été élu à la vice-présidence pour la première fois, M. R. F. Angus a été élu trésorier honoraire, M. J.P.S. Mackenzie réélu trésorier honoraire adjoint et M. Charles Gonthier, réélu secrétaire honoraire.

Les directeurs ont été élus en conseil après la réunion annuelle des membres du Musée.

A l'assemblée générale, sept membres du conseil ont été réélus pour une période de trois ans et trois y ont été admis pour la première fois. Les nouveaux directeurs sont MM. Jean McEwen, Alfred N. Miller et Trevor F. Peck. Le conseil d'administration comprend 30 membres, dont dix sont élus chaque année; leur mandat a une durée de trois ans.

Ont été réélus : MM. Dana T. Bartholomew, Gerald Bronfman, Murray R. Chipman, Samuel-L. Gagné, Charles Gonthier, Mme Charles Taschereau et le colonel Hugh M. Wallis.

Le major général E. de B. Panet et M. L.V. Randall ont été désignés de nouveau aux postes de vice-présidents honoraires.

Le conseil a également élu les présidents et membres des comités, dont voici les titulaires :

Au comité des acquisitions, section de l'art canadien, M. Maurice Corbeil; l'art d'avant 1900, M. David Y. Hodgson; l'art du XXe siècle, le Dr Sean B. Murphy; au comité des ventes et des fonds d'acquisition, M. Maurice Corbeil; au comité d'administration financière, M. R. F. Angus; aux comités des bâtiments et de l'entretien, M. H. Stirling Maxwell ;au comité du programme, Mme J.S. Connolly; au comité des relations extérieures, M. Murray R. Chipman; au comité des cotisations, M. André Leman; au comité de la bibliothèque, Mme Rosemarie Bergmann et le professeur Joerg Garms.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Que.
Circ. 137,735
November 17, 1967

A 871

Museum Needs More Funds; Patronage Up

Increased public appetite for the arts has also increased the financial requirements of the Montreal Museum of Fine Arts, director David G. Carter said at the annual general meeting yesterday.

He said that membership is the gauge of museum health as it is the most direct mode of response and support available to a community.

The 21 per cent increase in membership this year is indicative of the public's appetite.

"Our requirements are manifest. Endowment is needed for building, it is needed for acquisitions and it is needed for salaries and maintenance."

Mr. Carter said it must be determined this year how these requirements must be met.

"We are now at a point where basic decisions will be made. These needs are the result in some degree of higher costs but also of our growing responsibilities," Mr. Carter added.

At the meeting yesterday, A. Murray Vaughan was re-elected president for a fifth term. Jean Martineau, QC, was re-elected vice-president and Dr. Sean B. Murphy was elected vice-president.

R. F. Angus was elected treasurer, J. P. S. MacKenzie was re-elected assistant honorary treasurer and Charles Gonthier was re-elected honorary secretary.

Executive officers were named by the council following the annual general meeting of the museum's members.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Ottawa Citizen, Ont.
Circ. 79,588
November 18, 1967

K-871

Fine arts museum chief re-elected

MONTREAL (CP) — A. Murray Vaughan was re-elected president of the Montreal Museum of Fine Arts Thursday for a fifth term. Jean Martineau was re-elected vice-president.

Dr. Sean B. Murphy became vice-president for the first time. R. F. Angus was elected honorary treasurer, J. P. S. Mackenzie was re-elected assistant honorary treasurer and Charles Gonthier was re-elected honorary secretary.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal (N.D.G.) Monitor
Quebec
November 22, 1967

R-871

Vaughan re-elected museum head

A. Murray Vaughan today was re-elected president of The Montreal Museum of Fine Arts for a fifth term.

In other elections Jean Martineau, QC, was re-elected vice-president and Dr. Sean B. Murphy was elected vice-president for the first time; R. F. Angus was elected honorary treasurer; J. P. S. Mackenzie was re-elected assistant honorary treasurer; and Charles Gonthier was re elected honorary secretary.

The executive officers were named by council following the annual general meeting of the Museum's members.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Granby Lavoix de L'Est, Qué.
Circ. 11,068
November 18, 1967

F-871

La direction du Musée des Beaux-Arts de Montréal

MONTREAL - M. A. Murray Vaughan a été réélu président du Musée des Beaux -Arts de Montréal pour un cinquième mandat.

Me Jean Martineau, C.R., a été réélu vice - président tandis que le Dr Sean B. Murphy a été élu à la vice - présidence pour la première fois. M. R. F. Angus a été élu trésorier honoraire, M. J.P.S. Mackenzie réélu trésorier honoraire adjoint et M. Charles Gonthier, réélu secrétaire honoraire.

Les directeurs ont été élus en conseil après la réunion annuelle des membres du Musée.

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Ont été réélus: MM. Dana T. Bartholomew, Gerald Bronfman, Murray R. Chipman, Samuel - L. Gagné, Charles Gonthier, Mme Charles Taschereau et le colonel Hugh M. Wallis.

Le major général E. de B. Panet et M. L.V. Randall ont été désignés de nouveau aux postes de vice - présidents honoraires.

Le conseil a également élu les présidents et membres des comités, dont voici les titulaires:

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MONTREAL, QUE.
MONT.-MATIN
D (M-F) 129,900
(S) 111,300

FEB 1 1968

BOWDEN'S

Echos d'Ottawa

avec Clément Brown

B-12-M

CREANCE

Le nouvel ambassadeur de Belgique, M. Louis-Ghislain Delhaye, a présenté hier ses lettres de créance au gouverneur général Roland Michener. La cérémonie s'est déroulée à Rideau Hall.

EN VISITE

Le gouverneur général et madame Roland Michener passeront deux jours à Montréal, aujourd'hui et demain. Dans la journée, Leurs Excellences rencontreront le conseil du Musée des Beaux-Arts et visiteront l'institution. Demain, le gouverneur général et son épouse assisteront au bal de charité organisé par les Auxiliaires de l'hôpital Royal Victoria.

Canadian Press Clipping Service

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

The Globe & Mail
Toronto, Ontario
Circ. 237,626
January 18, 1968

History author ambassador to 3 countries

X-871

MONTREAL (CP) — Funeral services will be held today for Emile Vaillancourt, 78, historian and former Canadian Ambassador to Cuba, Yugoslavia and Peru, who died here Monday after a long illness.

Born in Montreal Mr. Vaillancourt studied at the University of Montreal and Laval University. He received an honorary doctorate from the University of Caen in France.

Before joining the civil service, he was president of the Bank of Hochelaga, which later became the Banque Canadienne Nationale.

Mr. Vaillancourt became Canada's first Ambassador to Cuba in 1945 and in 1948 he was Canada's first Ambassador to Yugoslavia. From 1950-55 he was Canadian Ambassador in Peru.

He was a life governor of the Montreal Museum of Fine Arts.

His publications included: La Conquete du Canada par les Normans—The Norman Conquest of Canada; Le Canada et les Nations Unis—Canada and the United Nations; Guillaume d'Orange—William of Orange.

Mr. Vaillancourt also was the founder of several committees which erected some 35 plaques and monuments to the glory and the heroes of the French regime in Canada.

His wife, the former Blanche Jeannotte, died in 1948.

Gazette 31-1-68

Personals

Their Excellencies the Governor-General and Mrs. Roland Michener will be the guests of honor at a dinner to be given by the president, Mr. A. Murray Vaughan, and Mrs. Vaughan and which will be attended by members of the council of the Montreal Museum of Fine Arts, tomorrow evening. His Excellency is honorary patron of the Museum.

Canadian Press Clipping Service

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

La Presse, Montréal, Que.
Circ. 208,609
January 18, 1968

X-871

M. Emile Vaillancourt, ancien ambassadeur, est décédé à 78 ans

M. J.-Emile Vaillancourt est décédé le 15 janvier à la suite d'une très longue maladie, à l'âge de 78 ans.

Né à Montréal le 23 mars 1889, le défunt fut pendant plusieurs années président de la Banque d'Hochelaga, laquelle devint plus tard la Banque canadienne nationale. Pendant la première guerre, il fut président du Bureau impérial des munitions.

Docteur honoraire des Universités de Caen (France), Montréal et Laval, M. Vaillancourt était en outre lauréat de l'Académie française, grand officier de l'Ordre du Saint-Sépulcre de Jérusalem, citoyen honoraire des villes de Dieppe, St-Nicholas d'Alierléans, Mont Caen et Nouvelle-Orléans.

En outre, le défunt fut ministre plénipotentiaire du Canada à Cuba et en Yougoslavie, ambassadeur du Canada au Pérou ainsi qu'à Panama, délégué du Canada à la conférence diplomatique de Genève en 1949 et président du Comité de rédaction de la conférence.

Pour ses initiatives au Québec pour l'éducation sanitaire de la population, l'Institut Pasteur de Paris lui avait décerné la médaille Pasteur.

Auteur connu comme historien, M. Vaillancourt avait écrit la Conquête du Canada par les Normands (couronné par l'Académie française une Maitrise d'Art en Canada, Guillaume d'Orange, Le Canada et les Nations Unies.

M. Vaillancourt, qui était également gouverneur du Musée des Beaux-Arts de Montréal, fut aussi responsable de l'érection des monuments à Dollard des Ormeaux, Vaquelin, Louis XIV, ainsi que de la pose de plusieurs plaque commémoratives de faits de l'histoire du Canada.

Le défunt laisse dans le deuil trois filles, la vicomtesse Hélène Vaillancourt-de-Sars (Rabat), Mme Michèle Vaillancourt-Maher (Illinois), Mme Josette Vaillancourt-Aris (Londres), ainsi qu'un fils, Jacques, d'Ottawa.

Les funérailles ont eu lieu aujourd'hui à l'église St-Germain d'Outremont.

Montreal Gazette, Que.
Circ. 137,735
January 18, 1968

1-891

OBITUARIES

EMILE VAILLANCOURT

Funeral services will take place today at the St. Germain d'Outremont church for the late Emile Vaillancourt, former Canadian First Minister to Cuba, Yugoslavia and Ambassador to Peru, who died here Jan. 15 following a long illness.

Born in Montreal in March, 1889, he received a classical education at the College Sainte Marie and held honorary doctorates from the universities of Caen, Montreal and Laval. He was also a Laureat of the Academie Francaise.

A life governor of the Montreal Museum of Fine Arts, Mr. Vaillancourt served several years with the Quebec department of roads (tourist section) and was manager of the Montreal Tourist and Convention Bureau from 1936-40.

Named Canada's first minister to Cuba in 1945, he received a similar posting in 1948 to Yugoslavia.

In 1950 he was named Ambassador to Peru and after five years resumed his position as executive director of the Quebec division of the Health League of Canada of which he was a founder several years before he joined the diplomatic corps.

Mr. Vaillancourt also served as head of the Canadian delegation to the Geneva conference during 1949; he was Lt. Col and honorary commander of the University of Montreal COTC, an ex-alderman of the City of Outremont, and a one-time lieutenant in the 65 Carabiniers Mont Royal of Montreal.

A recipient of many awards, Mr. Vaillancourt had been honored by La Federation Francaise de Devouement, La Societe Francaise l'Encouragement a L'Education Physique, La Ligue Maritime et Coloniale Francaise, Les Normands de Paris, and received the George V Silver Jubilee and George VI coronation medals.

He was a Knight Grand Officer of the Order of the Holy Sepulchre of Jerusalem, Commander of La Ligue Republicaine du Bien Public, a Knight Grand Officer of the Order of Nichan Iftikhar of Tunis, Officer of the Public Instruction of France, Knight of St. John of Lateran and an Officer of the Latin Order.

Mr. Vaillancourt was former general secretary of Les Oeuvres de Notre Dame de la Merci, an honorary citizen of the cities of Dieppe, France, New Orleans, La., and St. Nicholas d'Aliermont, France.

He was a member of the Societe des Antiquaires de L'Ouest and included among his public works 'Une Maitrise d'Art en Canada,' 'La Conquete du Canada par les Normands', 'Adresse a l'Universite de Caen', Unity of Origin Unity of Sentiment', 'History of Finance', 'Broad Side', 'Guillaume d'Orange', 'Knifed and Thrown Away Like a Dead Cat', 'Contributions Unlimited', 'Knots, and Mane, Thecel, Phares'.

Mr. Vaillancourt was founder of various committees which erected many monuments and plaques to the glory of heroes of the French regime in Canada and originated the National Committee for Celebration of the Fourth Centenary of the Discovery of Canada by Jacques Cartier.

He also organized the reception for their majesties King George VI and Queen Elizabeth in Montreal during May, 1939.

Mr. Vaillancourt is survived by his daughters Viscountess Helene deSars of Rabat, Mrs. Michelle Maher of Illinois, and Mrs. Josette Aris of London, and a son, Jacques of Ottawa.

He was predeceased by his wife, the former Blanche Jeannot, in 1948.

SAUL S. BERLIN

Funeral services were held in Toronto yesterday for Saul S. Berlin, executive vice-president of the B'nai B'rith District Grand Lodge No. 22, who died suddenly last Monday at his Toronto home. He was 58.

Born in Montreal, he was a graduate of McGill University. He later studied law at the University of Montreal. While at university, Mr. Berlin, in partnership with his brother, operated an insurance brokerage firm founded by his late father.

As a practicing lawyer, he was recognized as an authority on domestic relations law, and created jurisprudence in marriage law.

He was secretary of the Shaare Zion Synagogue here in the early 1930s. At the outbreak of the Second World War he enlisted in the Royal Canadian Navy, and saw both sea and shore duty.

Mr. Berlin was at one time Sea Cadet Secretary, and during the peak war years he was Staff Officer in charge of officer recruiting. He retired in 1946 with the rank of Lieutenant-Commander.

Returning to Montreal, Mr. Berlin was appointed assistant national executive director of the Zionist Organization of Canada. When the B'nai B'rith established its headquarters in Toronto in 1948, he was transferred there and subsequently became executive vice-president of District Grand Lodge No. 22.

Mr. Berlin was one-time president of the Rangers Football Club, and served on the executive committee of the Montreal Soccer League.

He is survived by his wife, the former Isabel Riven; a son, Rabbi Donals R. Berlin; and two daughters, Mrs. Marion Feld and Stephanie Berlin.

DONALD TULLOCH

Funeral services were held yesterday in Guelph, Ont., for Donald Tulloch, who died Saturday.

Born and educated in Inverness, Scotland, he came to Canada and later served in the Army during World War One.

Following the war, he became associated with the advertising business. He worked with Claude Neon Advertising Ltd. and Ash Signs Ltd. for several years.

He later became a partner in Ash Signs and retired in 1962.

He is survived by his wife, the former Jessie MacDonald; a daughter, Mrs. Barbara Schroeder of Guelph; a sister, Jean, of Inverness; and three grandchildren.

KATE BURGESS

TORONTO — (CP) — Kate Burgess, the 80-year-old widow who fought and defeated city hall's attempts to destroy the home she and her husband "built brick by brick," died in hospital yesterday.

When she died, a land developer's appeal to the Ontario cabinet to overrule an Ontario Municipal Board ruling in her favor was still pending.

Her battle was against a $6,000,000 high-rise project proposed by Greenwin Construction Co. and Cadillac Development Corp. Ltd. which would have wiped out the home she and her husband built on Hillsdale Avenue 69 years ago.

"I've got a will of iron," she said when she first rejected offers of up to $40,000 for the house. "They thought they'd wear me down, but they didn't, know what kind of a woman they would have to deal with."

Mrs. Burgess spent the last few years of her life in a wheelchair because of a blood clot that cost her a leg.

All other residents on the street had sold their property to the developers, so Mrs. Burgess fought the apartment and town house project alone.

She won her last victory when the municipal board rejected a city proposal to allow the developers to build the town houses around her home.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Ottawa Citizen, Ont.
Circ. 79,588
February 2, 1968

K 8 71

Person to person

By Muriel Flexman

Functional fashions

Seven years ago a group of women took a look at fashion but with a difference. Their viewpoint was that stylish clothes should be made available for physcially handicapped persons who find daily dressing a major effort.

"Utility is not enough, appearance is necessary," says fashion authority Virginia Pope, president of the group now called the Clothing Research and Development Foundation who encourage the cutting of fashionable modes and materials to permit handicapped persons to dress themselves with minimal aid.

"Do not underestimate the importance of cosmetic desire," Mrs. Pope, says, pointing out that rehabilitation moves forward when handicapped patients show an interest in having their hair and nails done. A further step is when they take an interest in clothes.

Through the work of the foundation more and more American designers are including easy to put on and easy to take off outfits in their collections. The interest is spreading to other countries.

Helen Cookman's pilot collection of clothes for men, women and children resulted from her research at the Institute of Rehabilitation Medicine in New York. Her trim, well-tailored slacks for men with full length side zipper have been in demand for more than three years.

The hook and bar zipper; the easy-to-manage button; the easy-to-reach entrance and simple closing — are all innovations stressed in today's fashion made functional with a special label that tells the handicapped person this is for you.

In the news . . .

Their Excellencies the Governor-General and Mrs. Roland Michener attended a dinner given by the council of the Montreal Museum of Fine Arts, on Thursday.

* * *

Mr. and Mrs. John K. Bradley are in Vancouver to attend the wedding today of their daughter Rhoda Lynne to Gordon Brooke.

* * *

Mrs. George McIlraith, Mrs. Raymond C. Labarge, Mrs. George Nelms, Mrs. John W. Grace, Mrs. Lloyd Francis, Mrs. J. L. Coupal and Mrs. J. T Richard will be among those presiding at the annual tea of the St. Mary's Home Ladies' Auxiliary tomorrow from 3 to 5.30 p.m. in St. Theresa's parish hall.

* * *

Miss Silvia Milne, bride-elect of Feb. 24 was honored at a miscellaneous shower by Mrs. Archie McDowall and by Mrs. Cliff Loveday and daughters Barbara and Linda.

* * *

Miss Rhea Larose, assisted by Miss Marjorie Robinson, entertained the executive of National Memorial Chapter IODE at her home.

* * *

Prof. Jorge Luis Borges, Argentinian writer, will lecture on English literature and dreams Monday, Feb. 5, at 8.30 p.m. at the National Library. The program is sponsored by the embassy of Argentina and the library.

* * *

W. T. MacSkimming will address the Ottawa Public School Women Teachers' Association at the annual dinner Wed., Feb. 7, at 7 p.m. in the International Ballroom of the Skyline Hotel. Folk singer Lana Clowes will entertain.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000
FEB 1 1968
BOWDEN'S

R-12-M

Two dinners plus ball for vice regal couple

Canadian Press

OTTAWA — Governor-General and Mrs. Michener leave today for Montreal where they will attend two dinners and a ball.

Mr. Michener will address a dinner given by the council of the Montreal Museum of Fine Arts tonight.

Tomorrow the Micheners will attend a dinner and charity ball given by the women's auxiliary of the Royal Victoria Hospital at the Sheraton-Mount Royal Hotel.

The vice-regal couple will return to Ottawa Saturday by train.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montreal Gazette, Quebec
Circulation 140,874
March 4, 1968

1-871

Prominent Montrealer A. Sidney Dawes Dies

Andrew Sidney Dawes, a prominent Montreal businessman and for many years a leading member of the Canadian Olympic Association, died yesterday after a brief illness. He was 79.

Born in Lachine, he was the son of James Powley Dawes and Gertrude Brock. Educated at Montreal High School, St. Albans and McGill University, he graduated in 1910 with a Bachelor of Science degree in Engineering.

After graduation, he worked for the Canadian Westinghouse Company and in 1913 joined Atlas Construction Co. Limited, Montreal.

In 1914 he joined the Royal Canadian Artillery and served in France from May 1915 until the end of the war in 1918. He commanded the 55th Battery with the rank of Major. He was wounded twice and was awarded the Military Cross.

Upon demobilization, he returned to Canada and became president of Atlas Construction Co. Limited. He became chairman of the board of directors in 1956, which position he held at the time of his death.

During the Second World War, Mr. Dawes was a director of Federal Aircraft and he organized the Windsor Mills Elementary Flying Training School.

He was active in many different fields, serving on the council of the Montreal Board of Trade, the Montreal Protestant School Commission and the Montreal Museum of Fine Arts. He was a past president of the Builders Exchange, now the Montreal Construction Association. He was also councillor-at-large of the Canadian Lawn Tennis Association.

A. SIDNEY DAWES

In 1945 he became the President of the Canadian Amateur Ski Association and in 1947 President of the Canadian Olympic Association and Canadian member of the International Olympic Committee, from which office he resigned in 1967.

He was a member of the Mount Royal Club, Saint James's Club, The Forest and Stream Club, the Mount Bruno Country Club, and the Montreal Indoor Tennis Club.

He is survived by his wife, the former Grace Elspeth Paterson, his daughter Mrs. John G. Bourne, and two grandchildren, Thomas and Elspeth Bourne. He is also survived by his brothers, Kenneth T. Dawes and Richard J. Dawes.

The family has asked that in lieu of flowers, donations be made to the Canadian Olympic Association PO Box 9000 Montreal.

Funeral services will be held Tuesday at 2 p.m. at St. George's Church. Interment will be at Mount Royal Cemetery.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

FEB 2 1968 BOWDEN'S

photo LA PRESSE

Dîner du président

Le président du Musée des Beaux-Arts M. A. Murray Vaughan et Madame Vaughan recevaient à un dîner hier soir au Musée. Sur la photo faite à cette occasion, de gauche à droite, M. A. Murray Vaughan, Madame Vaughan ; son exc. le gouverneur général Roland Michener et Madame Michener, invités d'honneur à cette soirée ; Madame David Carter et M. D. Carter, directeur du Musée.

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

Montreal Star, Que.
Circ. 190,399
February 2, 1968

Staff Photo by Gerry Davidson

MUSEUM DINNER: Governor-General and Mrs. Roland Michener were guests of honor at a dinner for members of the Council of the Montreal Museum of Fine Arts, given by Museum president A. Murray Vaughan and Mrs. Vaughan. Mr. Michener is honorary patron of the Museum. Pictured at the dinner, which took place last night at the Museum, are, from left to right: the Governor-General, Mrs. Michener, Mrs. Vaughan, Mr. Vaughan.

MONTREAL, QUE.
GAZETTE
D 138,000

FEB 3 1968

BOWDEN'S

R-12-M

DINNER: Photographed at a dinner given by the president of the Montreal Museum of Fine Arts, Mr. A. Murray Vaughan, in honor of Their Excellencies the Governor-General of Canada, the Rt. Hon. Roland Michener, C.C. and Mrs. Michener on Thursday evening at the Museum. From left to right: **Mr. A. Murray Vaughan, Mrs. Vaughan, His Excellency, Her Excellency, Mr. David Carter,** Director of the Museum, and **Mrs. Carter.**

MONTREAL, QUE.
GAZETTE
D 138,000

MAR 4 1968

BOWDEN'S

Sportsmen Salute Dawes

R-12-M

Montreal sportsmen expressed regret at the death yesterday of A. Sidney Dawes, founder and first president of the 20-year-old Canadian Olympic Association, who died at his Westmount home at the age of 79.

Mr. Dawes was Canada's lone representative to the International Olympic Committee from 1947 to May 7, 1967,

when he retired in favor of James Worrall of Toronto, the COA's current president.

At the time of his retirement from the IOC post, Mr. Dawes said he was unable to attend the 65th Olympic meetings in Iran because "my age won't allow any more long trips."

"I'm 78 now and that's too long a journey for a man my age. Worrall is a good man with lots of experience and I think his appointment to the IOC is just splendid."

Mr. Dawes was instrumental in getting a federal charter for the COA in 1952 and served as president of that organization from 1947 until 1953.

Prior to the founding of the COA, Canada's representation to the IOC came from the Amateur Athletic Union of Canada. Mr. Dawes had been chairman of the AAU of C before foundation of the COA.

E. Howard Radford, secretary of the COA and Frank Shaughnessy, Jr., both expressed regret when advised of Mr. Dawes' death.

Mr. Shaughnessy, a COA vice-president, said he had visited Mr. Dawes last Thursday and presented him with a bouquet of roses from Nancy Greene, Canada's ski queen. The roses had been presented to Miss Greene by admiring fans and when she heard Mr. Dawes was ill she said she felt he should have them.

Mr. Radford and Mr. Shaughnessy described Mr. Dawes as "a much-maligned man" for his sometimes controversial rulings during his 20-year-tenure with the IOC.

"In the early years I've seen him personally pay the way of some of our athletes to the Games," Shaughnessy said. "And at times he billeted them in his home here when funds were short."

Mr. Dawes raised a storm in Canadian Olympic circles in April 1966 when reports reached this country from the IOC Rome meetings that he had backed the bid of Sapporo, Japan, for the 1972 Winter Games rather than Banff, Alta. Sapporo's bid was accepted for the Games, while Munich, Germany, won out over Montreal for the Summer Olympics in 1972.

However, in typical fashion, Mr. Dawes lashed back at criticism in Canadian newspapers with "I don't think how I voted is of interest to Canadian newspapers."

He was later reported to have withheld approval of Banff because he felt the winter site in Canada should be Garibaldi, B.C.

Situations like this caused him to be known as an autocrat in certain circles. However, the same people were the first to praise his contributions to the Olympic movement.

"While there's no doubt the man is a controversial figure, he set his own goals for fund-raising and always got the athletes to the Games," Ken Farmer, COA vice-president, said at the time of Mr. Dawes retirement.

In addition to his work in Olympic circles, Mr. Dawes found time between far-flung construction projects to serve on the councils of the Montreal Board of Trade, the Protestant School Commission and the Montreal Museum of Fine Arts.

He was councillor-at-large for the Canadian Lawn Tennis Association from 1939 to 1946 and president of the Canadian Amateur Ski Association from 1945 to 1953.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

MAR 4 1968

BOWDEN'S

Olympic Association founder

A. Sidney Dawes dies at 79

R-12-M

A. Sidney Dawes, founder and first president of the 20-year-old Canadian Olympic Association and chairman of the board of Atlas Construction Co. Ltd., died at his home yesterday. He was 79. No immediate cause of death has been determined although Mr. Dawes had been in poor health since before Christmas.

The funeral will be held tomorrow at St. George's Anglican Church at 2 p.m. with interment at Mount Royal Cemetery.

Mr. Dawes was Canada's lone representative to the International Olympic Committee from 1947 to May 7, 1967, when he retired in favor of James Worrall of Toronto, the COA's current president.

At the time of his retirement from the IOC post, Mr. Dawes said he was unable to attend the 55th Olympic meetings in Iran because "my age won't allow any more long trips."

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McGill graduate

Born in Suburban Lachine, Dec. 5, 1888, Mr. Dawes was educated at Montreal High School and graduated from McGill University with a bachelor of science degree in engineering in 1910.

During World War I, Mr. Dawes served in the Canadian Field Artillery in France. He was twice wounded and was promoted to the rank of captain in 1917. He was awarded the Military Cross and appointed a major with the 55th Canadian battery in March, 1918.

After the war he rejoined Atlas, having worked for the company briefly before his enlistment. He rose from the rank of engineer to president of the company before assuming duties as chairman of the board of directors in 1956, which position he held at the time of his death.

A director of Federal Aircraft during World War II, Mr. Dawes organized the Windsor Mills Elementary Flying Training School.

A. Sidney Dawes

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Dug into own pocket

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In addition to his work in Olympic circles, Mr. Dawes found time between far-flung construction projects to serve on the councils of the Montreal Board of Trade, the Protestant School Commission and the Montreal Museum of Fine Arts.

He was councillor-at-large for the Canadian Lawn Tennis Association from 1939 to 1946 and president of the Canadian Amateur Ski Association from 1945 to 1953.

Mr. Dawes is survived by his wife, the former Grace Elspeth Paterson, a daughter, Mrs. John G. Bourne; two brothers, Kenneth T. and Richard J. Dawes, and two grandchildren, Thomas and Elspeth.

CN freight derailed

Canadian Press Clipping Service

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

Quebec Chronicle-Telegraph
Quebec
Circ. 4,858
May 24, 1968

R 871

Melchite Patriarch Receives Honorary Degree From Laval

Six honorary degrees will be given at the annual convocation for the granting of degrees to be held at Laval University June 7 and 8.

An honorary doctorate will be awarded Maximos V (George Selim Hakim), patriarch of the Catholic Melchite Greek community in the sees of Antioch, Alexandria and Jerusalem, who had an influential voice in the Second Vatican Council. In August of last year, Patriarch Maximos represented the Orient at the theological in Toronto.

DEGREE TO AUTHOR

Victor Barbeau, a distinguished author and journalist will also be awarded a degree. Barbeau, who received his doctorate in letters from the University of Aix-Marseille, has won the Duvernay prize. He is president and founder of the Canadian Association of Authors as well as the co-founder and president of the Canadian Society of Writers.

Another recipient of an honorary degree will be James Alexander Curry who will be receiving his eight honorary degree from a Canadian university.

Curry, a Rhodes scholar, and author of numerous political publications, has often been called upon to advise the Canadian government on matters of federal-provincial relations. He has been principal of Queen's University since 1961.

QUEBEC NOVELIST

Gabrielle Roy, a well-known Canadian novelist from Quebec City, who has won numerous literary prizes, among them, the Duvernay prize, a medal from the Academie Francaise and the Governor-General's Medal, will also receive an honorary degree from Laval.

Jean Martineau and David C. Monroe will also receive degrees at the Laval convocation.

Martineau has been president of the Bar Association of the province of Quebec since 1953. He is also vice-president of the Museum of Fine Arts in Montreal and director of such well-known enterprises as Royal Trust and Reader's Digest (Canada) Ltd.

Monroe has been president of the Canadian Teacher's Federation, the Canadian Association of Professors of Education and the Canadian College of Teachers. He was also vice-president of the royal commission of inquiry on education in Quebec and is currently special assistant to the principal of McGill University.

Canadian Press Clipping Service

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

Montreal Gazette, Quebec
Circulation 140,874
March 5, 1968

And each defection encourages others.

R 871

Mr. A. Sidney Dawes

Born of a family with historic roots deep in the life of the city, Mr. A. Sidney Dawes served his community and the country in a remarkable number of different ways.

His service with the Canadian forces overseas began shortly after his graduation from McGill. Wounded in May, 1916, he returned home to Montreal to recuperate, then returned to France in March, 1917, where he rose to the command of the 55th Battery, was again wounded, and was awarded the Military Cross.

After demobilization, he began his long career with the Atlas Construction Company Limited, becoming president of the company, and, from 1956 till his death, the chairman of the board. He saw the company engaged in some of the most important construction projects in the country.

The number of offices he held covered a wide field. They included those of a councillor of the Montreal Board of Trade, a commissioner of the Montreal Protestant School Board, president of the Builders' Exchange (now the Montreal Construction Association) and councillor of the Montreal Museum of Fine Arts.

One of the absorbing interests of his life was the promotion of outdoor sports. In the course of the years his own recreations included golf, tennis, fishing, hunting and skiing. He was the founder and the first president of the Canadian Olympic Association, and was Canada's lone representative to the International Olympic Committee for 20 years.

Frank Shaughnessy, Jr., has recalled that such was Mr. Dawes' keenness in helping Canadian participation in the Olympics that he would personally pay the way of some of the athletes to the games, and would billet them in his own home when funds of the association were short.

In the many years of his connection with the Olympics, he followed his own sincere convictions and his unrivalled experience. It was he who was instrumental, 16 years ago, in obtaining the federal charter for the Canadian Olympic Committee, which has been the basis of its work.

His lifelong love of the outdoors was seen in the notable collection of paintings that he formed. What he favored most were the landscapes of Canadian artists, depicting the hills and streams that had meant so much to him all his life.

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

La Presse, Montréal, Qué.
Circ. 200,524
May 25, 1968

Le grand promoteur des parcs est décédé

par Dollard MORIN

Si Montréal peut s'enorgueillir aujourd'hui de son magnifique réseau de parcs publics et de son remarquable système de récréation publique, elle le doit à M. Claude Robillard qui fut le directeur fondateur du Service municipal des parcs en 1953.

M. Robillard vient de mourir à l'âge de 56 ans et 10 mois. Pendant dix-huit ans, il avait été au service de la ville comme adjoint au directeur des Travaux publics (1945-1951), comme ingénieur-surintendant, puis comme directeur du Service des parcs (1951-1961).

C'est pendant cette période que, sous son impulsion dynamique, la métropole canadienne a vu surgir et s'aménager ses grands parcs métropolitains, ses parcs régionaux et locaux, avec terrains de jeux et terrains de sports. Dans le même temps, M. Robillard faisait naître les centres récréatifs municipaux, les parcs-écoles, de belles piscines intérieures, des ateliers de loisirs spécialisés et autres initiatives.

Un grand élan

Aux cinq divisions qui composaient alors le Service des parcs, M. Robillard sut également donner un grand élan, à la récréation comme au Jardin botanique, aux arbres comme à l'entretien et aux restaurants. Grâce à cette personnalité et en peu de temps, Montréal conquit une place de premier plan dans le domaine des parcs et de la récréation, dans le Québec et le Canada.

La réputation de M. Robillard traversa même les frontières et en 1957, il était élu président de l'American Institute of Park Executives, aux Etats-Unis. A cette époque, il fut également l'ardent promoteur du Jardin zoologique de Montréal, dont il dirigea les travaux préparatoires au parc Angrignon. Par la suite, ce fut l'une de ses grandes déceptions : celle de voir le projet du zoo remis aux oubliettes. Toujours, il veilla avec un soin jaloux à garder ses parcs accessibles au public.

A M. Robillard, les jeunes de Montréal doivent, entre autres, le théâtre ambulant "La Roulotte" et le théâtre de marionnettes "Le Vagabond" qui leur apportent de la joie, du rant l'été, dans les terrains de jeux.

La cause artistique

Dans l'aménagement des parcs comme des installations récréatives, M. Robillard révéla toujours son profond souci de la beauté. Il possédait d'ailleurs une âme d'artiste ; aussi, le vit-on jouer un rôle d'importance dans la promotion de la cause artistique.

En plus d'avoir été directeur du Festival régional d'art dramatique, il fut l'un des pionniers de la Place des Arts (et

Claude Robillard

directeur général de 1957 à 1964), membre du comité exécutif de l'Orchestre symphonique de Montréal et du Conseil des Arts du Canada, membre honoraire du Musée des Beaux-Arts et d'autres organismes culturels.

Après dix ans de travail dans le domaine des parcs, M. Robillard fut nommé directeur du Service d'urbanisme en 1961. Il quitta ce poste deux ans plus tard et les structures municipales après 18 ans de service pour occuper des postes de confiance au sein de grandes entreprises industrielles et commerciales. Au moment de sa mort, il était président de la Société Dyname Ltée, à Montréal, et membre du conseil d'administration d'une douzaine de compagnies.

A l'hôtel de ville, M. Lucien Saulnier, président du comité exécutif, a déclaré : "C'est un homme avec qui j'ai eu l'honneur de collaborer durant plusieurs années. Je me plais à souligner que quantité de belles choses que nous avons à Montréal ont été inspirées par cet homme de goût qu'était Claude Robillard. Je sais que tous ceux qui l'ont connu regretteront sa disparition."

M. Robillard laisse sa femme, née Amos (Thérèse), et six enfants : Claude (Mme Paul Lussier), Line (Mme Lawrence Rosen), Marie, Andrée, Jean et Philippe. La dépouille est exposée au 5660, Chemin de la Côte-des-Neiges. Les funérailles auront lieu à 10 h. lundi matin, en l'église gretteront sa disparition."

Canadian Press
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481 University Ave., Toronto 2

Montreal Gazette, Quebec
Circulation 140,874
May 25, 1968

Former City Planner Claude Robillard Dies

Claude Robillard, one of Montreal's most prominent citizens, and former Director of the City Planning Department, died yesterday. He was 56.

Mr. Robillard's career was a list of successes in a number of different fields, including those of business, engineering, municipal and cultural affairs.

Born in Montreal, he was educated at College Ste. Marie, and obtained his B.A. from l'Universite de Moutreal in 1931. He also received the degree of Bachelor of Engineering (Electrical) from McGill University in 1935.

He then joined the Bell Telephone Co. of Canada, but left it in 1942 to become Assistant Electrical Engineer for the Quebec Power Company. From 1944 to 1945 he worked as Assistant Transit Controller for the Department of Munitions and Supply.

During the next six years, he served the City of Montreal as Assistant Director for the Department of Public Works, and in 1951 he was appointed first director of the Montreal Parks Department, a post he held for 10 years.

Under his direction, Montreal's parks system became an outstanding one, with greatly enlarged and modernized facilities and a complete program for both children and adults. In recognition of his work, he was elected president of the American Institute of Park Executives for 1957-58, after having served one year as vice president.

Following his 10-year term heading the Parks Department, Mr. Robillard was appointed Director of the City Planning Department, and was responsible for much of the preliminary work on the city's long-awaited subway system.

In 1963, he was loaned by the city to the Expo '67 Corporation to act as chief "architect" and director-general of planning for the World's Fair. However, he

CLAUDE ROBILLARD

was forced to resign from the post some five months later for personal and health reasons, only to return in 1964 to serve as Chairman of the Advisory Committee on the Fine Arts for the exposition.

At the same time as he was working for the City of Montreal, Mr. Robillard was also serving as the managing director of the Sir Georges-Etienne Cartier Corporation, responsible for the construction and operation of the Place des Arts. Mr. Robillard maintained his position as head of Montreal's cultural centre from 1957 until 1964.

Following his resignation from Expo '67 and the city, he was appointed to the post of president of the Fraser-Brace Engineering Company, and remained with the firm until January of 1967. He also became president of the Dyname Corporation, and was a director of numerous other companies.

A director of the Occupational Therapy and Rehabilitation Center, Mr. Robillard also served as a governor of the Hospital Marie-Enfant, Montreal Children's Memorial Hospital, and the Montreal Heart Institute.

In the realm of cultural affairs, Mr. Robillard was a member of the executive committee of the Montreal Symphony Orchestra and the Canada Council, an honorary member of the Montreal Museum of Fine Arts, and the vice-chairman of the National Arts Centre in Ottawa.

A member of the Corporation of Engineers of Quebec and the National Housing Design Council, he also belonged to the Mount Stephen Club, The Montreal Club, the Mount Royal Club, and the Mount Bruno Country Club.

Mr. Robillard is survived by his wife, the former Therese Amos; two sons, Jean and Philippe; and four daughters, Claude (Mrs. Paul Lussier), Line (Mrs. Lawrence Rosen), Marie, and Andre.

The funeral service will be held Monday at 10 a.m. in the St. Leon de Westmount Church.

Toronto Telegram, Ont.
Circ. 227,700
May 28, 1968

F-871

Telegram

Taking advantage of a lull in the fast-moving sale, two prospective buyers discuss the next lot coming under the gavel.

Flying Sotheby bids ring up $46,900

By *BERNADETTE ANDREWS*
Telegram Art Critic

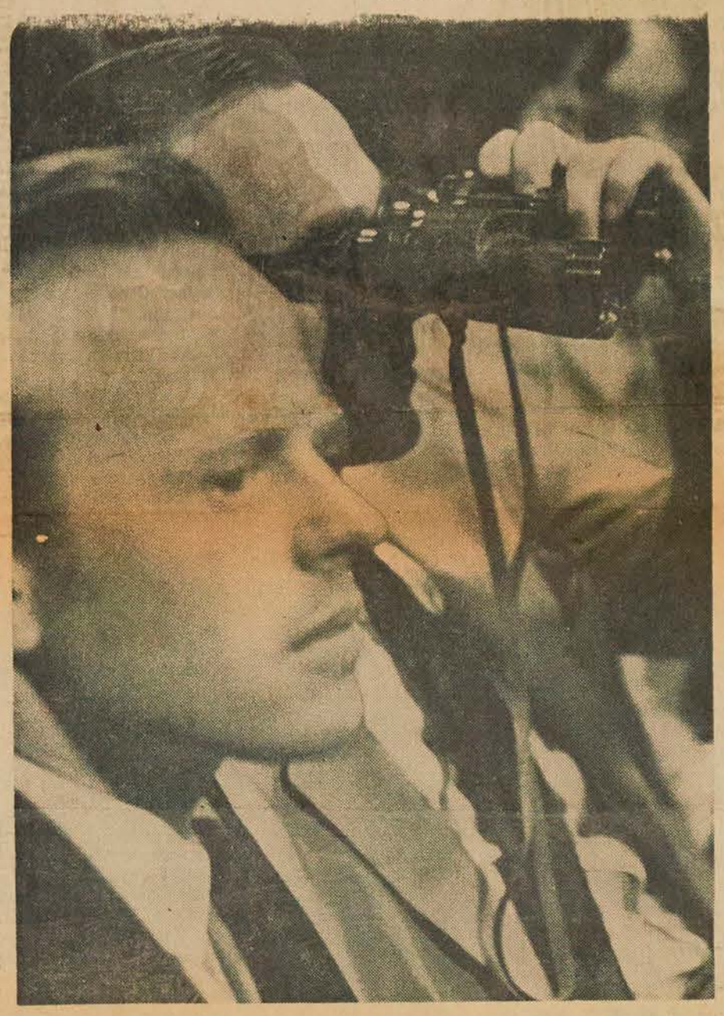
THERE were really only 10 people at the Sotheby auction last night. The others were just spectators. The 10 dealers and collectors did all the work and raised the sale to $46,940.

Within seven minutes of the opening address by Mr. Peter Wilson, chairman of Sotheby & Co., and auctioneer for the night, the sale had gone to $2,740, for the Robert Reford estate.

The rest was accomplished in an hour and a quarter. Exactly half the time estimated.

David Mitchell, the 29-year-old Canadian manager acted as clerk, his eyes twitched from bidder to bidder as quickly as the bids went from $50 to $800.

In a few cases the Wilson quick metal gavel descended while the bidders were still haggling and a quick apology would start it off again.



Using binoculars, one buyer views the pictures coming up for auction. Water color drawings are a large part of the Canadiana collection up for sale.

Paid off

There was never a pause in the grab for watercolors, prints and drawings, with Mr. Wilson (although in Toronto only two days), in the Sotheby style, naming most of the buyers.

Miss Wanda Drummond, a Montreal dealer was a persistent bidder. She arrived in Toronto early Monday and will stay until Thursday.

Never outbid on a work she had set her mind to, she took home eight watercolors at a total cost of $1,975.

"I went over the whole collection with a fine tooth comb today and can't wait until tomorrow and Wednesday. I imagine few people are left in Canada with collections of this size. It's fabulous when you think they have already had one auction."

The previous auction she spoke of was a documentary series of 95 watercolors and drawings by William George Richardson Hind. The gross that night was $63,000.

More Hind watercolors will go on the block tomorrow. Along with a lithograph of Toronto, drawn by Edwin Whitefield in 1854.

The piece de resistance, though, is the silver gilt gorget, given to Captain Joseph Brant, the Mohawk chieftain, by King George III. A mezzotint of Captain Brant with the gorget on his breast will go in the same lot. That will be one to watch!

The Kennedy Gallery in New York which deals in Canadiana and Americana spent $6,250. They made an effort to get as many of the fifty-five lots of water color drawings by Colonel Alexander Cavalie Mercer as possible. These were done while Mercer was stationed in Nova Scotia and New Brunswick from 1824 to 1843.

New York

The **Prospect Of Louisberg**, a view from the harbor in 1749 was the highest bid single item, bringing $3,200. This pen and gray wash drawing signed by G. Haines was purchased by Murray Vaughan, director of the Montreal Museum of Fine Art. It has taken on renewed importance with current reconstruction of the area.

No. 80 was not expected to be a winner on the Sotheby books, but as fast as Peter Wilson could acknowledge the bid the next one was in the air.

The item was a wacky watercolor, with no perspective, called **A City Square.**

A numbered key referring to the people represented (apparently friends of the artist) had partly worn away. Peter Winkworth, a London collector born in Canada, paid $1,600 for it.

In the family

Robert Wilson Reford collected Canadiana in earnest from 1892 until his death in 1951. His son, Eric Reford, was in the audience and interesting to note, his grandson, Michael Stephen Reford, a geophysicist from Lucerne, Quebec, was buying some of his grandfather's collection.

There are two more nights of auction, with Wednesday carrying the most important items. Sotheby's has placed a reserve bid on each piece after discussion with the estate owners. Absentee bids have been accepted from all across Canada.

A warning to compulsive Canadiana collectors: You cannot put it on your Simpson account; something to do with the sterling exchange and Sotheby's just can't do it.

The quick gavel belongs to auctioneer Peter Wilson (right), chairman of the board of Sotheby's, London. The sale was over in an hour and a half.

Ottawa Le Droit, Ont.
Circ. 39,080
June 4, 1968

4-871

(Photo Champlain Marcil)

M. Jean Ostiguy

L'homme n'a pas besoin de la guerre pour faire preuve de son courage

Il n'est pas nécessaire d'être en guerre pour donner libre cours à son courage et à ses vertus les plus nobles. C'est ce que soutient M. Jean Ostiguy, président du Conseil des gouverneurs des Musées nationaux du Canada.

Au cours d'une interview accordée à l'issue de la cérémonie marquant la remise de certains objets et décorations ayant appartenu à Billy Bishop, au Musée de guerre du Canada, M. Ostiguy a tenu à démentir la thèse souvent exploitée qui accorde à la guerre un aspect positif.

"Plus on se civilise, a-t-il ajouté, moins la guerre est nécessaire pour démontrer le courage d'un individu". Selon lui, la guerre n'est plus un moyen d'affirmer ses qualités, si elle l'a jamais été. Il n'en veut pour preuve que les événements récents survenus en Tchécoslovaquie où, contrairement à la révolte de Hongrie, en 1956, l'indépendance vis-à-vis de la Russie soviétique s'est réglée sans effusion de sang. Il a cité également le cas du Vietnam où l'on ne conçoit plus la guerre comme moyen d'arrêter le conflit. "Bientôt, les Américains se retireront de cette région", a-t-il conclu.

M. Ostiguy a connu la guerre avec son cortège de destruction et de mort. Il a passé trois ans outre-mer, participant plus spécialement à la campagne d'Italie au cours de laquelle il a été blessé. Il faisait partie du régiment Princess Louise, d'Ottawa. Lors de la démobilisation, il possédait le rang de capitaine.

Né à Montréal, en 1922, M. Ostiguy réside toujours dans cette ville. Il est président de la firme de courtiers en valeurs Morgan, Ostiguy et Hudon, Ltée, en plus de siéger au conseil de direction d'un grand nombre de firmes et de faire partie d'un grand nombre d'organismes de toute sorte, dont le Musée des Beaux-Arts et l'Orchestre symphonique de Montréal.

Il détient son poste de président du Conseil des gouverneurs des Musées nationaux du Canda depuis avril dernier. Relèvent de la juridiction des Musées nationaux, la Galerie nationale, le Musée de l'homme, le Musée des sciences naturelles et le tout récent Musée de la science et de la technique.

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M. Claude Robillard, qui fut le directeur fondateur du Service municipal des parcs de Montréal, en 1953, à l'âge de 56 ans. Il avait également été directeur du service d'urbanisme de Montréal. Il fut l'un des pionniers de la Place des Arts, et directeur général de 1957 à 1964, membre du comité exécutif de l'Orchestre symphonique de Montréal et du Conseil des arts du Canada, membre honoraire du Musée des Beaux-Arts et d'autres organismes culturels.

Canadian Press Clipping Service

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481 University Ave., Toronto 2

Montréal Le Devoir, Qué.
Circ. 41,652
June 3, 1968

Me Honoré Parent

4-871

Me Honoré Parent, ancien avocat en chef de la ville de Montréal et ancien directeur général du Trust général du Canada, est décédé en fin de semaine.

Né en 1891, Me Parent fut reçu avocat en 1915. Il entra à l'étude de Sir Lomer Gouin, de l'honorable Rodolphe Lemieux, de Me D.R. Murphy et de Me Léon-Mercier Gouin.

Il fut ensuite membre du contentieux de la ville de Montréal, professeur de législation commerciale et industrielle à l'Ecole des hautes études commerciales. Il devint conseil du roi en 1926 et directeur des services municipaux en 1930. Il fut aussi directeur intérimaire du service des finances de la ville.

En 1940, il fut nommé administrateur délégué quand la commission municipale de Québec prit en main l'administration des affaires de la ville.

En 1946, il devint directeur général du Trust général du Canada. En 1955, il retourna à la pratique du droit et devint conseiller juridique de la commission métropolitaine de Montréal et avocat en chef de la ville. Il prit sa retraite en 1965.

Me Parent fut président de la Chambre de commerce du district de Montréal, membre de l'exécutif de la Canadian Chamber of Commerce, président du Cercle universitaire, vice-président du Montreal Museum of Fine Arts, président des Concerts symphoniques, et membre de plusieurs autres associations.

Il fit aussi partie de la "Commission d'études des problèmes constitutionnels" (Commission Tremblay) et de la "Commission d'étude du système administratif de Montréal" (Commission Champagne).

Montreal Gazette, Que.
Circ. 137,735
October 21, 1967

R 21, 1967

R-871

Women Today

Space Age Socialites Are Hooked On History's Chicest Hobby

By WINI RIDER
Gazette Fashion Commentator

Needlepoint has been the hobby of fashionable women since the 18th century when it was considered a "polite accomplishment". Now it's a symbol of the very chic.

Easily carried in handbag or tapestry bag, needlepoint can be pulled out and worked upon — whether by tennis court, on deck of yacht or in front of television — at a moment's notice.

It is not surprising that Brickpoint Designs Reg'd. has opened its doors. It is a chic little needlepoint shop on Crescent St. owned, operated and patronized by Montreal's most fashionable women.

Mrs. George Brickenden and post-debutante daughter Pam (Canadian representative to the International Debutante Ball in New York) paint the canvases, Mr. Brickenden helps with the buying. Helen Boulton as partner in the business, assists in the shop.

Guided by their good friend and needlepointer, Mr. Lou Gartner, craft's editor of House and Garden, the Brickendens' canvases are 12 and 14 point with designs ranging from hunting horns and riding crops to heraldry — big in Toronto.

Mrs. George Brickenden, inspired by Dorothy Roger's book, 'My Favorite Things,' conceived the idea for a Canadian needlepoint studio.

Pam Brickenden, left, wore her hair in a 'status pull', and Martha Duffield accessorized her outfit with a Pucci 'smoke ring.'

The Brickpoint bee, the studio trademark, in the window of the Crescent Street shop.

Mr. Gartner is the man who put abstract art to canvas. And speaking of men doing needlepoint, George Brickenden took it up when he stopped smoking. Wrigley Offield (Chicago chewing gum heir and advertising executive) threaded his first needle when he had to watch so many television commercials. Needlepointing is like eating peanuts, once you start you can't stop.

The shop is decorated with a bright orange rug and Judy Ogilvie's hand painted orange furniture. Susan Brainerd's sketches of children and Tib Beament's batiks hang from the walls. A gold leaf screen by Martha Duffield folds against the end of one room.

But besides these wares from ceiling to floor, pinned to ribbon and on easles, or casually thrown on a window seat are Brickpoint canvases and finished work of loyal customers.

How did it all begin? After reading Mrs. Richard Roger's book "My Favorite Things" in which striking canvases were illustrated, Shirley Brickenden was inspired to do needlepoint herself. She couldn't find canvas, yarn or designs in Montreal.

With the encouragement of antique connoisseur Michel Taschereau, Mr. Brickenden sought out French canvases and beautifully dyed Persian yarns. Pam, a scholarship student at the Montreal Museum of Fine Arts, began designing and painting canvases with the help of her mother .Together they toured Europe with their future business in mind.

Their internationally sophisticated product was snapped up to be sold in Michel Taschereau's Montreal and Toronto shops, in Magda Lang's London, Ont., shop, and in Emily Le Baron's North Hatley shop, "The Flying Shuttle".

No longer are needlepoint designs red roses for dining room chairs or minueting 18th century figures for fire screens. The design on Mrs. Jean Raymond's pillow is a snappy red fox which decorates her country home "Le Renard"; Mrs. Murray Vaughan's is designed with orange tiger lilies; Mrs. Harry Cohen's pillow is a reproduction of her Tiffany lamp pattern. Mrs. Peter Thompson's pin cushion is a stylized design of a giant pin tied with a bow. These are usually velvet backed and monogrammed.

Chic is the shop, its managers and their wares. Equally chic were the first customers who came to look and see at it's opening this week.

Mrs. Norman Mitchell of Pasadena was outfitted in her bright green and blue Roman striped knitted coat. Mrs. Robert McLernon in her double-breasted grey tweed coachman's coat with matching snap brimmed hat. Mrs. Gordon MacDougall was wearing a clover green wool chinchilla sports coat.

Pam Brickenden had her long hair tied back with an orange ribbon in a "status pull". There were Pucci scarves tied in smoke rings over sweaters, and the most outstanding copy of Gucci shoes I've seen to date (bought at Eaton's). Mrs. George Brickenden was wearing a bark patterned black wool Avagolf dress with a gold Napoleonic bee pinned to its small shawl collar.

The Napoleonic bee is Brickpoint's trademark. Needlepoint is the trademark of chic women.

The Suburban
Montreal, Que.
October 18, 1967

BAN, OCTOBER 18th, 1967 / 11

R-871

ART FOR CHILDREN

Judith Irany, well-known artist and teacher, is starting classes in Arts and Crafts for Children at her studio. For many years, Mrs. Irany was art director at various summer camps and last year worked under Dr. Arthur Lismer at the Montreal Museum of Fine Arts in charge of art classes for children, 3 to 14 years of age.

For further information regarding the classes, please call 488-1202.

Canadian Press
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The Fulcrum, Ottawa, Ont.
October 4, 1967

column one

C-871

The Arts-hole by William T.

About the hole in the front lawn of Arts. No, it's not a sewer, or a barbecue pit. Only an uneducated cretin could fail to realize that this is the embodiment of U of O's cultural awareness. We've arrived!! We're going to have our own resident sculptor, (Honest-to-Pete!) and from this rather insignifigant hole will emerge (God willing) his crowning achievement.

His name is Christopher Marchant and, under the kind and benevolent auspices of the Cultural Committee of the University of Ottawa Students' Union he has consented to work on campus during the month of October. Born in Montreal, Mr. Marchant received much of his training at the Montreal Museum of Fine Arts School of Art and Design. During his three years there, he managed to complete the entire course on scholarships and honours. Upon leaving Montreal, he travelled to Mexico to study metal welding as applied to sculpture at the Instituto Allende, and it's this medium in which he intends to work while at our university. (But won't it rust! Not if it doesn't rain!)

Now you'll know what's going on when you pass the front of 165 Waller St. and see this fellow welding bits and pieces of old cars and railway tracks together. You won't commit a faux pas by asking him if he's installing an outdoor John, 'cause you now know that it's only our resident sculptor, Chris Marchant, advancing the horizons of culture for U of O.

Ecole d'Art
School of Art and Design

16. Ecole d'Art

Dimanche-Matin
Montreal, Que.
W-E 213,400

OCT 29 1967 BOWDEN'S

Ecole d'art

12-M

Le petit bonhomme des neiges vient de goûter à la boule de glace qu'il tient dans sa main. "Comme c'est froid".

Voici en miniature la "Dame de la gravure" intitulée Québec. Le tête, les bras, les jambes et les mains des poupées sont articulés.
(Photos "D.-M.", C. Gagné)

L'art de la poupée, un grand oublié chez nous

Madeline Saucier-Morin est une artiste en poupée. Dès l'âge de 8 ans, elle s'intéresse aux poupées qu'elle fabrique avec de la plasticine puis de la cire. Elle fait non seulement le corps des poupées, mais elle les habille de la tête aux pieds. A ce moment-là, elle se procure de la plasticine de toutes les couleurs.

Madame Morin a toujours été faible de santé et on peut dire que son art s'est développé au cours de ses séjours prolongés à la maison où elle se voyait confinée au lit. Elle me raconte qu'un jour, elle reçoit en cadeau une grande voiture dans laquelle elle promène ses poupées. La voiture n'ayant pas de conducteur, elle s'empresse d'en créer un, sa première poupée de taille fut une poupée mâle.

La formation artistique est essentielle à qui veut se lancer dans l'art de la poupée et la jeune Madeline s'intéresse vivement aux cours de dessin qu'elle reçoit à Villa-Maria. La sculpture et le modélage avec de la terre glaise occupent tous ses moments de loisirs de même que les cours de peinture auxquels elle consacre plusieurs heures par jour.

"La cire dont je me servais à cette époque était très malléable et je pouvais la modeler à ma guise en ayant recours à la seule température de mes mains." Au terme de ses études, Madeleine entreprend une série de cours au Musée des Beaux-Arts avec Adam Sherriff-Scott qui est membre de l'Académie royale.

Elle fait des poupées pour décorer la maison à l'occasion de la Noël.

Tout en faisant de la sculpture, elle apprend à faire des moules ce qui lui permet bientôt de fabriquer des poupées plus élaborées.

Au cours de l'été dernier, elle se rend au congrès des collectionneurs et remporte le troisième prix du United Federation of Doll Club Inc. qui groupe 3000 artistes en poupée. Le National Institute of American Doll Artists sollicite l'honneur d'accueillir dans ses rangs, cette artiste à qui il décerne son grand prix, généralement réservé à un artiste américain.

Madame Saucier-Morin n'impose pas de limite à son talent. Elle fait du portrait et certaines têtes de poupées sont les copies exactes d'enfants qu'elle connait. Elle s'intéresse également à la recherche surtout lorsqu'il s'agit de créer des poupées historiques.

Saviez-vous que...

Nos Canadiens étaient à l'avant-garde de la mode internationale, il y a deux cents ans et plus. Et pour cause: l'éloignement de la mère-patrie, la nécessité de se débrouiller avec les moyens du bord, l'herbe tendre, l'air pur etc, etc. On eut même à déplorer des abus surtout dans les costumes du dimanche.

Madame Saucier-Morin participe à certaines expositions au Canada et aux Etats-Unis et ses poupées font partie de l'exposition permanente de Disneyland. Ses poupées sont enregistrées, elles sont faites en nombre limité et madame Saucier-Morin détient les droits d'auteur.

Bien emmitouflés, voici nos petits Canadiens. Ceinture fléchée, tuque, canadienne, tout y est. Pour leur tenir compagnie, la gracieuse Hélène de Champlain.

Le personnage de gauche nous invite à admirer son magnifique maillot de castor; au centre, une petite fille modèle en robe à volants bleus et à droite, Samuel de Champlain dans toute sa splendeur.

Ecole d'art
Montreal Gazette, Que.
Circ. 137,735
November 4, 1967

Ink Studies Of Old Quarter On Display Next Friday

Pierre Lawton, a 34-year-old artist from Chicoutimi enthralled by Montreal's Vieux Quartier, opens an exhibition Nov. 10 at his studio-home on Victoria Avenue in Westmount.

The show features more than 75 oil paintings, drawings and watercolors.

"Old Montreal has character and dignity," he says. "There is even a kind of beauty in its ugliness. Many of the newer buildings don't have the same esthetic value. Some look like cheese boxes."

Lawton supplements his income from the sale of his work by working part-time as a proofreader. But he feels he will be able to concentrate on art full-time in four or five years.

"It's possible to make a living in Quebec as an artist now," he says. "But I'm not as aggressive with regard to sales as I might be. Once I establish a reputation I'll be able to get around this."

Many of his Old Quarter studies are by pen and ink. But he has also done a series of lithographs on stone.

He goes in heavily for seascapes as well and there is a substantial number of oils depicting the Gaspe and Quebec's North Shore, where he has taught art in summer youth camps.

Lawton studied at the Sir George Williams School of Art and the Montreal Museum of Fine Arts. Some of his work was seen in the museum's Spring Exhibition in 1960.

He has also exhibited in Montreal and Granby in two and three-man shows.

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

SEP 30 1967 BOWDEN'S

The Editor's Checklist

R-12-M

✔LADEN WITH THE MEMORIES of her 33-year reign over the Atlantic, the Queen Mary set sail from Southampton earlier this month on her final crossing, her 1,001st. The Star's London correspondent, Boyce Richardson, was aboard and kept a diary of his own impressions—and those of fellow passengers—as the Mary set out for New York en route to her final port of call at Long Beach, Calif., where she will retire gracefully as a floating museum and hotel. The story is on pp. 2 and 3.

✔LONDON FILM CRITIC Ian Cameron was at Venice again this year for the festival and found that Signor Chiarini had recovered from last summer's disaster. Some imaginative younger directors (and) took the laurels this time. p. 4.

✔ON THE EXPO scene, Eric McLean (p. 12) reassesses his views on recent operatic and symphonic programs, while Joan Irwin (p. 47) discusses the APA repertory company from New York which raised its own funds to appear at the World Festival from October 9-14. Charles Lazarus (p. 44) talks to the man who produced the vivid "Dancing Waters" spectacular seen nightly on La Ronde.

✔IN HOLLYWOOD, Sheilah Graham (p. 32) interviews the young British actor, Michael Crawford, and from Washington Raymond Heard (p. 38) sends an appraisal of Judy Garland's undiminishing appeal. Omer Anderson (p. 33) in Bonn, discovers that for German youth the beat, very definitely, goes on—and on. From New York, Ranald Savery (p. 39) sends a review of two new off-Broadway openings.

✔IN TORONTO LAST week the Canadian Opera Company premiered "Louis Riel" with critical success to which Stephen Franklin adds his own reactions (p. 41). The Bookshelf (p. 6) reviews the fourth volume of Leonard Woolf's engrossing and civilized autobiography; other new books on pp. 7 and 8. Letters to the Editor will be found on p. 17 and Helen Rochester takes up knife, fork and typewriter, *comme toujours*, on p. 51. Robert Stall visited a U.S. movie crew busy filming around Knowlton last week and for that story turn to p. 46.

✔THE COVER: Nancy Dunbar's salute to budding artists is a reminder of the wide range of Children's and Junior courses offered by the Montreal Museum of Fine Arts' School of Art and Design.

l'école d'art
Toronto Telegram, Ont.
Circ. 237,570
November 4, 1967

8871

This little art form went to market and made the movies

By ALFRED RUSHTON

BESIDES Michelangelo, Irving Stone and Charlton Heston, who was a major contributor to The Agony and the Ecstasy? Who is at present the innovator who has evolved the "only indigenous art form to come out of Canada?"

Stanley Lewis, a Montreal sculptor who already has an international reputation, is still relativelyl unknownin this country.

Lewis, born in Montreal works in stone-cut prints, an art from originally developed by the Chinese. They made stone rubbings (175 AD) which became the predecessors of the stone cuts developed by the Canadian Eskimo, in black and white, before Lewis added color and evolved it to a complete transformation.

Lewis, an honors graduate from The Montreal Museum of Fine Arts in 1951, went to Italy in '56 where he met Irving Stone researching Michelangelo, for his biographical novel. Lewis became Stone's technical advisor and adopted Michelangelo as his mentor when he recreated the master's tools, after doing two bas reliefs of an unfinished statue.

"The evidence of Michelangelo's work was in the statue. I used Michelangelo's tool catalography. I recreated the tools and I got the same type of marble. From the marble the tools were recreated to get the same texture. I was able to discover how he held the tools in his hands."

Lewis later made an ancestral retreat to Israel where he became influenced by the Genesis conception of life. He became totally involved in stone work and produced a series of stone tablets, The Ten Commandments which was well received by Montreal critics in a showing in '65. Lewis became a name in that cosmopolitan city where he first saw a showing of Eskimo stone-cut prints, collected by James Haughton, a Dept. of Northern Affairs employee who worked in an Eskimo community. For the first time, Lewis saw an ancient art form which had been at his backdoor step.

"The Eskimo stone-cut print is the first time the stone cut was incised for printing purposes. The Eskimo works in black and white. He hasn't been able to do multi-colored prints because of the color sensation problems."

Lewis first worked in black and white. Then he moved into color. Lewis' innovation has been recognized by Expo where Lewis' rice-paper prints were hung in Expo's VIP lounge. The sculptor also gave two lectures at the exhibition.

Print making for Lewis is not a quaint form which he dashes off as a whim. He works in granite marble, using a tooth chisel to get a series of dots. "Holding the tooth at an opaque angle you get tracks like skis going across snow." Lewis uses offset inks, transparent white the primary color, to give the work luminosity. For contrast he uses opaque ink in each of his thirty print series which appears to be more psychedelic and vital than the work of the Campbell souped-up group who seem to innovate for innovation's sake and little else.

"You can't say that one medium is superior to another. Each medium has its own characteristics."

Lewis doesn't draw any advance plans.

"I work directly with the material. I use charcoal drawing on the stone so I can conceive my design as I go along."

Lewis' latest series, Creation of Adam, will be exhibited at a one-man showing this month at the Saidye Bronfman Centre where Lewis is also an instructor.

Lewis is concerned that people understand what he's doing and understanding involves some knowledge of the technical involvement.

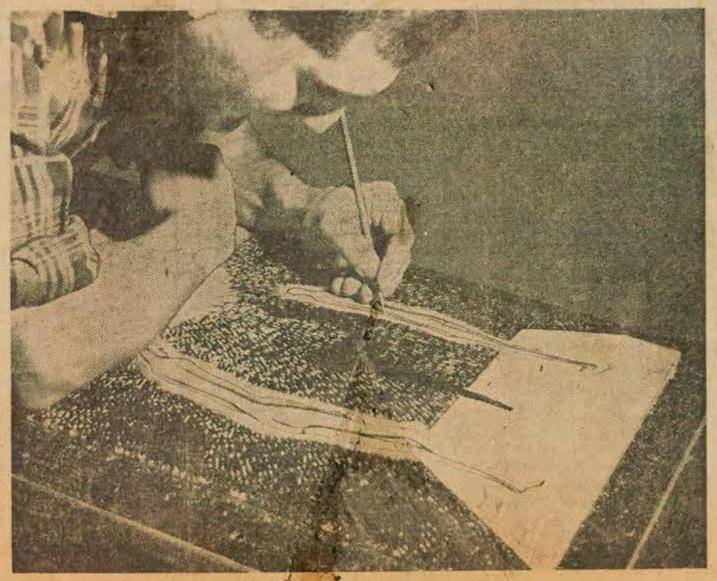
"When I'm working with color conditions I improvise as I go along. I can't reproduce a color range which has a range of its own."

Lewis has been recognized as a sculptor who could be this country's first heir to Michelangelo. Irving Stone says:

"Lewis is not only one of the great Canadian sculptors but one of the world's great sculptors."

Lewis says: "With the medium I work in I feel an affinity for the creation of life. I feel stone is compressed dust. As I incise into stone I feel I am penetrating pulsating life."

For a country which seems to pride itself on its cultural paranoia, Lewis is an anachronism who can't be dismissed as an artist best not be recognized until due time. Lewis work has to be seen.



• *STANLEY LEWIS: The artist at work*

Lismer
Montreal Star, Que.
Circ. 194,939
November 8, 1967

Hadassah, Thomas More shows

A 871

Lismer wins art prize

By ROBERT AYRE

ARTHUR LISMER was awarded first prize at the annual exhibition sponsored by the Herman Abramovitz Chapter of Hadassah, which was opened in Eaton's ninth floor foyer yesterday by Dr. Jean Sutherland Boggs, Director of the National Gallery of Canada. This is the second time the respected painter and teacher, now 82, has been honored in a Hadassah show: seven years ago he won a second.

His entry this year consists of two lively charcoal and ink drawings of trees in the British Columbia forest.

Black and white took second place too, with the award to Jan Menses for a tempera in the "Klippoth" series, but color explodes in the third prizewinner, Sam Borenstein's St. Lucie landscape. Paul Borduas won the sculpture prize for a graceful little bronze.

The judges were Luc D'Iberville-Moreau, General Curator of the Montreal Museum of Fine Arts, the painter Guido Molinari and the critic Paul Gladu.

Two purchase awards were made this year in the exhibition sponsored by the Thomas More Associates in aid of the Thomas More Institute Building Fund. They went to Marian Scott for an untitled acrylic painting and John Snow of Calgary for a lithograph, "Kitchen Piece."

The jury — Gyde Shepherd, Curator of European Art, National Gallery of Canada, Martin O'Hara of St. Joseph Teachers College and Michael Ballantyne, Star art critic.

With 95 works, the Thomas More show is twice the size of the Hadassah. Together, with a total of 140, they give a comprehensive account of contemporary Quebec painting, sculpture and printmaking (More has a few items from outside the province) though some key figures are missing. Even if there is bound to be some overlapping, each has its area of interest. Hadassah used to be stronger on the older conventions than it is this year, however. Works like the Hurtubise liquetex and the Lacroix acrylic, the sandy Beaulieu, and the abstract compositions of Monique Charbonneau, Marcelle Ferron and Pierre Gendron, are more prominent than the popular flowers and Laurentian landscapes.

The exhibition remains at Eaton's through Monday the 20th and on the following night the sale will take place at the Windsor Hotel, with Mr. Ian Fraser as auctioneer.

The More show will be on view in the Royal Bank building, Place Ville Marie, through the 19th. It's a convenient downtown location but unfortunately it was never intended for art exhibitions and this one suffers from the inadequacies of screens widely scattered and poor lighting.

Don't let that put you off. It is a splendid anthology with many outstanding contributions, from Marian Scott's transparent columns and Leslie Schalk's globe "Man and His World" to the "Adam and Eve," Tib Beament's "Bleriot," Ghitta Caiserman-Roth's "Am I My Brother's Keeper," Eva Landori, Gilbert Marion, Tobie Steinhouse, Bellefleur, Riopelle, Boyd, Esler, Tremblay and Surrey, to mention some I liked.

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Montréal Le Devoir, Qué.
Circ. 41,081
November 10, 1967

Les cours au Musée des Beaux-Arts

T 871

J'aimerais, par la voie de votre journal, exprimer quel fut mon étonnement de constater que je ne pourrais m'inscrire à des cours de dessin au Musée des Beaux-Arts de Montréal, ces cours étant donnés en anglais seulement.

Toutefois, je dois dire que l'on m'a fait parvenir un prospectus bilingue; mais à quoi cela sert-il si je ne puis suivre les cours? J'apprécie cependant cet effort.

Bien que j'aie appris par la suite que le Musée des Beaux-Arts ne relève pas du Gouvernement, je ne comprends quand même pas pourquoi l'on n'y fait pas une plus grande place à la langue française et aux Canadiens français. Je suis persuadée que les administrateurs du Musée en tireraient bon compte tant au point de vue pécuniaire qu'au point de vue prestige.

Gisèle ROY
Montréal, 2 novembre 1967

arts plastiques

Un thème fécond à la SCEA: la créativité

par Yves Robillard

LA TREIZIEME Assemblée annuelle de la Société canadienne d'Education par l'art (SCEA) se terminera ce soir après trois jours de délibérations qui ont eu lieu à l'Hôtel Sheraton Mont-Royal. L'objet de ces délibérations portait cette année sur le phénomène de la créativité. On a voulu attirer l'attention sur ce qui caractérise la créativité dans tous les domaines et montrer en quoi l'art peut stimuler cette aptitude humaine.

La SCEA, qui tout en n'étant pas une association professionnelle est tout de même constituée d'une majorité de professeurs d'art plastique, ouvrait ses portes cette année à des gens d'autres disciplines, tant artistiques que scientifiques. Messieurs Gabriel Larocque, doyen des Sciences de l'Education à l'Université de Montréal, Robert Preusser, professeur d'art plastique au Massachussetts Institute of Technology (MIT) et Sam Black, professeur en Education et Beaux-Arts à l'Université de la Colombie-Britannique ont donné des conférences. Voici les thèmes qu'ont abordés les diverses commissions d'étude.

Le premier jour était consacré à l'étude des rapports entre la créativité et les systèmes d'éducation. Le problème pouvait se résumer ainsi : on enseigne aux jeunes des connaissances sans les amener à être créatifs. Une première commission s'occupait donc de la créativité et de l'éducation en général, une deuxième, de la créativité dans les sciences et une troisième de la créativité face aux programmes scolaires. Le deuxième jour précisait ce dernier point, à savoir comment on pouvait développer ce sens de la créativité de la maternelle au secondaire, puis du post-secondaire à l'université. Et le troisième jour servait à démontrer comment l'expression de soi-même qui est une nécessité vitale pour chaque être pouvait trouver satisfaction dans la création artistique tant au niveau de l'individu qu'au niveau de la société future.

Le rôle de la sensibilité

Il ya donc comme on peut le constater un sous-entendu à ce congrès, à savoir que l'art plus que tout autre chose éveille à la créativité et que tout système d'éducation devrait accorder une place importante à la création artistique pour compenser la sécheresse de l'enseignement didactique. La Société canadienne d'Education par l'Art a comme objectif, d'instituer, de promouvoir, d'améliorer l'éducation des arts plastiques à tous les niveaux scolaires depuis la maternelle jusqu'à l'université.

Elle pourrait faire sienne ces paroles de Preusser parlant de ses élèves ingénieurs et scientistes du MIT : "Habitués pendant 4 ans à voir un homme au tableau leur dire : voilà la façon dont on résoud le problème, ils arrivent en me demandant le livre des réponses et sont très déçus quand je leur dit qu'il n'y en a pas. La pratique de l'art les oblige à trouver la réponse en eux-même, à inventer leurs propres réponses et c'est toute une révélation pour eux."

Elle pourrait également faire sienne cette déclaration de René Hubert : "Aucune doctrine éducative ne peut être valable si elle ne tient pas compte de la sensibilité, et la sensibilité ne peut guère s'exercer que lorsque la pratique des arts plastiques est intégrée aux disciplines essentielles de l'éducation."

La SCEA a d'ailleurs été fondée après la création en 1952, à Bristol, en Angleterre, de la Société internationale d'Education par l'art, société qui avait elle-même été fondée à la suite d'un congrès dont le thème portait sur l'étude du fonctionnement mental de l'enfant. La SCEA est donc une des 69 sociétés nationales qui forment la Société internationale (INSEA) dont le siège social est à Paris à l'Unesco. La Société canadienne est constituée des 10 sociétés provinciales d'Education par l'art.

Elle organise chaque année une assemblée générale des sociétés provinciales, chaque fois dans une province différente. L'assemblée de l'année dernière se tenait à Frédéricton dans le Nouveau-Brunswick tandis que celle de l'année prochaine se tiendra dans le Manitoba. Madame Andrée-Beaulieu-Green, professeur d'art plastique à l'Ecole Normale de l'Enseignement Technique de Montréal, en est la présidente.

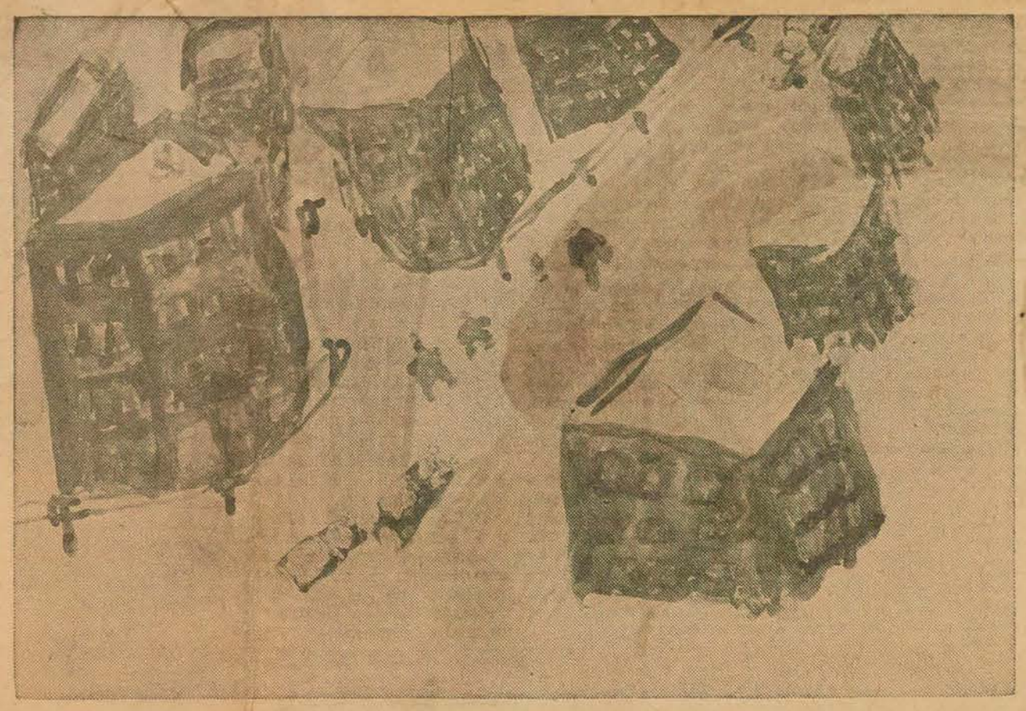
Le rôle de la SCEA

"Notre société, dit-elle, a été fondée en 1954 par Mlle Irène Sénécal, directrice du cours de pédagogie artistique à l'Ecole des Beaux-Arts de Montréal, Mme Charlebois, professeur de pédagogie artistique, le Dr Lismer, ex-directeur de l'Ecole d'art du Musée des Beaux-Arts de Montréal, le Dr Gaitskel, directeur de l'Education artistique en Ontario et d'autres dont j'oublie le nom. Mais Irène Sénécal en a été l'instigatrice . . ."

"Elle voit actuellement à former des gens qualifiés pour enseigner à tous les niveaux. Notre objectif à nous, c'est de rendre les gens conscient de la valeur de l'éducation artistique. Nous préconisons l'enseignement des arts plastiques à tous les niveaux, de la maternelle à l'université. Nous avons présenté à la Commission Parent un mémoire sur le sujet et la commission a accepté mot pour mot nos recommandations. Nous attendons maintenant que le gouvernement les applique et nous préparons un autre mémoire pour la Commission Rioux.

Mais notre but premier est évidemment de permettre une fois l'an aux sociétés provinciales de se rencontrer et d'échanger leurs expériences. A la suite de l'assemblée, nous rédigeons un rapport dont nous essayons d'appliquer les résolutions en ce qui concerne notre propre enseignement.

"En tant que société nationale, nous faisons partie de la "Conférence canadienne des Arts" et essayons à ce niveau de faire entendre nos voix. Nous sommes élevés contre leur dernier séminaire en 1966 parce qu'on avait oublié d'inviter des éducateurs alors que le séminaire portait sur l'éducation artistique. On nous a promis de nous accorder une bonne représentation à celui de 1968, qui portera spécifiquement sur l'éducation des arts plastiques.



Les dessins d'enfants passent par des étapes bien précises

Il faut voir la merveilleuse exposition de dessins d'enfants au Centre Maisonneuve. Il s'agit des enfants du Service des Parcs de la ville de Montréal. C'est très coloré, gai, plein de fantaisie. Or comme on sait que l'enfant passe par des étapes assez précises dans le développement de son expression graphique, j'ai pensé inviter un spécialiste à venir voir l'exposition avec moi, Madame Monique Brière, directrice de l'enseignement des Arts plastiques à la Commission des Ecoles catholiques de Montréal.

"A prime abord, m'a-t-elle dit en entrant, c'est de qualité! Les enfants ont été respectés. On ne voit pas de faux schémas.

"Quels genres de faux schémas ?"

— "Des personnages en forme d'allumette par exemple ou des oiseaux en forme de V qui sont des conventions d'adultes."

— "Les couleurs sont gaies. Comment les enfants choisissent-ils leurs couleurs ?"

— "Ils ont travaillé avec les tons purs qu'on leur proposait. Le choix des couleurs, c'est très émotif. Ici, par exemple, cet arbre violet-vert ou bien l'autre qui est bleu. Cet arbre brun par contre, ça c'est de la convention. On a dit à l'enfant que l'arbre devait être brun alors qu'il n'y a pas d'arbres bruns au Canada, qu'ils sont en général gris.

— "Je comprends donc que la couleur est émotive et que le dessin répond à certains schémas de développement de l'enfant ?"

— "Les enfants à un certain moment placent leurs personnages toujours sur une ligne de base. S'ils ont plusieurs personnages, ils peuvent les superposer en étages ou les dessiner tout autour des quatre bords de la feuille, là où il y a une ligne de base, se préoccupant peu que certains personnages aient la tête en bas par rapport à d'autres. C'est leur façon de voir l'espace. Par contre, la maison plus petite, le loup très gros, c'est l'émotion."

— "Quel âge ont ces enfants ?"

— "Entre cinq et huit ans, à moins qu'ils soient très retardés. A sept ans, l'enfant commence à se rapprocher du réel. Il y a maintenant la ligne de base et le ciel en haut. Tous les enfants passent par le même processus. Un personnage au début sera constitué de deux lignes accrochées à une grosse tête, puis après d'une tête ronde et d'un corps rond, puis enfin, d'autant de parties qu'il y a de membres."

— "Dites-vous à l'enfant ce qu'il doit dessiner ?"

—"En général, il faut les motiver. Nous racontons le conte de fée "La Belle et la Bête". Nous lui disons que la belle peut avoir des cheveux roux, blonds, noirs, que la bête peut ressembler à un loup, à un éléphant ou à un crocodile, etc.

Il faut éveiller son intérêt, mais en même temps lui donner des possibilités, sinon il voudra faire plaisir au professeur. Il ne faut jamais refuser un travail d'enfant.

— "Mais comment faites-vous pour le corriger quand il est paresseux ?

— "En comparant son travail à ce qu'il a déjà fait. On lui dit : "tu ne penses pas que tu

LA PRESSE, SAMEDI 28 OCTOBRE, 1967

peux faire mieux !" On établit un critère par rapport à lui-même et non par rapport à l'adulte. Nos enfants souvent ne se sentent pas capables parce qu'ils se sentent en concurrence avec l'adulte. Il faut éliminer cette concurrence."

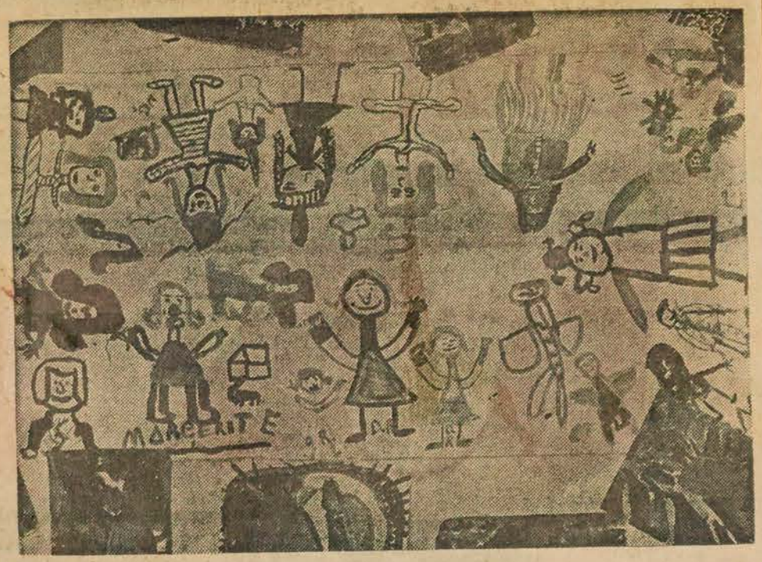
— "Et comment faites-vous pour les faire évoluer ?"

— "En leur donnant des thèmes qui vont les aider à passer de stades en stades des thèmes qui sont à leur niveau mental et qui vont leur permettre de développer leur imagination. C'est en art plastique que l'enfant commence à penser par lui-même. L'enfant qui copie un paysage n'assimile pas. Il faut d'autre part leur donner des exercices d'habileté sous forme de jeux. Par exemple, les papiers découpés qu'il y a ici sont des exercices d'habileté, tout comme les dessins à la plasticine.

— "Est-il possible de découvrir ceux qui ont du talent?"

— "Il n'y a pas de génie enfant en peinture. Dürer est le plus jeune à douze ans alors qu'en musique, il y a Mozart et de nombreux autres. On ne sait pas comment l'expliquer. Il semble que les activités rationnelles semblent plus faciles que les activités visuelles. Il y a des enfants en avance de deux stades, mais rarement plus. Tout le monde a du talent jusqu'à dix ans. A cet âge, certains perdent confiance en eux-mêmes. Cela est dû à un contexte social. Après dix ans, il y a les "haptiques" et les visuels. Les "haptiques" sont plus tactiles, cherchent à créer des atmosphères. Bonnard est un "haptique". Alors que les visuels sont des spectateurs qui veulent reproduire leurs visions. Il s'agit alors de les orienter correctement."

Y. R.



Ces deux dessins de l'exposition du Centre Maisonneuve sont particulièrement éloquents. Celui du bas est une oeuvre collective dont un groupe a d'abord dessiné les gros personnages, un second groupe remplissant les espaces vides avec des personnages plus petits. Le dessin d'en haut montre l'importance d'une ligne de base à un certain stade de l'évolution de l'enfant.

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

Fredericton Gleaner, N.B.
Circ. 16,210
November 15, 1967

Art Instruction Begins At 'Y'

Art instruction for adults is scheduled to start Tuesday at the local YM-YWCA on Saunders Street.

This program will offer instruction in sculpture in clay and other materials including paper mache, sculpt metal, cement, decorative design, glass mosaics and collages. Members of the class will be encouraged to bring their own materials and create something of their own.

Instruction will be under the capable direction of William Furzey, a former native of Halifax, and who has studied at the Nova Scotia College of Art, as well as with Arthur Lismer, celebrated member of Canada's Group of Seven, at the Montreal Museum of Fine Art.

Later Mr. Furzey studied in New York at the School of Art and Design, and worked as displayman at Macey'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 present Adult Art Class will be conducted for five weeks prior to Christmas with plans to conduct additional classes in the new year if interest warrants. Those interested should contact the local Y for registration information.

Montreal Star, Que.
Circ. 190,399
November 25, 1967

What's What for Children'

Guide for parents in music, drama, art

Buy the book if you want to know what's what for Canadian children in music, drama, art, books, toys, and pets.

"What's What for Children" compiled and edited by Eve Kassirer for the Citizens' Committee on Children, Ottawa, promises, for a dollar, to make you an expert on the various creative outlets available for your child.

Audrey Taylor, of the Montreal Museum of Fine Arts, has written a clear, somewhat insistent guide for parents who want their children to study or learn about art.

She, too, is rightly pessimistic about children's art. "Much of what comes from school and art classes and home is sterile and uninspiring," she writes.

The toy buying guide lists approximately 300 toys which have been use-tested by the Canadian Toy Testing Council. Most of their ratings are either 'good buy', or 'recommended'. Very few are given the third rating "acceptable,' and it appears that the Council must be trying to be polite. There are dozens of toys on the market which parents should be told are useless and shoddy instead, the Council prefers to simply leave them off the list.

The lists of books and music particularly those of recommended records, are complete and imaginative guides. The only small objection one would raise is with the book listings. The inexpensive paper-back issues of the classics are not indicated and this is unfortunate. Most parents are somewhat disturbed by the $2.50 to $5. average price for hard-covers. They should be informed when and where the cheaper editions are available.

Dimanche-Matin
Montreal, Que.
W-E 213,400
NOV 19 1967

BOWDEN'S

Exposition d'Yves Rajotte

Yves Rajotte, un peintre montréalais qui réalise la plupart de ses travaux à l'acrylique, expose au Centre d'art du Mont-Royal depuis le début du week-end. Cette exposition se poursuivra jusqu'au 3 décembre.

L'ancien élève de l'Ecole des Beaux-Arts de Montréal a accroché 34 de ses oeuvres dans les salles d'exposition du Centre d'art.

Un boursier de la province de Québec, en 1961 ou 1954, Rajotte participe à des expositions depuis une dizaine d'années. Au chapitre des principales, notons sa participation à l'exposition du Musée des Beaux-Arts en 1960, à la Galerie libre en 1960 et au Musée d'art contemporain en 1965. Des oeuvres de Rajotte font partie des collections du Musée d'art contemporain et du Musée provincial du Québec.

L'exposition d'Yves Rajotte au Centre d'art du Mont-Royal est ouverte tous les jours, de 13 heures à 19. Le Centre d'art est situé près du Lac-Aux-Castors.

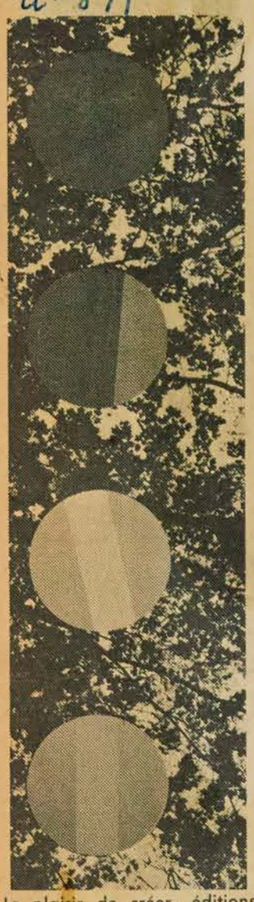
Par ailleurs, dès le 7 décembre, le Centre municipal abritera une exposition d'oeuvres de grands peintres français contemporains. Cette importante exposition se poursuivra pendant un mois, pour couvrir la période des fêtes.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Montréal Le Devoir, Qué.
Circ. 41,081
November 22, 1967

Condition féminine

Tout enseignant peut initier l'enfant à la découverte des arts plastiques

par Solange Chalvin



Le plaisir de créer, éditions Guérin, Montréal.

La découverte, le plaisir de créer, l'invention sont aussi nécessaires à l'homme que le pain. Pourtant, rien de plus déficient, aujourd'hui à l'école, que l'enseignement des arts plastiques et de la musique.

"Comment voulez-vous qu'il en soit autrement, nous dit Bernard Jasmin, quand les professeurs n'ont ni les instruments, ni la formation, pour initier les écoliers à une certaine découverte de l'Art?"

C'est pour permettre aux professeurs de l'élémentaire d'intégrer l'enseignement des arts plastiques à leurs classes régulières que MM. Bernard Jasmin et Gérard Tremblay viennent de publier "Le plaisir de créer". Aujourd'hui directeur de la licence d'enseignement secondaire à l'université Laval et autrefois directeur des études à la Régionale de Chambly, M. Jasmin connaît bien les problèmes des éducateurs.

"Les professeurs de l'élémentaire sont des généralistes. Comme il n'y aura pas de professeurs spécialisés en arts plastiques au niveau primaire d'ici plusieurs années, je préfère leur fournir tout de suite un instrument simple qui peut les amener, sans préparation, à faire un bon travail auprès de l'enfant. Même si une certaine esthétique contemporaine nous dispose à une meilleure perception artistique, on ne peut pas demander à tous les professeurs d'avoir une sensibilité à fleur de peau. Il faut donc leur fournir un guide, des instruments de travail leur permettant avec un minimum de connaissances techniques, d'ouvrir à l'enfant le monde merveilleux de la création artistique."

Pour Gérard Tremblay, coordonnateur de l'enseignement des arts à la Régionale de Chambly, peintre bien connu et boursier du Conseil des arts "Le plaisir de créer" est le premier d'une série de quatre livres. Il s'adresse aux enfants de 6 et 7 ans. Il s'agit en fait d'un premier livre d'initiation aux arts plastiques qui pourrait tout aussi bien être mis entre les mains d'enfants plus âgés qui n'auraient jusqu'ici reçu aucune formation artistique à l'école.

Un matériel à la portée de l'enfant

Ce qui nous plaît dans cette nouvelle publication de MM. Jasmin et Tremblay, c'est le souci d'une part de guider le maître et d'autre part de répondre aux besoins de l'enfant. Le cahier de l'enfant est particulièrement remarquable, haut en couleur, bien cartonné et solide, libre de toute directive pouvant entraver son plaisir de créer. Dans le livre du maître, les enseignants trouveront en plus de la philosophie des auteurs sur l'enseignement des arts plastiques, un guide sûr sur le plan technique, une liste complète du matériel de la classe, des directives didactiques précises.

"Si ces explications sont insuffisantes, nous disent MM. Jasmin et Tremblay, nous rencontrerons des groupes de professeurs intéressés à discuter avec nous les problèmes qu'ils rencontrent dans l'enseignement des arts plastiques à l'école."

Il semble que les commissions scolaires soient de moins en moin réticentes pour doter leurs écoles d'un matériel approprié permettant aux enseignants d'initier les écoliers aux différentes techniques d'expression artistique. Aussi les enseignants devraient-ils à leur tour s'informer, se renseigner afin d'être en mesure d'intégrer cette forme d'apprentissage à leur programme. "Le plaisir de créer" est sans doute pour eux un instrument neuf dont ils apprécieront la qualité, s'ils sont le moindrement disposés à appliquer dans leur classe, une pédagogie active.

Irène Sénécal, le maître

Avant de terminer cette entrevue, M. Jasmin insiste pour que le nom d'Irène Sénécal soit prononcé. "C'est elle, voyez-vous qui, à cause de sa ténacité, a réussi à faire admettre l'idée des arts plastiques à l'école. C'est elle qui, il y a plusieurs années, déconseillait aux professeurs de présenter à l'enfant un objet pour le dessiner et suggérait de laisser l'enfant peindre ce qui lui plaisait. Si nous pouvons aujourd'hui présenter aux enseignants un livre comme "Le plaisir de créer" c'est parce que l'idée de liberté, de création, de respect de l'imagination de l'enfant est acceptée. Elle mérite bien qu'on le dise, même si elle n'a pas été la seule, dans cette province, à réclamer au nom des arts.

Irène Sénécal est l'un des professeurs d'arts plastiques pour enfants les mieux connus au Québec. C'est l'âme des cours du samedi pour jeunes aux musée des Beaux-Arts de Montréal. Cet hommage que MM. Jasmin et Tremblay ont voulu lui rendre se joint à l'admiration que nous lui portons également. "Le plaisir de créer" sera en quelque sorte une continuation de son oeuvre auprès des enseignants.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Owen Sound Sun Times, Ont.
Circ. 13,423
November 13, 1967

Did You Know?

That the trouble with so many of us in our affluent and comfortable western society, though it's not as comfortable as it used to be, we have been taught that man's greatest needs are security, acceptance, belongingness, conformity and freedom. And too many people are living up to these ideas in a world where there is a more basic need than those mentioned and that is the necessity to give meaningful direction and power to life — the need for commitment, to live for something bigger than ourselves — to think of the needs of a world, including our own country and community, where the needs of others stand out in stark contrast to the comparative security many of us enjoy. And as we lose the friends, the people who have been aware of these needs and have tried to do something about them, we wonder where the help for the needy of the world is coming from, in the days to come. The Christmas Fund opening December 1st at The Sun-Times office gives all of us an opportunity even in a small way perhaps to help someone, somewhere, here in Canada perhaps or in a far away country where children die every day from starvation and lack of medical and health care.

* * *

That we were called on the telephone by an indigant person who expressed what many of us have felt for a long time that it is inconsiderate on the part of people who telephone and wait only for two or three rings and then hang up. They are probably the people who say: "I tried to get you but there was no answer." Do they know that you should wait for ten rings, and that only takes one minute, (I know because a certain person timed it). And as my telephone friend said: "If they really want to speak to you, is a minute too long to wait?" How do they know how far you have to come to the telephone or if you are doing something you can't leave instantly? Ten rings before you give up.

* * *

That Owen Sound artist Gundega Cenne will open an exhibition in Gallery 235 in Chicago, November 17, and it will run to November 30. Oddly enough the address is East Ontario, Chicago. Mrs. Cenne will show 30 pictures and they will reveal again the versatility of her technique and the imaginative quality of her interpretation. Skilful, dedicated and with a keen sense of humor this young woman achieves brilliance and a strongly moving atmosphere in every painting, no matter what the media used. She is going to let a few friends here have what she calls "an informal sneakpreview" of the show before it leaves Owen Sound and on Sunday several critics are coming from Toronto galleries and also several collectors interested in her work. Mrs. Cenne was born in Riga, Latvia, graduated from Sir George Williams University, Montreal, with a B.A. in Fine Arts; McGill University, Macdonald College with a B. Ed (Art), and her training has included The Montreal Museum of Fine Arts and Queen's University, Kingston. She has held exhibitions in Toronto, Montreal, New York and Paris. And that first small Tom Thomson Gallery Committee was allowed to choose one of the pictures from her first exhibition for the gallery, her first in Owen Sound. They chose the beautiful, "Nuns Under Umbrella," which Mrs. Cenne borrowed for her New York exhibition and could have sold many times, it was so greatly admired.

* * *

That when the Christmas Fund opens at The Sun - Times office on December 1st, topping the first list will be a cheque from Florida from Mr. and Mrs. A. B. Samells, of Sauble Beach, who have contributed to the Fund for years. This year the Fund will miss two generous contributors over the years, the late Mr. and Mrs. Charles Lee, whose contribution came in every year before they left for Florida.

* * *

That one couldn't help but smile at a conversation someone overheard at Expo. An American was heard saying to his wife: "It makes you proud to be a Canadian." Said she, "But you are not a Canadian." "Aw, you know what I mean," he replied. And after 50,000 people sang, O Canada, July 1 on Parliament Hill some with tears in their eyes, the report said. Another man said that and Expo confirmed his theory that Canadians are essentially a ravingly patriotic people, who are normally denied the expression of their attitudes by the sophisticated internationalists in the mass media. We have to remember also the new Canadians, the people who have come to us in recent years from other lands, who appreciate our freedom and have added so much to our culture and the Arts.

—H.P.

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

Progrès-Dimanche
Chicoutimi, Qué.
November 19, 1967

T 871

LES PROGRES DE L' Elégance

avec HELENE VINCENT

Exclusif à notre journal

"Cheval", un an après

Le succès couronne un jeune couturier canadien-français

La boutique "Cheval" existe depuis le 9 novembre 1966. Pour le couturier Léo Chevalier et son amie dessinatrice et tailleuse Margaret Bajusz, c'était la concrétisation d'un rêve issu d'années de travail conjoint entre ces deux personnes ayant un haut respect de leurs goûts et talents mutuels.

La reconnaissance d'une aussi heureuse association ne se fit pas attendre. En moins d'une année, le jeune couturier s'est créé une clientèle loyale qui augmente sans cesse -- preuve irréfutable du succès de sa boutique. Aujourd'hui, il présente sa collection automne-hiver, sa deuxième pour l'automne, sa troisième dans sa propre boutique.

Montréalais, âgé de 32 ans, Léo Chevalier est diplômé de l'école des Arts de Dessin du Musée des Beaux-Arts et aussi en dessin-mode de l'école des métiers commerciaux de Montréal. Il a aussi étudié le dessin et la sculpture à l'école des Beaux-Arts de Montréal.

Après ses études, il débuta dans le monde de la mode, suivant ainsi les traces de sa soeur aînée, en dessinant des créations pour des fabricants de Montréal. En plus, il travailla comme pigiste dans le dessin de maquettes-mode. Cela le mena à travailler comme étalagiste.

Les cinq années suivantes, M. Chevalier travailla dans les services de l'étalage chez Morgan. Il quitta cette maison alors qu'il était gérant-adjoint de l'étalage-mode et se joignit à Simpson où il était chargé de l'aménagement des vitrines et des défilés de mode.

Il quitta Simpson pour une boutique exclusive de Montréal où il acquit une expérience appréciable dans le domaine de la vente au détail et dans l'administration, préparant ainsi le terrain pour sa propre boutique. Il a aussi acquis une expérience sûre en qualité d'acheteur pour une boutique, rue Sherbrooke, se spécialisant dans la mode européenne.

TAILLEUR trois pièces en twill mauve boutonnage de bois sur le biais, col militaire. (Sous la veste, blouse cossack de lainage imprimé rose et mauve).

La décoration intérieure a toujours été d'un grand intérêt pour M. Chevalier; son grand oncle, feu M. Jean Chevalier, a été l'un des plus grands décorateurs de son époque. Et depuis quelques années, il a conçu et exécuté des murales pour des particuliers et pour l'industrie, et il a décoré plusieurs maisons et appartements. Le décor complet pour la boutique "Cheval" ainsi que son appartement aménagé au-dessus sont son oeuvre.

Né d'une mère anglaise et d'un père français, M. Chevalier est un canadien parfaitement bilingue et à l'aise dans une langue comme dans l'autre.

De nouveaux agencements de couleurs frappantes dans les riches brocards, matelassés, dentelles et cloqués utilisés pour des modèles ultra-tailleurs de style masculin; carreaux prononcés rayures et boucles sont autant d'atouts pour un vêtement destiné cette fois-ci à la féminité; voici un aperçu des toutes nouvelles tendances de la collection automne-hiver que le couturier Léo Chevalier nous présenta il y a quelques jours chez "Cheval", sa boutique-écurie située sur St-Mathieu.

Dans cette nouvelle collection, M. Chevalier a présenté quelque quarante modèles pour les 25 ans et plus: robes coquetel, ensembles, tailleurs et d'un intérêt tout spécial, les "pantailleurs" du soir et du jour et la robe assortie avec cape.

A remarquer, la silhouette plus étroite, la taille soulignée d'une ceinture, les étonnants contrastes de textures, les lainages imprimés et surtout les détails tels que les cols tailleurs, poignets noués ou boutonnés, piqûres contrastantes, boutons et fermetures extraordinaires, boucles étonnantes et une attention toute spéciale apportée au cuivre.

M. Chevalier a choisi comme accessoires les bas opaques de teintes assorties et les chaussures et botillons de la nouvelle collection de la maison Browne. Nouveauté du jour: les bottes de vinyl plus ou moins hautes.

Les chapeaux ont été harmonisés parmi la prestigieuse collection de M. Flemming. Les toques de lynx, de vison, capuchon de chinchilla y dominent. Aussi à noter, les bérets en tissu assortis créés spécialement pour M. Chevalier.

Dans ses créations du soir, de ligne tailleur, le couturier présenta une gamme de tissus ainsi que de boutons et broderies étincelantes, plumes et cristaux, mais le velours remporta tous les honneurs.

Parmi ses pièces à succès, un quatuor de robes inspirée du dessin à l'encre du peintre Victorien, Aubrey Beardsley. M. Chevalier est depuis quelques années un collectionneur d'art nouveau et un grand admirateur de Beardsley, mais ce n'est que récemment que ce peintre a repris l'attention populaire. Pour ses robes d'après cinq heures, noires et blanches, M. Chevalier a su choisir la "Mouche"; un nouveau procédé ressemblant à la tapisserie, qui consiste à découper un motif en tissu et à le fixer à un autre en brodant ses contours à la main.

Nous nous sommes servi des motifs tirés des dessins de Beardsley pour le "Salomé" d'Oscar Wilde, de "Grenade" du Prince Zaleski et d'autres. Ces modèles furent présentés avec de petits casques de feutre noir et des accessoires noirs et blancs.

ROBE DU SOIR tailleur en brocard à carreaux soie et laine cerise, col et poches (tailleur), boutons cristals. ESCARPINS à pierreries de Brown's.

LES NOUVEAUX TWEEDS de laine, épais, "texturés" et à dessins se retrouvent dans tout le prêt à porter Américain. Manteaux de tweed quadrillé marron et rose buvard. Très simplement croisé, à poches basses, doublé de jersey de laine rose et porté sur une robe de jersey rose, à jupe froncée et ornée d'une découpe en H, très nouvelle. Feutre rose Robin des Bois. (Donald Brooks)

Les années 1900 se joignirent aussi à l'époque 1930 avec les smokings de velours et les toilettes du soir garnies de plumes d'autruches.

L'effet total fut complété avec les chaussures de la maison Browne, les chapeaux de M. Flemming, les bijoux de la maison Essex et Lilian Barkov de New York, cette dernière en exclusivité chez Cheval à Montréal. Les coiffures étaient signées Gisèle de Constant Coiffures.

ROBE-MANTEAU en gros tweed noir et blanc pure laine cardée de MOREAU. Le haut comme un sweater est très près du corps, à manches étroites terminées par un poignet. Col roulé à côtes blanches. Large ceinture. La jupe est clochée à pli creux et a des poches à rabat. Toque de jockey. (Patou).

Halifax Mail Star, N.S.
Circ. 46,400
January 16, 1968

T-879

Sculpture Class Meets Tonight

The YWCA sculpture class for beginners will get underway this evening from 8 to 10.15 p.m. The regular sculpture group will resume classes Thursday from 7.30 to 10.45 p.m.

Instructor for both groups is Miss Gena Velcoff, a scholarship student at the Montreal Museum of Fine Arts.

Photo-Journal
Montreal, Que.
W-E 184,200

NOV 29 1967

BOWDEN'S

C'est arrivé à Hubert Durocher

Un fonctionnaire claque une porte pour en ouvrir une autre: la sculpture

par Marcel HUGUET

Au mois de juillet dernier, un fonctionnaire de la Ville de Montréal décidait qu'il en avait par-dessus la tête de ce travail monotone, et il claquait les portes (poliment, bien sûr) pour aller se consacrer à un art qui le passionnait depuis toujours : la sculpture.

"J'en avais assez, de jouer à la police ! me confiait **M. Hubert Durocher**, au cours d'une récente entrevue. **J'ai travaillé à la ville pendant onze ans. A la fin, on me faisait livrer des sommations aux gens qui encombraient la rue en effectuant des travaux. Ça ne m'intéressait pas, de jouer à la police."**

Agé d'une trentaine d'années, M. Durocher habite une petite maison, sur l'île Bigras, en bordure de la rivière des Prairies. Il y vit avec sa femme et ses deux enfants.

Sa femme travaille

"Ma femme travaille. Ça nous permet de vivre. Les enfants sont assez âgés maintenant. Ils vont à l'école. Moi, je passe mes journées à faire de la sculpture."

Il faut dire que notre interlocuteur n'a pas pris la décision d'abandonner son travail du jour au lendemain. Il s'y préparait depuis longtemps.

Il a étudié pendant 5 ans

"J'ai étudié le dessin d'après modèle et le design pendant deux ans, au Musée des Beaux-Arts. Et j'ai aussi étudié la peinture à l'Ecole des Beaux-Arts pendant trois ans. Tout en travaillant pour la Ville de Montréal, je faisais de la sculpture chez moi, le soir et les fins de semaine. En 1965, j'ai présenté deux pièces lors d'une exposition de groupe à la galerie Soixante."

Mais vient un jour où les exigences de la création se font sentir avec plus d'acuité. L'art ne peut plus être considéré comme un simple passe-temps. Il faut y consacrer tout son temps, parce qu'il demande beaucoup de recherche.

"Alors, j'ai pris la décision d'abandonner mon travail. Ma femme était d'accord. Elle m'aiderait à faire vivre notre famille."

Cette année, le sculpteur Durocher a réalisé une immense sculpture en pierre sur le parterre aménagé en face de l'école James Lyng, rue Notre-Dame, dans l'ouest de Montréal. Et au moment où nous l'avons rencontré il travaillait à une oeuvre d'une conception assez originale : des formes en bois fixées à des tiges métalliques, que le spectateur pourra faire pivoter.

"Au début, je travaillais des formes organiques. Comme tous ceux qui sortent de l'école. Mais j'essaie lentement de développer un style plus personnel. C'est long. Et ça demande beaucoup de travail."

(Photo Roger Lamoureux)

Depuis quelques mois, le sculpteur **Hubert Durocher** se consacre entièrement à ce qu'il aime par-dessus tout : la sculpture.

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

Town of Mount Royal
Weekly Post, Que.
November 30, 1967

Mainly for Women

by ELVA D. ANDERSON

*IT WOULD SEEM that the perfect way to end boredom, if you are afflicted with this disease, is to find a hobby. You never find a whiner among those who have a real interest outside the home. It must be a complete turnabout to be a real success; something where you meet different people under different circumstances, and related to a different subject.

For instance, Mrs. Edgar Collard, who spoke to members of the Women's Community Club last week, tells me that stepping out of the newspaper world (she was on The Gazette staff) was like dropping into space. She is the first to agree -- when you get newspapers in your blood, it's almost fatal! You're really hooked. It was "chinaware" that saved her day. Now it's completely taken her over. To listen to her for only a few minutes will tell you that. Her eyes sparkle with enthusiasm, and she bubbles with information about her "prizes."

Just heard this week of an acquaintance who evidently found it was time "to leave home" now that her family was able to fend a little bit on its own. This Carlyle ave. housewife is attending classes at the Museum of Fine Arts two days a week (Mondays and Tuesdays) and when Wednesday comes "Oh, what a joy it is to relax!" It's the stimulation of change.

I could go on and on citing incidents of ex-school teachers, ex-nurses, ex-secretaries, etc. etc., returning to full or part-time work, when the family ceased to demand her all. So if you're feeling the first pangs of boredom, there's a place for you somewhere, no matter how fast the world has progressed since you were very young.

* * * * *

*AND SPEAKING OF HOBBIES, Mrs. Vivian Walker, of 538 Lazard ave., will talk painting with you just as enthusiastically as Mrs. Collard about her hobby. She has had her oils on exhibition for several Summers at the Manoir Richelieu, and it keeps her busy during the Winter months to replenish her stock. "I have quite conservative tastes, doing mostly French-Canadian landscapes with a particular love of Autumn scenes," she tells me. She admits she was born with a brush in her mouth, as it were, and that the only person on her family tree who had a similar talent was her grandfather's sister. Since adulthood, she has studied at the School of Art, at Sir George Williams and at the Montreal Museum of Fine Arts.

She has two studios, one at her home in the Town, and the other at the family country home at Carillon near Lachute, which is another story. This pioneer residence was built about 1816 to 1825, with 3-1/2 foot stone walls. The Walkers have been engaged in a long-range project of restoring it and this has been fun too. On the second floor of this historical house is her second studio, and the atmosphere can put her in a real mood to do her best work.

Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9e Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico.

Monique a obtenu le grade de "capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du Nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc.

Durant la tenue du Salon, Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots, bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000 fait partie du trésor englouti avec les galions espagnols qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride — trésor découvert récemment et dont la valeur à ce jour atteint les quelque trois millions de dollars.

Le 9e Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure à Montréal du 24 février au 3 mars prochain.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JAN 27 1968

BOWDEN'S

It happened this morning

... Art Centre students present original puppet plays at the Museum

Story by Norma Kelly *Photos by George Bird*

Title: **Puppets I Have Made or Look Dad, No Hands!**

Produced by: Students age three to 14 at the Art Centre of the Montreal Museum of Fine Arts and staged for the first time this morning, under the supervision of Miss Audrey Taylor.

Cast: Shadow puppets and others depicting knights and their horses, trappers and voyageurs, made by the children during their classes.

Setting of the Story: The first and only rehearsal of the original production which took place at the Art Centre recently.

ACT ONE, SCENE ONE

A large room. At one end there is a small stage festooned with paper streamers which symbolize at different times trees, monsters, clouds, or castles. Around and in front of it general madness. Children kneeling, sitting, crouching, standing, wriggling on the floor. Teachers vainly attempting to direct the action, off-stage and on.

First Teacher: Speak up, we can't hear you. (Addresses small children crouched under stage.)

Puppeteer: OKAY! This is a play about King Arthur and his knights. They all fight. (General melee among knightly puppets. All fall down.)

End of Act One, Scene One

ACT TWO, SCENE ONE

Second Teacher: Next group please. (Pause — general scuffling and shuffling of groups).

First Teacher: Silence please ... please. (Chatter subsides to conversational level). Okay, I guess you can begin.

Puppeteer: (Sotto voce) These knights are in a forest, see, and some other knights come up to them.

Confreres under stage: Okay.

First Knight: YOU MUST COME OR ELSE KING ARTHUR WILL SEND SO MANY TROOPS AGAINST YOU . . . you will be very sorry.

Second Knight: Stop. We're missing one.

First Knight: We're gonna find him. Don't worry. (Chorus of victorious AH HAHS as knight errant is located behind streamer.)

Second Knight: You're gonna be punished when King Arthur finds out about this.

First Knight: Get on the horse. I'm going to keep a close eye on you.

Member of audience: WHICH ONE IS LANCELOT?

Friend: Is this the Pierre Berton show?

End of Act Two, Scene One

ACT THREE, SCENE ONE

First Teacher: Next group, please. (General shoving).

Second Teacher: It's so disorganized. But then, (resignedly) it always is.

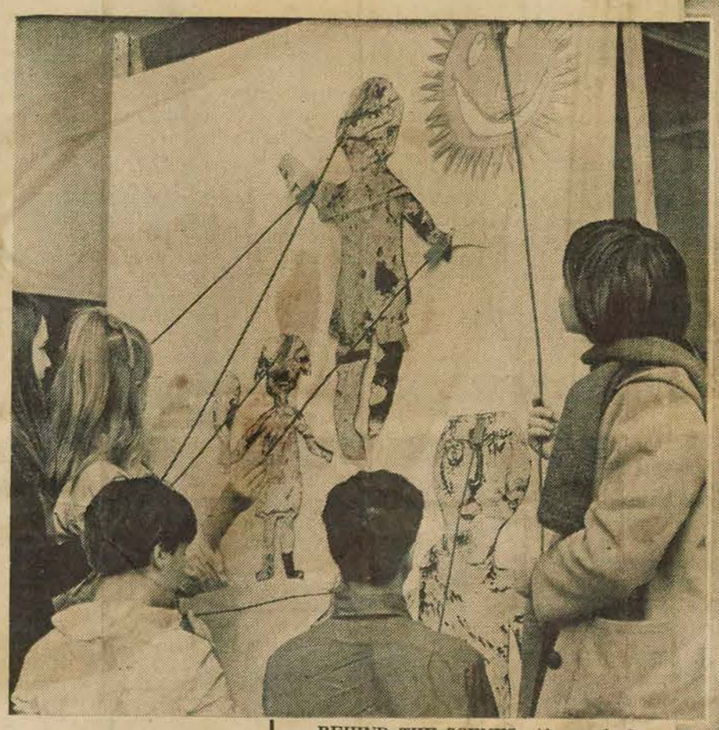
New group under stage: WE'RE READY.

First Knight: I challenge the old-timer to a duel.

Group of knights: Boy, are you gonna get wiped out.

(General melee. All fall down.)

CURTAIN



BEHIND THE SCENES: Above, shadow puppets constructed by students at the Art Centre, Montreal Museum of Fine Arts, seen from the back, as they are operated during the play.

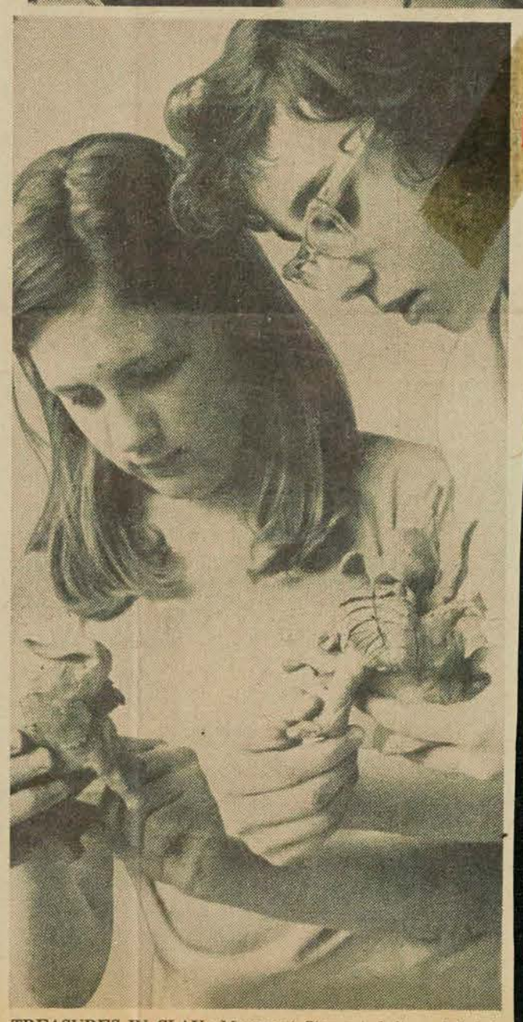
WHAT'S IN FRONT: Right, the audience's view of the shadow play, as it was presented this morning in the Museum under the supervision of Miss Audrey Taylor and her staff.

THE ARTIST AND HER CREATIONS: Arlene Travis holds up her handiwork — a horse and knights which she constructed during art classes at the Centre. Every students was responsible for making a contribution to the productions.

A PAPER FOREST: Backstage, students operate puppets to the delight of the audience out front. The streamers represent a forest and the puppets on show are knights and their horses enacting a battle. The children made up the drama as they went along.

Staff Photos by George Bird

ON WITH THE SHOW: Undeterred by his friend's finger which is dangerously close to his eye, the masked three-year-old, above, enthusiastically waited his turn in the limelight, at rehearsals held recently, for this morning's show.



TREASURES IN CLAY: Margaret Stewart, left, and Sylvia Bloomberg, examine their sculptures which will be on exhibit with paintings, prints, puppets, and clay modelling in Gallery 12 of the Museum from Jan. 27 to Feb. 4.

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

The Globe & Mail
Toronto, Ontario
Circ. 237,626
January 25, 1968

X-871

'People strike me as interesting'

Moderator finds her program exhilarating

By JOAN CAPREOL
Special to The Globe and Mail

MONTREAL — The CBC's Cross Country Check-Up is the third most listened to Canadian radio program, regularaly reaching 111,000 households. Aired on Sunday evenings, the program is an open-line national forum of opinion.

The show's moderator for the past year, Betty Shapiro, 5 foot 2 inches and quick as mercury, literally winces at the thought of the size of her job. She leads and referees a debate on vital issues among an expert, or a panel of experts, and all manner of Canadians from the North West Territories to Newfoundland.

"I find it an exhilarating program and I know it is my cup of tea because what people say strikes me as interesting, no matter who they are, and I mean whether it's Robert Stanfield or the elevator boy," said Mrs. Shapiro in an interview. "I don't see all that difference. That's why this show suits me. I have an affinity for this kind of work."

Betty Shapiro

Her voice is crisp and clear when she answers a call: "Cross Country Check-Up — who is it please?" She hates to do it but sometimes she has to chide a caller with, "You have a tendency to ramble" or "Please get to the point."

Mrs. Shapiro likes to shake people up, not for the sake of shaking up, but "our only hope for progress is through the dissatisfied examination of the status quo." She prefers what she calls feeling stories to political topics and as far as she is concerned they always take precedence. "The average person is afraid of being poor, of being sick, of being shamed socially. We are afraid of being discriminated against, and afraid of feeling out in the cold. A third of the new Canadians are wondering whether they belong here. I think the average person is afraid of entertaign new ideas."

Mrs. Shapiro's producer is David Humphreys. "I enjoy his qualities, his sense of humor, his tremendous flow of language, his avant garde thinking," she said. "However as a middle-aged, middle-class mother of three, I consider it my solemn duty as my Centennial project, the rehabilitation of David H."

Mrs. Shapiro, vital, voluble, warm and charming, with a formidable intelligence, is the wife of Harold Shapiro, a sales manager, and the mother of Judy, 22, wife of Dr. Lawrence Knight; Babs, 20, a third year English and fine arts student at the University of British Columbia; and Nancy, 16, a sculpture student at the Montreal Museum of Fine Arts. The family lives in a fine Westmount home on Mount Royal.

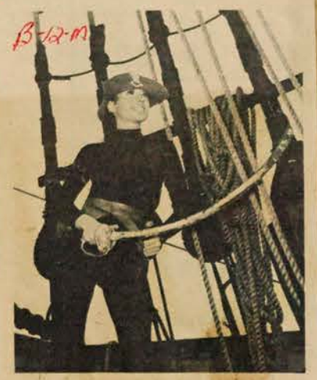
Mrs. Shapiro took English and history at McGill University and has been associated with the CBC as a researcher and interviewer for the past 15 years. She has been abroad twice. "In Brittany and Normandy I interviewed separatists in 1964," she said. "In Israel my project was day-care centres and they are more advanced in this area than we are."

On her program Mrs. Shapiro said that she tries to be the liaison between academic thinking and the average reader. "This is electronic communication and completely different from the taped, edited, carefully planned and produced documentary," she said. "I want everyone to love what I love and that is an honest attempt to explore the things that mean something to us, as nationals and as human beings. I have a near conviction that a haphazard sampling, if it represents a cross section of people, often results in hitting the nail on the head."

ST-JEAN, QUE.
Le Richelieu
W 7,800

FEB 22 1968
BOWDEN'S

B-12-M



MISS BOATING '68: Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9e Salon Nautique National. Etudiante au Musée des Beaux Arts de Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de "capitaine d'équipage" à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. — Le 9e Salon Nautique National se tiendra dans le Hall Condord'a de la Place Bonaventure à Montréal, du 24 février au 3 mars prochain.

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,443
February 21, 1968

INI-871

AGEE DE 23 ANS, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est mérité des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de "capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc. Durant la tenue du Salon, Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots, bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000 fait partie du trésor englouti avec les galions espagnols qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride — trésor découvert et dont la valeur à ce jour atteint les quelque trois millions de dollars. Le 9ième Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure à Montréal du 24 février au 3 mars prochain.

ROUYN-NORANDA, QUE.
La Frontière
W 7,900

FEB 21 1968

BOWDEN'S

B-12-M

AU 9e SALON NAUTIQUE NATIONAL — Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de ',capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc. Durant la tenue du Salon, Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000 fait partie du trésor englouti avec les galions espagnols qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride — trésor découvert récemment et dont la valeur à ce jour atteint les quelque trois millions de dollars. Le 9ième Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure à Montréal du 24 février au 3 mars prochain.

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

Granby Leader-Mail, Que.
February 21, 1968

M.87'

Miss Boating '68

23 - year - old Monique Plourde has been chosen Miss Boating '68 by the committee of the National Boat Show. A student at the Museum of Fine Arts in Montreal, she has studied fine art at the University of Montreal and has earned special certificates in Spanish Literature and the History of Art at the University of Mexico. Qualified as a crew skipper at the age of 13, Monique has sailed in the Atlantic and off Morocco and sails regularly in the Great Lakes each summer. She is also an enthusiastic water-skier and swimmer and has travelled extensively in France, Spain, Italy, England, Mexico and Morocco. Monique discarded traditional beauty queen trappings to help promote the theme display at the National Boat Show, "Treasure of the Spanish Main," a collection of gold and silver coins and bullion, jewelry, porcelain, and artifacts. The treasure, worth more than $120,000 is part of a $3 million hoard recovered from the remains of the Spanish Fleet which was wrecked by a hurricane off the Florida coast in 1715. The National Boat Show at Place Bonaventure, Montreal, opens from February 24 to March 3.

Fredericton Gleaner, N.B.
Circ. 16,210
February 1, 1968

ART EXHIBITION, FEB. 3-4

S-87'

Fredericton Society of Artists Will Display Exhibits

The Fredericton Society of Artists had their monthly meeting at the Cathedral Hall, with 33 members present. The president, Miss Marguerite McNair, was in the chair.

Mrs. Machin introduced the speaker of the evening, Mr. William N. Furzey, who brought a dozen samples of his work for display, including a sculptured head.

Mr. Furzey is a native of Nova Scotia. He has a tremendous love of the sea instilled by his grandfather, Capt. Neil Landry, and most of his art work shows this love. His talk centred on poetry and quotations of the sea.

At the age of 14, he was offered a scholarship by the Montreal Museum of Fine Arts to work with Arthur Lismer, celebrated member of Canada's Group of Seven. He studied at the Nova Scotia College of Art and the New York School of Art and Design.

Mr. Furzey does a unique glass technique which was developed under John Foley of New York. He has an art class at the YMCA on Wednesday evenings. The classes are from 7:30 to 10:30 in painting and sculpturing.

Mrs. Jessie Hall thanked the speaker. Plans were finalized for the members' Art Exhibition at the Lord Beaverbrook Hotel on Feb. 3 and 4th in the Petitcodiac Room. Co-chairmen is Professor E. E. Wheatley and Reginald Bailey. Howard Berry is looking after publicity.

This exhibition is preceded on Friday evening by an exhibitors' and judges' banquet of the members, followed by criticism of paintings by Mr. H. Lindsay Smith of Sackville, president of the MAA. The hours on Saturday and Sunday are from 10 a. to 10 p.m. The society expects to exhibit between 80 and 90 pieces of work.

The Maritime Art Exhibition is to be held from May 9 to 31st at the Lord Beaverbrook Art Gallery. Mrs. Winona Gaudet, one of our members, was appointed treasurer.

The meeting closed with the serving of refreshments.

OTTAWA, ONT.
JOURNAL
D 77,000

FEB 28 1968

BOWDEN'S

S-12M

'Civilize Recreation,' Board Asks

Outaouais Regional School Board will make recommendations to Quebec for establishment of a Hull cultural centre to accommodate all levels of education, orientate West Quebec youth towards artistic careers and "civilize the recreation of the young."

A study carried out by the board on arts education also calls for the public to be given access to area high schools during the summer and after regular school hours to assure continual cultural education;

Government subsidization and co-ordination of private music, art and drama teachers;

Art and plastic art professors to be made available to primary, secondary schools, teacher's colleges and adult education programs.

It was suggested the Hull cultural or arts centre be affiliated to Montreal's Fine Arts College and that it be administered by a consultative committee which would promote collaboration between different government departments, municipalities, local and regional school boards.

ROUYN-NORANDA, QUE.
Press
W 2,000
FEB 22 1968
BOWDEN'S

B-12-M

MISS BOATING — 23-year-old Monique Plourde has been chosen Miss Boating '68 by the committee of the National Boat Show. A student at the Museum of Fine Arts in Montreal, she has studied fine art at the University of Montreal and has earned special certificates in Spanish Literature and the History of Art at the University of Mexico. Qualified as a crew skipper at the age of 13, Monique has sailed in the Atlantic and off Morocco and sails regularly in the Great Lakes each summer. She is also an enthusiastic water-skier and swimmer and has travelled extensively in France, Spain, Italy, England, Mexico and Morocco. Monique discarded traditional beauty queen trappings to help promote the theme display at the National Boat Show, "Treasure of the Spanish Main", a collection of gold and silver coins and bullion, jewelry, porcelain, and artifacts. The treasure, worth more than $120,000 is part of a $3 million hoard recovered from the remains of the Spanish Fleet which was wrecked by a hurricane off the Florida coast in 1715. The National Boat Show at Place Bonaventure, Montreal, opens from February 24 to March 3.

Rimouski L'Echo du Bas
St. Laurent, Que.
February 21, 1968

B-871

Agée de 23 ans, Monique Plourde a été choisie Miss Boatins '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts, à Montréal, elle a obtenu le grade de "capitaine d'equipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme.

Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc.

Le 9ième Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure, à Montréal, du 24 février au 3 mars.

ST. JOHNS, QUE.
News
W
FEB 22 1968
BOWDEN'S

B-12-M

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CHAMBLY, QUE.,
JOURNAL
W 600

FEB 27 1968

BOWDEN'S

VALLEYFIED-BEAUHARNOIS, QUE.
La Gazette
W 4,400

FEB 22 1968

BOWDEN'S

La Presse, Montréal, Qué.
Circ. 208,609
February 22, 1968

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Le 9ième Salon Nautique National se tient actuellement dans le Hall Concordia de la Place Bonaventure à Montréal jusqu'au 3 mars prochain.

Pour vous

Mesdames

Par NICOL LECOMPTE
373-7272

"Miss Boating" '68

Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de "capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc. Durant la tenue du Salon, Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots, bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000. fait partie du trésor englouti avec les galions espagnols qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride — trésor découvert récemment et dont la valeur à ce jour atteint les quelque trois millions de dollars.

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Montréal en bref

par GERMAIN TARDIF

De l'Expo 67 à l'Expo permanente

● La plupart des gens qui ont travaillé à l'Expo 67 se disaient : "Non, je ne reviendrai pas à l'Expo permanente. 1967 fut une expérience inoubliable et ce ne sera jamais plus pareil." Pourtant, il y a des exceptions. Tel est le cas de Mlle Thérèse Bernard, qui avait été coordonnatrice à la rédaction du guide officiel de l'Expo 67 avant d'assumer d'autres postes par la suite. Mlle Bernard a fini par accepter les mêmes fonctions pour la Terre des hommes de l'été prochain. Tel est également le cas de Mlle Suzanne Huard, son adjointe. Toutes deux travaillent présentement à la préparation du guide de Terre des hommes, version 68, et toutes deux se sentent aussi captivées par leur travail que l'an dernier. Elles ont aussi cette conviction inébranlable, que la Terre des hommes connaîtra un succès comparable à l'Expo 67.

La tornade de Miami a causé de l'inquiétude

● Plusieurs Canadiens dont les parents ou amis se trouvent en Floride ont éprouvé des moments de vive inquiétude en apprenant qu'une tornade avait balayé le secteur de North Miami Beach. Même si les dégâts sont considérables, les autorités n'ont eu, heureusement, à déplorer aucune mortalité due à la tempête. Les Canadiens peuvent donc respirer de soulagement...

Une pirate protégera le Trésor espagnol

● Le Trésor espagnol provenant de onze galions espagnols qui ont fait naufrage au large des côtes de la Floride, en 1715, et qui sera exposé au 9e Salon nautique national, à la Place Bonaventure, à compter de samedi, sera sous bonne garde. Miss Boating 1968, vêtue en pirate, sera armée d'une épée et malheur à quiconque tentera de s'emparer du moindre objet faisant partie du trésor. Monique Plourde (c'est son nom) est étudiante en histoire au Musée des Beaux-Arts de Montréal, mais elle s'adonne également à des sports tels que le bateau à voile, la natation et le ski, histoire de se tenir en forme. Qu'on se le tienne donc pour dit : l'épée est entre bonnes mains. "Meilleures qu'on ne le croirait", comme dirait une demoiselle de Verchères bien connue...

L'Auberge bretonne change de propriétaire

● Un petit restaurant où se rendent quotidiennement les artistes de la Comédie-Canadienne ou de la Place des Arts a tout récemment changé de propriétaire. L'Auberge bretonne, située rue Saint-Urbain, près de la rue Sainte-Catherine, dont le propriétaire était M. Hervé Barré, appartient maintenant à Mireille et Tony Wright (Canadiens français malgré le nom anglais). En plus de la crêpe servie de multiples façons, la maison offre maintenant un menu élaboré de cuisine française, préparé par le chef Pierre Baudin, anciennement du Pied de cochon. Il faut dire que Tony, qui, jusque-là, était représentant de la maison Courvoisier (le cognac), est un gastronome averti dont le passe-temps, à la maison, est la Cuisine, avec un grand "C". La présentation de son menu a été conçue par Normand Hudon.

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

Pointe Claire Lakeshore
News & Chronicle, Que.
March 14, 1968

Children's art contest

Theodore Herzl Chapter of Montreal Hadassah is sponsoring a children's art contest. Scholarships at Sir George Williams University and the Montreal Museum of Fine Arts have been donated by Simpson's Department Store, and a scholarship has been donated by Nancy Erdrich of The West End Art School. Art books and art supplies will also be awarded as prizes.

Judges are Robert Ayre, art critic of the Montreal Daily Star, Ingle Haywood-Hemsworth, art critic of the Montreal Gazette, Lonny Echenberg, artist and teacher at Sir George Williams University, and Leslie Schaik, artist and teacher at Thomas More Institute for Adult Education.

Entries on any subject may be submitted in the following categories: Six years and under, seven to nine years old, 10 to 13 years old, and 14 to 17 years old.

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

La Presse, Montréal, Qué.
Circ. 200,524
April 9, 1968

la troupe du College de Saint-Jean-d'Iberville.

A partir d'aujourd'hui, quatre expositions : "Les Femmes peintres", au Centre récréatif Maisonneuve; travaux d'élèves de l'Ecole d'art du musée, au Musée des Beaux-Arts; toiles de Ruth W. Katkin, à la Maison des Arts La Sauvegarde; gravures de Don Mackay, David Samila et George Tiessen, à la Galerie de l'Atelier (848 est rue Marie-Anne).

JACQUES CARTIER, QUE.
L'Echo des Monts
W 2,200

FEB 28 1968 BOWDEN'S

B-12-M

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Le 9ième Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure à Montréal du 24 février au 3 mars. prochain.

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

L'Aviron, Campbellton, N.B.
February 29, 1968

E871

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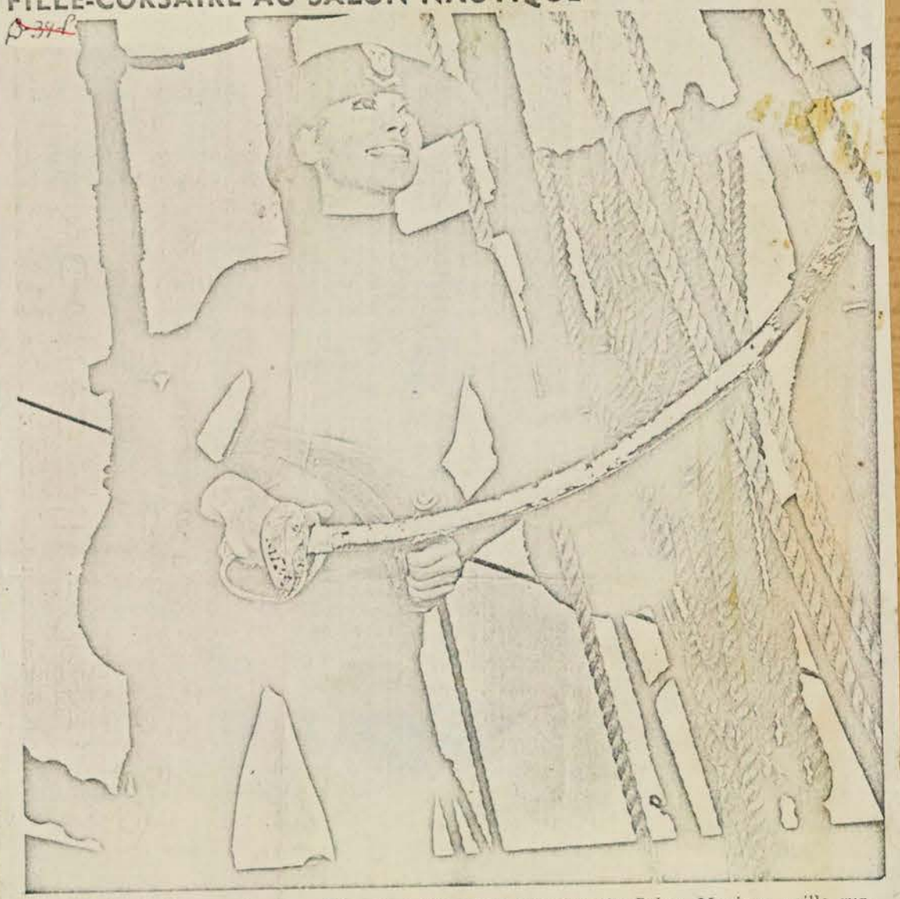
TROIS RIVIERES, QUE.
Le Bien Public
W

MAR 1 1968 BOWDEN'S

12-M

D-34-L

FILLE-CORSAIRE AU SALON NAUTIQUE



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Canadian Press
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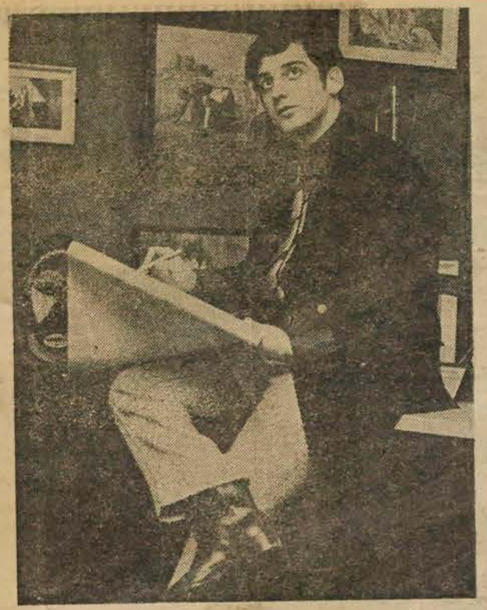
481 University Ave., Toronto 2

Montreal-Matin, Qué.
Circulation 126,939
March 2, 1968

VICTORIAVILLE, QUE.
Voix des Bois Francs
W 1,200
MAR 6 1968
BOWDEN'S

Modèle romantique: pois délicats sur bleu tendre, rose ou citron léger. Le tissu: voile plus léger que la brise d'été.



Alain Doré

Oui c'est une robe-culotte modernisée qu'Alain Doré pour Playmate Casuals, nomme "tra-lotte". Elle est en batiste de térylène, a un jeu de plis qui assure la liberté aux mouvements et des poches garnis de dentelle froncée.

Images de vacances offertes par un dessinateur montréalais

Jeunes, à l'avant-garde et originaux sont les vêtements signés Alain Doré, destinés justement à un public jeune et à la page qui sait ce qu'il veut. Pour l'été 1968, Doré préconise de nombreux modèles aux lignes romantiques avec colliers de perles et pendentifs assortis pour mieux rehausser le charme de celles qui les porteront.

Le dessinateur de Playmate Casuals veut donner à l'adolescente et à la jeune femme en quête de nouveauté ce qu'elles recherchent : de beaux tissus, faciles à porter et à entretenir; un confort sans prétention, mettant en valeur la silhouette féminine et une grande variété de couleurs où abondent les roses, les tons limette et tangerine et tout un éventail d'imprimés et de rayures. Fronces, noeuds de ruban et jabots de dentelle viennent compléter les lignes très simples de tous les modèles.

En vedette dans la collection vue cette semaine : la robe-culotte qui rappelle le "pantacourt" de Courrèges. Vêtements de jeux, de plage, de vacances qui se vendent entre $3 et $20.

Alain Doré est un travailleur né. Il a étudié au Musée des Beaux-Arts de Montréal et est ensuite parti pour New York où il a travaillé pour les plus importantes maisons de mode.

Dès son retour dans la métropole, il décide de créer ses propres modèles qu'il vend à Playmate Casuals, maison spécialisée dans les vêtements de jeux, pour les saisons chaudes.

La collection qu'il présentait cette semaine, au Château Champlain, dans une atmosphère tout à fait gaie et estivale, a ravi tous les spectateurs. Il y avait du printemps dans l'air. Cela venait à point !

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

La Presse, Montréal, Qué.
Circ. 200,524
March 20, 1968

TORONTO, ONT.
STAR
D (M-F) 355,300
(S) 405,500
APR 6 1968
BOWDENS

NL 871

Photo Réal St-Jean, LA PRESSE

Alors que Gloria Owen (4ème année à l'école St-Kevin) termine son dessin aux craies à colorier, Cynthia Shapiro (6ème année à l'école Royal Vale) vient lui montrer le fusain qu'elle présente au concours artistique pour enfants.

Pour les artistes en herbe seulement!

Les artistes en herbe sauront-ils profiter de l'occasion qui leur est offerte de faire valoir leur talent de dessinateur ou de peintre? Jusqu'au 1er avril, garçons et filles peuvent choisir le sujet qui leur convient, le mettre sur papier et le faire parvenir aux responsables du concours artistique pour enfants.

Outre les peintures à l'huile et les pastels, les dessins au crayon, au fusain, à l'encre et aux crayons de couleur seront acceptés. Des centaines d'oeuvres ont déjà été envoyées aux organisateurs qui les groupent par âge (six ans et moins, 7 à 9 ans, 10 à 13 ans, 14 à 17 ans); les artistes n'ont ainsi à se mesurer qu'avec des jeunes de même niveau.

Plus de 125 écoles ont décidé de participer à ce concours organisé par le Theodor Herzl Chapter of Montreal Hadassah, mais les enfants de n'importe quelle école peuvent en faire partie.

C'est dans le but d'éveiller l'intérêt des enfants pour les arts, d'aiguiser leur amour de la culture et de recueillir des fonds qui serviront à distribuer des bourses d'étude aux enfants d'Israël que le concours a été pensé.

Mais les jeunes Israélites ne seront pas les seuls à bénéficier de bourses d'étude, puisque la compagnie Robert Simpson en offrira également aux gagnants du concours qui pourront suivre des cours d'art à l'Université Sir George Williams, au Musée des Beaux-Arts et au West End School of Art; cette dernière institution offrira des bourses supplémentaires. Les autres prix seront des livres d'art et du matériel d'artiste.

Les oeuvres peuvent être inscrites au concours pour cinquante cents échacuné et les gagnantes seront exposées au cours du bazar annuel de Hadassah, les 7 et 8 mai à la Place Bonaventure. En téléphonant à HU-0-6792, on peut obtenir une formule d'inscription.

T12M

Why are girls in politics? It's where the boys are

By MARGARET WEIERS
Star staff writer

OTTAWA—In Canada, political conventions are where the boys are.

"You meet such cute boys," said pert, freckle-faced Claudia Nicholl, 19, when she was asked what she liked best about being involved in the Liberal leadership convention.

(The boys weren't polled but they'd probably agree that conventions are a great place to meet cute girls.)

Claudia, a grade 13 student at Laurention High School in Ottawa, is just one of a horde of girls everywhere in evidence in Ottawa and on national television.

In their many-colored miniskirts and eye-catching hats, they worked for their favorite candidates at the airport and the railway station, in the lobbies of all the major hotels and in the corridors, meeting rooms, and on the convention floor at Ottawa's Civic Centre.

Most of them aren't old enough to vote and most of them hesitate before saying, "I guess I'm a Liberal," when they're asked about their party preferences.

Thoughtful

A few are more thoughtful.

Judy Ayres, 17, a schoolmate of Claudia's at Laurention, remarked, "It all depends on the party's stand whether I'd vote Liberal when I'm old enough to vote."

Judy and Claudia, wearing Paul Hellyer outfits of red cotton jumpers with flying panels piped in white, and white straw Dixieland boaters with red ribbons, are Hellyer go-go girls because they're friends of Craig Lee, the son of Bill Lee, Hellyer's executive assistant.

They, like most of the other young people acting as hostesses and "spontaneous" demonstrators for the leadership candidates, are missing classes from school for the convention's three days.

"Our history teacher encouraged us to take part," Judy and Claudia said. "But the principal and the vice-principal objected. We got our homework for the next two days."

The two agreed that they were not especially interested in politics when Craig Lee first persuaded them to work at the convention. For them, it was just a fun thing to do.

Coming through

But the political interest is coming through, now.

The girls said that about half the senior students at Laurentian High School were at the convention. "It's all because of Craig Lee," they said.

John Turner supporter Liz Westwood, 20, was fraternizing with a nice-looking young man wearing a Robert Winters button.

"We all go to Carleton University," she laughed. "We can't be enemies."

Liz, an Ottawa native, took three years of political science at Carleton and is now studying sociology. A friend of her's persuaded her to go-go for Turner.

Turner go-go girls are among the convention's most colorful in golden miniskirts and matching jackets over white turtleneck jerseys. The boys wear the golden jackets, too, and both boys and girls wear white equestrian hats.

Leading the millinery parade are the Kierans hats — modish high-crowned white straw pillboxes which, stripped of their identifying Eric Kierans buttons, can go to church Easter Sunday morning.

"We get to keep the hats," said University of Ottawa students Dianne Wilkinson, 22, and Barbara O'Connell, 20.

The girls, in a Kierans information booth in the convention lobby, wore their own perky navy minidresses (Kierans colors are navy and white with touches of red) and around their necks, on wide red ribbons, were 8-inch golden plastic keys.

Barbara and Dianne weren't worried, either, about the classes they were skipping. "We're doing something more important for our country," said Dianne.

Exciting

Barbara found that one exciting sidelight to the convention hoopla is that she had a chance to meet celebrities—people she's seen before only on television. "It's terribly exciting," she said.

Not all the go-go girls are interested in boys. Robert Winters supporter Dianne Meagher, 21, already has one of her own—her husband, G. F. Meagher.

Mrs. Meagher is on leave of absence from her House of Commons job as secretary to Bruce Beer (L—Peel). She and her sister, Sandy Lahan, 18, a grade 13 student in an Ottawa high school, sport the distinctive emerald green minidresses with white chiffon scarves and white fishnet stockings that are the Winters uniform. Their hats are green beanies—the type most often found on college campuses during freshman week.

"We're having a ball—a riot," said another Winters girl, Nicole Convey, 16, a grade 12 student in a French high school in Ottawa. "We're invited to everything when we're off duty."

One go-go girl who is old enough to vote is Monique Plourde, 23, a student of the history of art at the Montreal Museum of Fine Arts.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
April 13, 1968

+ 871

The

MONTREAL MUSEUM OF F
ARTS, 1379 Sherbrooke St.
Selection of works by stud
of the Museum's School of
and Design. Tues.-Sat. 1
a.m.-4.45 p.m. Sun. 2.00 p
4.45 p.m., Wed. 10 a.m.-10 p

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Trois Pistoles Le Courrier, Que.
March 21, 1968

NI. 871

Miss Boating '68

Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et s'est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de "capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Afrique du nord et, chaque été, choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc. Durant la tenue du Salon Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots, bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000 fait partie du trésor englouti avec les galions qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride — trésor découvert récemment et dont la valeur à ce jour atteint les quelque trois millions de dollars.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
APR 3 1968
BOWDEN'S

La Presse, Montréal, Qué.
Circ. 200,524
April 18, 1968

NI- 871

7 boursiers

L'Ecole du Musée des Beaux-Arts de Montréal a décerné sept bourses d'études à ses élèves.

M. Hugh LeRoy, doyen de l'école, a annoncé qu'en première année les boursiers sont Renée Artinian, Guy Lavoie et David Yaxley.

Les boursiers de deuxième année sont: David Beckett, Lauren Ellis, André Meunier et Mme Andrée Jolicoeur.

Neuf autres étudiants, qui ont complété avec succès trois années d'études, ont reçu un certificat. Ce sont Mmes Monique Bruneau, Vaughn Margaret Donald, Hannah Franklin; Mlles Marian Goldstein, Louise Lanaro, Marion McKay et Sara Elizabeth Peck et MM. Val Metrofanow et Edward O. Phillips.

Montreal-Matin, Qué.
Circulation 126,939
April 20, 1968

un spectacle de danse.

NI- 871

ETUDIONS !

L'école du Musée des Beaux-Arts de Montréal vient de décerner sept bourses d'études à ses élèves. D'autre part, les jeunes associés de ce musée ont

Montréal Le Devoir, Qué.
Circ. 41,652
April 20, 1968

4- 871

Bourses d'études aux élèves des beaux-arts

L'école du Musée des Beaux-Arts de Montréal a décerné sept bourses d'études à ses élèves.

M. Hugh Leroy, doyen de l'école, a annoncé qu'en première année les boursiers sont: Renée Artinian, Guy Lavoie et David Yaxley.

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M. Leroy a déclaré qu'en raison de la réorganisation de l'école, les travaux des élèves, exposés au Musée jusqu'au 21 avril, reflètent cette année une diversité nouvelle.

LES ARTS

T 12-M

Hier

A L'INSTANT THEATRE, première de "Just for Love". On lira ci-contre l'article de Martial Dassylva.

AUJOURD'HUI

AU PHYSICAL Sciences Centre du McGill, à 6 h 15 : "La Vénus de l'or", de Jean Delannoy (1938); à 8 h 15 : "Angst", de Rossellini (1954); à 10 h 15 : "Fant", de Tancred Ibsen (1937). Présentations de la Cinémathèque Canadienne.

●

Au Musée des Beaux-Arts, à 6 h 15 et 8 h 30 : "Some Like It Hot", film de Billy Wilder (1959). Dans le cadre de "Cinémuse". Entrée libre.

●

A la salle Claude-Champagne, à 8 h 30 : concert présenté par Nicole Labelle et Erik Arts, pianistes, et Karen Malone, soprano. Programme : oeuvres de Brahms, Mendelssohn, Chopin, Debussy, Wolf et Prokofieff. Entrée libre.

●

A la Bibliothèque Nationale, à 9 h : spectacle d'initiation à la danse.

●

A compter d'aujourd'hui, deux expositions : oeuvres de Michel Perrin, à l'Art français, et toiles d'Umberto Bruni, au Centre culturel de Verdun.

ENTRE PARENTHÈSES

HIER soir, au Faculty Club de l'Université McGill, une réception organisée par le Centre d'Etudes canadiennes-françaises de l'université a marqué le lancement du second volume de la collection "Conférences E. R. Adair" : "La Société canadienne sous le Régime français". Il s'agit des textes des conférences prononcées les 29 et 30 mars 1967 par le professeur W. J. Eccles, du Département d'histoire de l'Université de Toronto.

AU JOUR LE JOUR

St. Catharines Standard, Ont.
Circ. 33,0[illegible]
April 11, 1968

3 11

City Artist, Musician Included

Canada Council Bursaries Awarded To Four From St. Catharines Area

By JOAN PHILLIPS
Standard Reporter

Canada Council bursaries have gone to two artists, a music student and a student of theatre arts from this area.

Artist-teacher John Boyle of 146 St. Paul St. and music student Tania Rudensky, daughter of Mr. and Mrs. Teoflis Rudensky of 12 Chalmers St., are winners from St. Catharines.

Other area recipients are student of theatre arts Paul Swayze, son of Mr. and Mrs. W. H. Swayze of Stevensville, and Dennis Brian Lukas, the artist son of Mr. and Mrs. J. C. Lukas of 12 Cherry Hill Dr., Grimsby.

The four were among 254 Canadian artists awarded a total of $859,810 designed to assist them through one year's free work or study.

Has Year Planned

John Boyle a 26-year-old junior art teacher at Scottlea School, intends spending his year in painting, writing and experimental film-making in St. Catharines or possibly Toronto.

Mr. Boyle has twice won awards for his oils at Rodman Hall Arts Centre jury shows and was recently invited to take part in a show at the Montreal Museum of Fine Arts. In 1966, he was among those artists asked to design a toy for a special Christmas show at the Art Gallery of Ontario in Toronto.

One of his paintings made headlines about two years ago when it was banned by Dr. Clare Bice, curator of the London Art Museum, after it was accepted for the annual Western Ontario Art Exhibition. It was later shown in Sarnia.

At Rodman Hall

Mr. Boyle will take part in a three-man show at Rodman Hall in June and will also be represented in a National Gallery of Canada travelling exhibit next fall.

Another artist, Dennis Brian Lukas of Grimsby, is currently in Spain on a previous Canada Council grant. The artist — who will be 21 in June — has been in Europe painting and studying since last September and will be staying on now that his grant has been renewed for another year.

He had studied at the Museum of Fine Arts in Montreal, finishing three years in one.

Miss Rudensky, 22, is in her fourth year of music study at the Cleveland Institute of Music. The young violinist is a former member of the St. Catharines Symphony Orchestra and the National Youth Orchestra of Canada.

Paul Swayze, 30, is with the Academy Theatre in Lindsay and will be artistic director of the Festival of Arts there this summer. He has worked in theatre for several years and will spend his free year studying theatre arts.

Gallery Goings

Both exhibits at Rodman Hall continue until April 26. The main exhibit is a collection of English watercolors and drawings from the late 18th century to early 19th century from the Art Gallery of Ontario in Toronto.

It includes the work of George Romney, Thomas Rowlandson, J. M. Turner. Augustus John, Thomas Girtin, Peter de Wint and Walter Crane.

The second and smaller exhibit is comprised of five oils by 19th century Canadian painter Paul Peel, including the well-known and popular painting The Tired Model.

Rodman Hall director Peter Harris is giving a talk at the gallery this evening on the development of art from neo classicism to impressionism. This is the second in a three-part pre-sale lecture series being given by Mr. Harris. He will speak on post impressionism to minimal art April 18.

Canada Council Bursary Winner John Boyle And Pop Art Display
—Staff photo

• Selections from the permanent collection, together with recent acquisitions, are on display at the Art Gallery in Hamilton until April 21.

• Paintings, drawings and prints by 19th century French artist James Tissot make up the current exhibit at the Art Gallery of Ontario in Toronto.

This retrospective show has been assembled from works gathered from public and private collections in North America and Europe.

It includes the Tissot painting recently acquired by the gallery.

The show will be on until May 5.

• Plus X Minus: Today's Half Century, which traces the 50-year history of abstract art, goes into its last week at the Albright-Knox Art Gallery in Buffalo, N.Y.

The show ends April 14 as does a show of light boxes in the Members' Gallery there.

• The Kenan Centre in Lockport, N.Y., continues its show of oils, watercolors, sculptures and sculptural paintings by six young teacher-artists from the Niagara Falls and Buffalo areas.

The exhibit, called Shape 68, will be on until April 22.

• Marc Chagall lithographs will continue indefinitely at the Jewish Centre in Buffalo.

• Three generations of painters in the Charles Burchfield family are represented falo State University College.

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

Amherst Daily News & Sentinel, N.S.
Circ. 3,908
April 26, 1968

FAMED GROUP FORMED AN INFAMOUS QUORUM

By GAIL SCOTT

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

The 83-year-old artist, a founding member of the group of rustic rebels who shocked Toronto contempory artists with their thick, bold oil interpretations of the Canadian landscape, chuckled as he seated himself on a stool in a classroom of the Montreal Museum of Fine Arts school.

"Our paintings showed Canadians what they were really like—and they didn't like it one bit," he said.

"Until our first exhibition, back in 1920, they were painting Canada to look like a little bit of England, with soft hues and misty horizons.

"But Canada is not like that and neither are its people.

"It is a country without shades and shadows, with bright colors and brutal changes of climate. Even the sun goes down with a bang.

"People who live here lose their subtleties—they are less civilized and more blunt than Europeans. That's what our paintings told them. That's what caused an uproar."

FOUR SURVIVORS

He pointed out a window at the falling darkness.

"Look at that. Fifteen minutes ago it was broad daylight. Now it is almost dark. Changes occur abruptly. This has an effect on the character of the people who live here."

Mr. Lismer is one of four survivors of the original seven. Other surviving members are Fred Varley, 86, A. Y. Jackson, 84, and Lawren Harris, 81. J. E. H. MacDonald, Franklin Carmichael and Franz Johnston are dead.

Sitting in the empty classroom pulling on an empty pipe, his lean, strong features framed by a shock of white hair shooting out from a battered fedora, the artist looked as though he had just stepped from the setting of gnarled pines and wind-blown grasses in his famous September Gale painting.

His first contact with the men who were later to form the group in 1911 came when as an English immigrant he began working for the Grip Engraving Co. in Toronto.

"Harris had money and he set up a studio for us. We made weekend excursions to the north country where we painted and sketched."

From 1920 to 1933 they exhibited their paintings to a city that was at first outraged and unwilling.

INFLUENCED BY NATURE

He acknowledges this period as his peak as an artist, when he produced such famous paintings as September Gale, Rain in the North Country, Old Pine and McGregor Bay. It was then that he used blazing colors, abrupt changes of hue without shading, thick lines and texture to embody a sense of the power of Canadian nature.

Lashing trees, turbulent waves and heavy clouds, creating a mystique that changes the landscape into an aggressive element, are qualities found in the work of others in the group and have led some critics to identify them with the impressionists.

But the artist is reluctant to put the group's work in any category, and says the landscape itself was the strongest influence.

The name of impressionist Van Gogh was carved on the easel Mr. Lismer used as a student at the Antwerp Academie des Beaux Arts in 1906, "but the name meant little to me at that time."

Van Gogh had studied in the same studio in 1885.

Asked when he first showed artistic promise, the artist replied with a grin:

"I don't know, but my parents were certainly relieved when I won a scholarship to the Sheffield School of Art at the age of 13. Up to then they were convinced I would never be able to do anything."

DON'T SKETCH ENOUGH

By the age of 20 he had finished a seven-year apprenticeship with an engraving firm where he made sketches for newspapers.

"All those years of sketching were the most important of my training," says Mr. Lismer. "Young artists don't sketch enough. They want to start in with paints right away."

Sketching was also a weekend pastime for the young man who spent hours on the Yorkshire moors with artist friends and a young Sheffield lady called Esther whom he later married.

"We used to walk for miles sketching when I was a lad at Sheffield, England," he said, and took a mischievous poke at Canadian youth who, he thought, could benefit from the walks as well as the sketching.

He sailed for Canada in 1917 and in a letter home gave his first impression of Canadians:

"They can argue for hours about dollars and ways and means of getting them, but they can't talk of any other subject intelligently."

STARTED ART CLASSES

Whatever his first impression of Canadians, they owe a double debt to Mr. Lismer for his revolutionary contribution to Canadian painting and his untiring work in the area of child art education.

In February, 1927, his first Saturday classes began as 600 children swarmed into the austere halls of the Toronto Art Gallery.

By 1937, 17 centres had opened between Saint John, N.B., and Vancouver, all mushrooming from Mr. Lismer's original experiment in Toronto.

Twenty-six years ago he established the Montreal Museum of Fine Arts school, which is still flourishing.

Canadian children are wonderfully imaginative in their early years due to their naivete, he says.

"But when they become adolescents, they get caught up in this materialistic thing and lose it," he adds, shaking his head sadly.

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

Sydney Cape Breton Post, N.S.
Circ. 27,582
April 30, 1968

Says Young Artists Don't Sketch Enough

By GAIL SCOTT

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Port Hope Guide, Ont.
Circ. 2,940
April 30, 1968

Early Paintings of Canada Recalled

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Siting in the empty classroom

(Continued on Page 6)

E... Paintings

...ed from Page 5)

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

Edmonton Journal, Alta.
Circ. 139,141
May 1, 1968

Artist, 83, Recalls 'Infamous Quorum

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Sudbury Star, Ont.
Circ. 31,859
May 1, 1968

R871

Famed Group of Seven 'Shocked' Canadians With Bold Paintings

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"But when they become adolescents, they get caught up in this materialistic thing and lose it," he adds, shaking his head sadly.

Halifax Chronicle Herald, N.S.
Circ. 69,775
April 30, 1968

R871

Paintings Of "Rustic Rebels" Shocked Toronto Art Circles

By GAIL SCOTT

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

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"Our paintings showed Canadians what they were really like—and they didn't like it one bit," he said.

"Until our first exhibition, back in 1920, they were painting Canada to look like a little bit of England, with soft hues and misty horizons.

"But Canada is not like that and neither are its people.

"It is a country without shades and shadows, with bright colors and brutal changes of climate. Even the sun goes down with a bang.

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Mr. Lismer is one of four survivors of the original seven. Other surviving members are Fred Varley, 86, A. Y. Jackson, 84, and Lawren Harris, 81. J. E. H. MacDonald, Franklin Carmichael and Franz Johnston are dead.

Sitting in the empty classroom pulling on an empty pipe, his lean, strong features framed by a shock of white hair shooting out from a battered fedora, the artist looked as though he had just stepped from the setting of gnarled pines and wind-blown grasses in his famous September Gale painting.

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Lashing trees, turbulent waves and heavy clouds, creating a mystique that changes the landscape into an aggressive element, are qualities found in the work of others in the group and have led some critics to identify them with the impressionists.

But the artist is reluctant to put the group's work in any category, and says the landscape itself was the strongest influence.

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Van Gogh had studied in the same studio in 1885.

Asked when he first showed artistic promise, the artist replied with a grin:

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DON'T SKETCH ENOUGH

By the age of 20 he had finished a seven-year apprenticeship with an engraving firm where he made sketches for newspapers.

"All those years of sketching were the most important of my training," says Mr. Lismer. "Young artists don't sketch enough. They want to start in with paints right away."

Sketching was also a weekend pastime for the young man who spent hours on the Yorkshire moors with artist friends and a young Sheffield lady called Esther whom he later married.

"We used to walk for miles sketching when I was a lad at Sheffield, England," he said, and took a mischievous poke at Canadian youth who, he thought, could benefit from the walks as well as the sketching.

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Kitchener Waterloo Record
Ontario
Circulation 48,230
May 1, 1968

A 871

Group of Seven Described as 'Infamous Quorum'

By GAIL SCOTT

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ONE OF SEVEN—Arthur Lismer, a founding member of the famed Group of Seven, examines a painting with a small boy in Montreal. Mr. Lismer is one of four survivors of the original group that made its mark during the 1920s. Canadian Press

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Medicine Hat News, Alta.
Circ. 7,248
May 1, 1968

Group of seven painted Canadians as they were

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Vancouver Province, B.C.
Circ. 104,851
May 2, 1968

Art

What the Group of Seven did for Canadian painting

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By GAIL SCOTT
Canadian Press

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

St. Catharines Standard, Ont.
Circ. 33,011
May 8, 1968

E871

"Infamous Quorum"

Group Of Seven Paintings Made Us Really See Ourselves

By GAIL SCOTT

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Arthur Lismer, a founding member of the famed Group of Seven, examines a painting with a small boy. Lismer says Canadian children are imaginative in their early years due to their naivete but lose it when they become adolescents.

—CP photo

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Stratford Beacon-Herald
Ontario
Circulation 9,808
May 1, 1968

'Group of Seven' showed Canadians as they really were, Lismer says

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ONE OF THE SEVEN — Arthur Lismer, a founding member of the famed Group of Seven, examines a painting with a small boy. Lismer says Canadian children are imaginative in their early years due to their naivete but lose it when they become adolescents. (CP Photo)

Moncton Transcript, N.B.
Circ. 15,640
May 2, 1968

E871

Survivor Of Group Of Seven

By GAIL SCOTT

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CALL SUPER-COP

Along with a $5 donation for its anti-crime fund, the Philippines Herald received this advice from first-graders: "Send for Batman and call James Bond, Superman and Green Hornet, too."

Ottawa Citizen, Ont.
Circ. 80,512
May 4, 1968

K-871

—CP photo

Lismer discusses a painting with a young admirer

Canada's infamous quorum

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

The 83-year-old artist, a founding member of the group of rustic rebels who shocked genteel Toronto circles with their thick, bold oil interpretations of the Canadian landscape, chuckled as he seated himself on a stool in a classroom of the Montreal Museum of Fine Arts school.

"Our paintings showed Canadians what they were really like—and they didn't like it one bit," he said.

"Until our first exhibition, back in 1920, they were painting Canada to look like a little bit of England, with soft hues and misty horizons.

"But Canada is not like that. And neither are its people.

"It is a country without shades and shadows, with bright colors and brutal changes of climate. Even the sun goes down with a bang.

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Mystique

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But the artist is reluctant to put the group's work in any category, and says the landscape itself was the strongest influence.

Asked when he first showed artistic promise, the artist replied with a grin: "I don't know, but my parents were certainly relieved when I won a scholarship to the Sheffield School of Art at the age of 13. Up to then they were convinced I would never be able to do anything."

By the age of 20 he had finished a seven-year apprenticeship with an engraving firm where he made sketches for newspapers.

"All those years of sketching were the most important of my training," says Mr. Lismer. "Young artists don't sketch enough. They want to start in with paints right away."

He sailed for Canada in 1917 and in a letter home gave his first impression of Canadians: "They can argue for hours about dollars and ways and means of getting them, but they can't talk of any other subject intelligently."

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Canadian children are wonderfully imaginative in their early years due to their naivete, he says.

"But when they become adolescents, they get caught up in this materialistic thing and lose it," he adds, shaking his head sadly.

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

Toronto Telegram, Ont.
Circ. 227,700
May 8, 1968

Sculpture grows bigger and bigger, better and better

By BERNADETTE ANDREWS

EVERY SCULPTOR I've ever talked to complains he is inhibited by the size of Toronto gallery doors.

"No matter what I want to build I always have to bring it through those 39-inch doors."

When the Guggenheim Exhibition was installed at the Art Gallery of Ontario, some pieces came through the fire exit!

Avrom Isaacs had a better idea. He was anxious to exhibit **Arthur Handy's** large-scale sculptures so out came the front window. Six men held the 15 by 8-foot glass with suction cups while eight movers brought in the four pieces of work. The largest weighed 590 pounds.

The material is polyester resin over wood reinforced Epoxy. The fabrications were done locally in the last month from working prints and small-scale models. They are built for outdoors — one red, one yellow and two blue.

Arthur Handy limped (he was bedridden with a back injury moving the last sculpture show at Isaacs — works of cast cement by John Ivor Smith), into the gallery Monday night to see his finished product for the first time. He was pleased. His blue fibreglass Aphrodite Yawns in last summer's Sculpture '67 exhibition at City Hall measured 10 feet in diameter. It was purchased by the National Gallery.

The largest of these new works will go to Stratford to be part of a major exhibition of sculpture representing the work of 10 invited Canadian artists.

• • •

DUNKELMAN GALLERY: Nine sculptures and five maquettes for monuments by Menashe Kadishman, one of the sculptors in the International Symposium in High Park are on display.

The four large steel and acrylic pieces are like poems of balance.

The clear acrylic supports recede visually allowing the dominant ,balanced steel form to float in space. The same effect is accomplished using granite with steel frames. All the sculptures are heavy and give the Dunkelman a solid, museum-like atmosphere while Ina Gilbert's phantom figures dance on their plexiglass constructions in the background.

• • •

ROBERTS GALLERY: Preview guests lined up for the 8 p.m. opening of an exhibition of paintings by **John Fox**. Fox was born in Montreal, studied there at the Museum of Fine Arts and then went on to Slade School in London. On show is a collection of rather pale paintings in a variety of mediums (oil, pastel, ink and wash and ink drawings) reflecting his travels to Europe and life in Montreal.

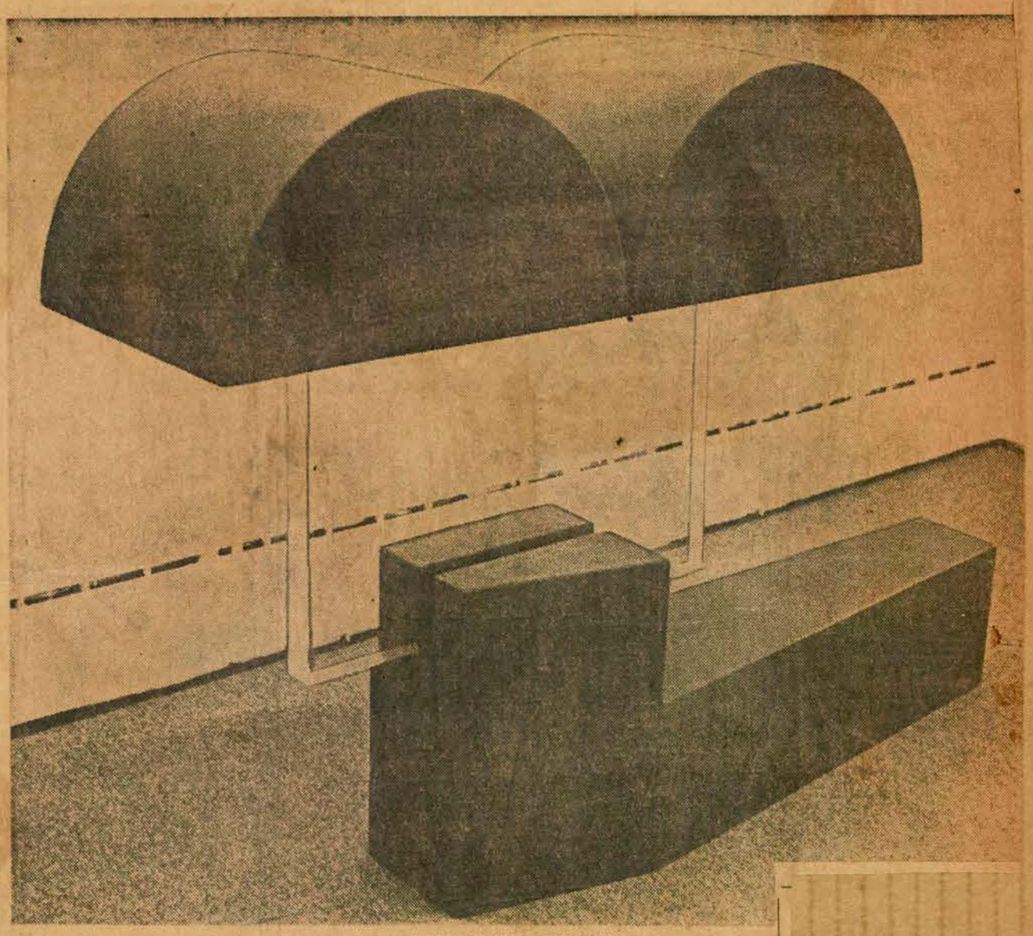
• • •

O'KEEFE CENTRE LOUNGE: Any thoughts that societies are dead are soon disproved by this exhibition of quality paintings from members of the Ontario Society of Artists. Members' work follow many trends.

Gerry Sevier has two duo-paintings, both in cement fondue on canvas. They can be hung together or juxtaposed as per instructions on the back.

Hilton Hassell's Beginners — surreal, faceless and almost transparent figures — present a new facet of Hassell's work.

Other highlights of this exhibition are **Adrian Dingle's Strings In Black, Grant Macdonald's Meeting** and works by **Ina Meares, A. J. Casson** (a life and honorary member of the OSA), **Alan Collier, York Wilson,** and **Ray Cattell.**



Untitled sculptures by MENASHE KADISHMAN . . . on display at the DUNKELMAN GALLERIES

Evening Times Globe
Saint John, N.B.
Circ. 24,071
May 1, 1968

ONE OF THE SEVEN — Arthur Lismer, a founding member of the famed Group of Seven, examines a painting with a small boy. Lismer says Canadian children are imaginative in their early years due to their naivete but lose it when they become adolescents. (CP Photo).

Group Of Seven

'We Painted Canada Bright ... Brutal'

by GAIL SCOTT

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Four Survivors

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Sitting in the empty classroom pulling on an empty pipe, his lean, strong features framed by a shock of white hair shooting out from a battered fedora, the artist looked as though he had just stepped from the setting of gnarled pines and wind-blown grasses in his famous September Gale painting.

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"Harris had money and he set up a studio for us. We made weekend excursions to the north country where we painted and sketched."

From 1920 to 1933 they exhibited their paintings to a city that was at first outraged and unwilling.

Influenced By Nature

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

Calgary Herald, Alta.
Circ. 88,644
May 10, 1968

Rustic Rebels Shocked Toronto

By GAIL SCOTT
(Canadian Press)

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Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2
Sault Ste. Marie Star, Ont.
Circ. 20,251
May 8, 1968

1-871

Famed Group of Seven Shocked Canadians with New Style

By GAIL SCOTT

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North Bay Nugget, Ontario
Circulation 17,263
May 10, 1968

Feels Canadians more blunt than Europeans

J-871

By GAIL SCOTT

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

Welland-Port Colborne
Tribune, Ont.
Circ. 19,052
May 14, 1968

Carl Dair's Work Gains Outstanding Recognition

871

For the first time in the 47-year history of North America's most important annual competition for book design and production, a Canadian book is among the winners announced today.

The book is "Design With Type", written and designed by the late Carl Dair, and published by the University of Toronto Press. The competition is the Fifty Books of the Year, chosen by the American Institute of Graphic Arts, New York.

The competiton was open this year to all books produced and published in the United States and Canada from January 31, 1967, to January 31, 1968. The 50 books selected are intended to represent the highest standard of design and production consistent with purpose and price. An exhibition of them opened in New York today.

Carl Dair was born in Welland, in 1912 and became interested in printing as a carrier boy for the Evening Tribune.

At his death last year, he was acknowledged the dean of Canadian typographers. He had won many European and North American awards for design.

Dair was a lecturer in typography at the Montreal Museum of Fine Arts and the Ontario College of Art, Toronto. In 1956, the Royal Society of Canada awarded him a fellowship to study in Holland. Seven years later, he received one of the first medals presented by the Royal Canadian Academy of Arts. Last year, as a personal Centennial project, he introduced the first modern Canadian typeface designed for text composition. He called it Cartier.

"Design With Type" is an introduction to typography as applied to books, advertising, magazines and data, illustrated with examples from around the world. It has also been selected as one of 25 books in the 1968 annual design show of the Association of American University Presses.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

MAY 16 1968
BOWDEN'S

ENTRE PARENTHÈSES

T12-M

L'exposition annuelle d'oeuvres d'enfants de 3 à 14 ans qui suivent les cours de l'Ecole d'art du musée des Beaux-Arts aura lieu à la Galerie de l'Etable du 18 au 24 mai. Une exposition de travaux d'élèves de 15 à 18 ans aura lieu simultanément au Centre d'Art du musée, 3430, avenue Ontario. Celle-ci sera ouverte de 10 h. à 4 h. 30 tous les jours. L'ouverture des deux expositions aura lieu à 10h. du matin le 18 mai. On verra à cette occasion un spectacle de marionnettes créées par les enfants sous la direction de Mlle Audrey A. Taylor.

Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2
Saskatoon Star-Phoenix, Sask.
Circ. 46,726
May 11, 1968

Member of Group of Seven admits to infamous quorum

By GAIL SCOTT

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

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MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400
MAY 25 1968
BOWDEN'S

EXPOSITIONS

MUSEE D'ART CONTEMPORAIN (Cité du Havre) — **"Dada, surréalisme et aujourd'hui"** et **"Tapisseries internationales contemporaines"** (en coll. avec le Musée d'Art moderne de New York) et **"Aspects canadiens de la collection permanente du Musée"**. Le Musée est ouvert du mardi au dimanche incl. de 10 h. à 6 h., il est fermé le lundi.

MUSEE DES BEAUX-ARTS (1379 Sherbrooke ouest) — Jusqu'au 2 juin: oeuvres de **Toulouse-Lautrec.** Au Centre d'art du Musée (3430, avenue Ontario): exposition d'**oeuvres d'enfants et d'adolescents.** Le musée est ouvert les mardis, jeudis, vendredis et samedis, de 10 h. à 4 h. 45; le mercredi de 10 h. à 10 h.; le dimanche de 2 h. à 4 h. 45; il est fermé le lundi.

MUSEE DU QUEBEC (Québec) — Jusqu'au 2 juin: **Rétrospective Jean Dallaire;** oeuvres de **Henry Moore,** jusqu au 10 juin.

PLACE BONAVENTURE — Jusqu'à mardi: **art tchèque et slovaque.**

UNIVERSITE SIR GEORGE WILLIAMS — Sculptures et gravures de **Arnold Gruter** et **collection permanente.**

Canadian Press
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Ottawa Journal, Ont.
Circulation 76,324
June 6, 1968

F-871

Young Sculptor Working On Second Carleton Piece

"It's a pile of rusty scrap."

That's one opinion of Christopher Marchant's 14-foot, as yet unnamed sheet metal and steel rod sculpture out at Carleton University.

And he gets others, he says — some favorable, some indifferent, although for the most part people are just curious; but it really doesn't matter because it's only half finished.

SECOND FOR CARLETON

One of the 24-year-old sculptor's finished works, "Heritage" is standing outside the arts faculty building at the University of Ottawa. For "Heritage," which he completed last November, he received $600.

The 900 - pound standing figure he's working on now will cost Carleton University's Student Council, which commissioned the sculpture this spring, about $1,000.

He says the sculpture is "along the same theme as the last one: the idea of a standing figure in very simplified sculptured shapes and forms."

There was a time when Mr. Marchant's method would have been considered a little unorthodox: he uses an oxy-acetylene torch, two rented tanks he has to buy gas for, and a six-foot platform to weld together the sheet metal and mild steel rods.

Originally from Montreal, where he graduated from the Montreal Museum School of Art and Design in 1965, Mr. Marchant learned his welding techniques in Mexico.

He was on a two week tour in 1966 when he came across the Institudo Allende in San Miguel.

He spent the winter taking the course in welding and still sculpture.

POOR PAY

Despite his training, the commissions he receives aren't enough to keep him eating and he says he has to take odd jobs now and then to support himself. But he doesn't mind, since he's only beginning, and feels he's just getting his foot in the door.

In fact, he doesn't expect to make any money on the Carleton sculpture. He says he's spent $600 so far and by the time its finished — hopefully by the end of June — he claims he'll have broken even.

And until then about all passers-by can do is wait and watch it grow.

OXYACETYLENE ART ACTION

His goggles protecting his eyes, 24-year-old sculptor Christopher Marchant manoeuvres his oxy-acetylene blow torch around his sculpture at Carleton University. Designed with the help of an engineer friend, he so far hasn't come up with a name for the 14-foot metal and steel work.

(Journal Photo by Dominion Wide)

Le Petit Jnl., Montréal, Qué.
May 19, 1968

871

Nouvelles brèves

● **Marcel A. Gagnon,** biographe des célèbres journalistes **Olivar Asselin** et **Arthur Buies,** prix du Grand Jury des Lettres 1963, section des essais, a été élu président général de la **Société des Ecrivains Canadiens,** lors de l'assemblée annuelle tenue au Château de Ramesay en fin de semaine dernière. Le nouveau président a proposé à la Société, pour étude, un programme d'action dont les sujets principaux sont les suivants : établissement d'un secrétariat permanent, campagne de recrutement de nouveaux membres, surtout auprès des jeunes écrivains, étude du projet de publication d'un bottin bibliographique des membres et d'une revue littéraire, exposition du livre à la Terre des Hommes, **relations plus suivies avec la France et les pays francophones.**

● La **Galerie l'Art vivant,** située au 2020, rue Crescent, à Montréal, présente jusqu'au 25 mai une exposition de dessins signés : **André Durand.** ● L'exposition annuelle d'oeuvres d'enfants — l'âge des jeunes artistes varie entre 3 et 14 ans — qui suivent les cours de l'Ecole d'art du Musée des Beaux-Arts de Montréal, aura lieu à la **Galerie de l'Etable** du 18 mai au 24 mai. Une exposition de travaux d'élèves de 15 à 18 ans aura lieu simultanément au **Centre d'Art du Musée,** 3430, avenue Ontario. Celle-ci sera ouverte tous les jours de 10 heures a.m. à 16.30 p.m. L'ouverture des deux expositions aura lieu à 10 heures du matin, **le 18 mai,** au Centre d'Art. Il y aura à cette occasion un spectacle de marionnettes créées par les enfants sous la direction de **Mlle Audrey A. Taylor.**

André Durand

Jean Drapeau

G.-Emile Lapalme

Pablo Picasso

● **Yves Thériault,** auteur d'une vingtaine de romans, n'a pas besoin d'être présenté au public québécois. Il est l'écrivain le plus lu au Québec. Le tirage global de ses oeuvres pour adultes, adolescents ou enfants, en toutes langues, dépasse 250,000. On étudie son oeuvre dans la plupart des universités canadiennes, francophones ou anglophones. Son dernier roman, **"N'TSUK",** publié aux **Editions de l'Homme,** s'inscrit dans la lignée du fameux **"ASHINI",** qui mérita le Prix du gouverneur général.

● Les oeuvres des deux expositions proviennent de la collection permanente du Musée. **Mlle Patricia Railing,** conservateur adjoint à l'Education et à la Recherche, a fait le choix des oeuvres après consultation avec **le maire Drapeau** et **M. Georges-Emile Lapalme,** conseiller culturel de **Terre des Hommes.** Il y aura dans **"Terre des Femmes"** des tableaux de **Millet, Carraci, Charles LeBrun, Bouguereau, Monticelli,** Matisse, Daumier, Van Valchenborch, **de Beer, Krieghoff, Morrice et Lemieux.** L'autre exposition comprendra des tapisseries, des enluminures, des gravures esquimaudes, des objets anciens de Perse, d'Egypte, d'Afrique et d'Amérique du Sud, ainsi que des oeuvres de **Picasso** et de **Delacroix.**

SARNIA, ONT.
OBSERVER
D 17,800

MAY 11 1968

BOWDEN'S

ONE OF THE SEVEN — Arthur Lismer, a founding member of the famed Group of Seven, examines a painting with a small boy. Lismer says Canadian children are imaginative in their early years due to their naivete but lose it when they become adolescents.

'Group Of Seven' Criticized By Artist

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

The 83-year-old artist, a founding member of the group of rustic rebels who shocked genteel Toronto circles with their thick, bold oil interpretations of the Canadian landscape, chuckled as he seated himself on a stool in a classroom of the Montreal Museum of Fine Arts school.

"Our paintings showed Canadians what they were really like—and they didn't like it one bit," he said.

"Until our first exhibition, back in 1920, they were painting Canada to look like a little bit of England, with soft hues and misty horizons.

"But Canada is not like that and neither are its people.

"It is a country without shades and shadows, with bright colors and brutal changes of climate. Even the sun goes down with a bang.

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FOUR SURVIVORS

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Mr. Lismer is one of four survivors of the original seven. Other surviving members are Fred Varley, 86, A. Y. Jackson, 84, and Lawren Harris, 81. J. E. H. MacDonald, Franklin Carmichael and Franz Johnston are dead.

Sitting in the empty classroom pulling on an empty pipe, his lean, strong features framed by a shock of white hair shooting out from a battered fedora, the artist looked as though he had just stepped from the setting of gnarled pines and wind-blown grasses in his famous September Gale painting.

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He acnowledges this period as his peak as an artist, when he produced such famous paintings as September Gale, Rain in the North Country, Old Pine and McGregor Bay. It was then that he used blazing colors, abrupt changes of hue without shading, thick lines and texture to embody a sense of the power of Canadian nature.

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Van Gogh had studied in the same studio in 1885.

Asked when he first showed artistic promise, he replied with a groan.

"I don't know, but my parents were certainly relieved when I won a scholarship to the Sheffield School of Art at the age of 13. Up to them they were convinced I would never be able to do anything."

DON'T SKETCH ENOUGH

By the age of 20 he had finished a seven-year apprenticeship with an engraving firm where he made sketches for newspapers.

"All those years of sketching were the most important of my training," says Mr. Lismer. "Young artists don't sketch enough. They want to start in with paints right away."

Sketching was also a weekend pastime for the young man who spent hours on the Yorkshire moors with artist friends and a young Sheffield lady called Esther whom he later married.

"We used to walk for miles sketching when I was a lad at Sheffield, England," he said, and took a mischievous poke at Canadian youth who, he thought, could benefit from the walks as well as the sketching.

He sailed for Canada in 1917 and in a letter home gave his first impression of Canadians:

"They can argue for hours about dollars and ways and means of getting them, but they can't talk of any other subject intelligently."

STARTED ART CLASSES

Whatever his first impression of Canadians, they owe a double debt to Mr. Lisner for his revolutionary contribution to Canadian painting and his untiring work in the area of child art education.

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Canadian children are wonderfully imaginative in their early years due to their naivete, he says.

"But when they become adolescents, they get caught up in this materialistic thing and lose it," he adds, shaking his head sadly.

Canadian Press Clipping Service
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481 University Ave., Toronto 2

Welland-Port Colborne
Tribune, Ont.
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May 17, 1968

F-871

ARTHUR LISMER, a founding member of the famed Group of Seven, examines painting with a small boy. Lismer says Canadian children are imaginative in their early years due to their naivete but lose it when they become adolescents. — CP Photo.

Painting's Group Of Seven Termed "Infamous Quorum"

By GAIL SCOT

MONTREAL (CP) — Arthus Lismer says the famed Group of Seven formed an "infamous quorum."

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Canadian Press
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481 University Ave., Toronto 2

Nelson Daily News, B.C.
Circ. 9,545
May 21, 1968

E871

Group of Seven . . . "Infamous Quorum"

By GAIL SCOTT

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Owen Sound Sun Times, Ont.
Circulation 13,361
June 18, 1968

S-871

At the Art Gallery

(BY MRS. JOHN ROWE)

The Four Counties Show proved to be of great interest to the people of Grey, Bruce, Wellington, and Huron counties. It made possible the introduction of professional artists, through their creative art.

Gundega Cenne exhibited in last year's show. Her artistic expression enhanced the notable accomplishments she enjoys. Mrs. Cenne has exhibited one - woman shows in Toronto, Montreal, New York, Paris, Chicago, Milwaukee, Cleveland, Hamilton and many smaller centres.

STUDIED IN GERMANY

She was born in Latvia in 1933. Her avid interest in art motivated her to go to a formal art school in Esslingen, Germany, at the age of 13. Graduation from high school was a requisite for admission to the school, but Professor Francis Bange kindly gave Gundega private tutelage. "I remember him as being extremely strict. An excellent draughtsman himself, he expected a great deal from those he taught. It was definitely a beneficial experience for me."

Gundego arrived in Montreal and graduated with a scholar during the last days of 1948, completed high school at the Montreal High School for Girls with a scholarship and a silver medal. Her work as art director of the school magazine, her painting of back drops for senior dramatic productions and her enthusiasm for school activities won her the honour of being voted the school's most outstanding graduate. Gendega still had time to design film strips for the teaching of the French language for the Montreal Protestant School Board.

ELEMENTARY TEACHER

An elementary teacher's course was chosen by Mrs. Cenne as a means of supporting herself while continuing to study art. She obtained her Batchelor of Fine Arts from Sir George Williams University in '56 and Batchelor of Education from McGill University in '57.

Commercial assignments were an interesting means of financing further study. The illustration of books for the Mac - Millan Co. provided scope for the ambitious young artist.

Mrs. Cenne studied at Queens University and The Montreal Museum of Fine Arts. She sought out teachers whose work she admired and studied with them. She restricted the exhibition of her work to group shows of the Independent Artists' Association of which she was a member.

ART SCHOLARSHIP

An overseas art scholarship was awarded to Mrs. Cenne in 1956. She declined acceptance because of her impending marriage to Dr. I. Cenne. The previous year, Sir George Williams University with the Board of Governor's gold medal for "creative expression".

Mrs. Cenne taught in a number of Montreal high schools, principally Northmount. Adult classes in painting, sculpture, pottery, and copper enamelling had the advantage of Mrs. Cenne's teaching.

Gundega Cenne's life's work was interrupted by a lengthy illness. In 1965, Gundega's first one - woman show in Toronto was the first of many.

The Annual Four Counties Show opens at the Tom Thomson Gallery June 26th to July 21st.

MONTREAL, QUE.
GAZETTE
D 138,000

MAY 25 1968

BOWDEN'S

R 12-M

Luba Genush At Gallery 1640
Lively, Refreshing, And Different

By Virginia Lambe

A lot of artists see the machine as the dominating force in the modern world, some as an agent of dehumanization, others as the century's purest art form.

Luba Genush is an artist who falls into the latter category, as you can see from her relief prints of wheels, cogs and other metal parts too esoteric for me to identify, which are on exhibition at Gallery 1640 until June 9

Miss Genush gathers her material from such obvious places as scrap yards (where artists must now pay for their gleanings) but she picks out the strange and beautiful stars, sunbursts, bell shapes, lacy screens and little bits that look like robots.

She prints directly from arrangements of these pieces, not only on paper but also on sheets of aluminum. These metal prints she started four or five years ago and some of her works in this line combining metal with wood and other materials were exhibited then at Galerie Libre.

These works are straightforward aluminum, though. After the metal is printed it is inked with black acrylic (which won't wash off), and then the upper surfaces are wiped off and polished, giving a play of shining high points against the darker recessed areas.

The resulting worn look gives these striking pieces a sophisticated, semi-antique air, quite different from the smooth outlines, precise relief and machinists' colors of the prints on paper.

The metal ones are substantial, good-sized pieces and could just as easily be called relief sculptures.

The largest one, "Sun," a boxed-off collection of parts, is a little like Louise Nevelson's woodenware cabinets, except that the latter are actual sculptures.

However, both concern the spatial reality and individuality of man-made flotsam and jetsam.

Several of Miss Genush's prints are "collections" such as this one, compositions which seem designed to bring your attention to the individual parts. One made me think of an affectionate display by a mathematician of the tools of his trade.

Others work towards a more overall effect, sometimes on a mechanical theme, at other times suggesting things far removed in time and space.

In "Orthodox," for instance, the combination of forms massed together as single white figure, suggests a stark, stylized Orthodox church, the single red dot pinpointing the tabernacle inside.

"Image," on the other hand, is like some kind of mechanical ritual. A black cross cuts the print into four parts in which white forms, a yellow circle in one, are set in play against a coolly metallic blue background.

"Expanding Wheel" is one of the few where you could, if you wanted, pin down a point-by-point interpretation — the huge circle attached to a lever controlled by the robot figures underneath it. This was perhaps the one I liked best among the paper prints, though I was attracted to all of them.

There is something innately lively and refreshing in all these shapes and figures and in their arrangements.

Miss Genush was born in Kiev. She studied art but took most of her training in Vienna. When she came to Canada she studied with Moe Reinblatt at the Museum of Fine Arts.

PORT ARTHUR, ONT.
NEWS-CHRONICLE
D 15,100

JUL 18 1968
BOWDEN'S

LISMER RECALLS EARLY DAYS

Group of Seven Tagged An "Infamous Quorum"

R-12-M

MONTREAL (CP) — Arthur Lismer says the famed Group of Seven formed an "infamous quorum."

The 83-year-old artist, a founding member of the group of rustic rebels who shocked genteel Toronto circles with their thick, bold oil interpretations of the Canadian landscape, chuckled as he seated himself on a stool in a classroom of the Montreal Museum of Fine Arts school.

"Our paintings showed Canadians what they were really like—and they didn't like it one bit," he said.

"Until our first exhibition, back in 1920, they were painting Canada to look like a little bit of England, with soft hues and misty horizons

"But Canada is not like that and neither are its people.

"It is a country without shades and shadows, with bright colors and brutal changes of climate. Even the sun goes down with a bang.

"People who live here lose their subtleties—they are less civilized and more blunt than Europeans. That's what our paintings told them. That's what caused an uproar."

FOUR SURVIVORS

He pointed out a window at the falling darkness.

"Look at that. Fifteen minutes ago it was broad daylight. Now it is almost dark. Changes occur abruptly. This has an effect on the character of the people who live here."

Mr. Lismer is one of four survivors of the original seven. Other surviving members are Fred Varley, 86, A. Y. Jackson, 84, and Lawren Harris, 81. J. E. H. MacDonald, Franklin Carmichael and Franz Johnston are dead

Sitting in the empty classroom pulling on an empty pipe, his lean, strong features framed by a shock of white hair shooting out from a battered fedora, the artist looked as though he had just stepped from the setting of gnarled pines and wind-blown grasses in his famous September Gale painting.

His first contact with the men who were later to form the group in 1911 came when as an English immigrant he began working for the Grip Engraving Co. in Toronto.

"Harris had money and he set up a studio for us. We made weekend excursions to the north country where we painted and sketched."

From 1920 to 1933 they exhibited their paintings to a city that was at first outraged and unwilling.

INFLUENCED BY NATURE

He acknowledges this period as his peak as an artist, when he produced such famous painting sas September Gale, Rain in the North Country, Old Pine and McGregor Bay. It was then that he used blazing colors, abrupt changes of hue without shading, thick lines and texture to embody a sense of the power of Canadian nature.

Lashing trees, turbulent waves and heavy clouds, creating a mystique that changes the landscape into an aggressive element, are qualities found in the work of others in the group and have led some critics to identify them with the impressionists.

But the artist is reluctant to put the group's work in any category, and says the landscape itself was the strongest influence.

The name of impressionist Van Gogh was carved on the easel Mr. Lismer used as a student at the Antwerp Academie des Beaux Arts in 1906, "but the name meant little to me at that time."

Van Gogh had studied in the same studio in 1885.

Asked when he first showed artistic promise, the artist replied with a grin:

"I don't know, but my parents were certainly relieved when I won a scholarship to the Sheffield School of Art at were convinced I would never be able to do anything."

the age of 13. Up to then they

DON'T SKETCH ENOUGH

By the age of 20 he had finished a seven-year apprenticeship with an engraving firm where he made sketches for newspapers.

"All those years of sketching were the most important of my training," says Mr. Lismer. "Young artists don't sketch enough. They want to start in with paints right away."

Sketching was also a weekend pastime for the young man who spent hours on the Yorkshire moors with artist friends and a young Sheffield lady called Esther whom he later married

"We used to walk for miles sketching when I was a lad at Sheffield, England," he said, and took a mischievous poke at Canadian youth who, he thought, could benefit from the walks as well as the sketching.

He sailed for Canada in 1917 and in a letter home gave his first impression of Canadians:

"They can argue for hours about dollars and ways and means of getting them, but they can't talk of any other subject intelligently."

STARTED ART CLASSES

Whatever his first impression of Canadians, they owe a double debt to Mr. Lismer for his revolutionary contribution to Canadian painting and his untiring work in the area of child art education.

In February, 1927, his first Saturday classes began as 600 children swarmed into the austere halls of the Toronto Art Gallery.

By 1937, 17 centres had opened between Saint John, N.B., and Vancouver, all mushrooming from Mr. Lismer's original experiment in Toronto.

Twenty-six years ago he established the Montreal Museum of Fine Arts school, which is still flourishing.

Canadian children are wonderfully imaginative in their early years due to their naivete, he says.

"But when they become adolescents, they get caught up in this materialistic thing and lose it," he adds, shaking his head sadly.

Montreal 68
Montreal, Quebec
May - June 1968

871

ex-rebel

by Betty Guernsey

It is ironic that the artist who, perhaps more than any other, has captured the Canadian feeling was born in Yorkshire, England. Arthur Lismer, ARCA, dean of Canadian artist-teachers, protagonist of *September Gale, October on the North Shore, Lake Superior, Rain in the North Country* and one of the original Group of Seven, is one of Montreal's most familiar and dearly-loved figures: A tall, angular man with a domed head and shock of snowy white hair, a jutting chin that seems to convey determination and twinkling, cornflower blue eyes. He also has, one discovers, his own particular dry brand of wit. "I've been in Montreal fifty years," he says with a mischievous gleam in his eye. "Fifty years, if not a hundred."

Actually, Dr. Lismer has been in Montreal since 1941 when he arrived to establish the School of Art and Design at The Montreal Museum of Fine Arts and to form the Children's Art Centre.

He lives on Fort Street, within walking distance of the Museum, where he goes almost every day to teach, to oversee or just to keep up with what's going on. Of his own works, *Cathedral Mountain, Little Haven, Nova Scotia, Afternoon Sunlight, Thornhill, Ontario, Backwater, Georgian Bay, Springtime on the Farm, Thornhill, Ontario* and *Big Tree, British Columbia Forest*, are owned by the Museum, along with two dozen-odd of his war lithographs and bird sketches. Other Lismers hang in the National Gallery of Canada, Ottawa; the Art Gallery of Toronto; the Art Gallery of Vancouver; and in numerous public and private collections throughout the world.

Dr. Lismer has a truly cosmopolitan background. He was born in England 83 years ago, finished his studies at the *Académie des Beaux-Arts* in Antwerp, Belgium, and has travelled and lectured in France, the United States, South Africa, Australia and New Zealand. In addition, he has taught at the Victoria School of Art and Design in Halifax, Nova Scotia; the Ontario College of Art in Toronto; Columbia University, New York; and Montreal's McGill University.

Despite this — or perhaps because of it — his work is forcefully, distinctively Canadian. "It's not a subtle country," he says. "The seasons follow one another like bang! bang! bang!" He even tries to convince you that Canada's sunsets come down with a thump. Arthur Lismer's work reflects this. The waves rock, the storm clouds curdle, the hills roll, the trees bend over as if in pain. Nature wrestles with the elements.

Fifty years later, though one may marvel at the feeling of reverence and strength in Lismer's paintings, there is nothing unusual in the style. The eye has become accustomed to bold statements on canvas.

In the second decade of the 20th century, however, the Group of Seven, in much the same way as the famous *Salon des Refusés* in Paris, was upsetting the genteel applecart of Canadian art, which at that time consisted mainly of pretty pastoral scenes of cows standing in puddles. "I always thought they painted them in puddles because they didn't know how to draw cow's feet," Lismer once remarked. It may be noted that none of his paintings include cows.

Lismer first came to Canada in 1911 when he started his career as a commercial artist at the old Grip Engraving Company in Toronto. Also at Grip at that time were J. E. H. Macdonald, Tom Thomson, Frank Carmichael and Fred Varley who later with A. Y. Jackson and Lawren Harris, were to form the Group of Seven. Within a year Lismer knew Canada was the country for him. He went back to England, married the girl who had been waiting for him and brought her back to Canada. The early days were not easy but with growing recognition came offers of jobs. Soon, he was devoting a good part of his life to teaching and moving about the country.

Of all the members of the Group of Seven, it is probably Arthur Lismer who has made the greatest contribution to the field of teaching. Both Dalhousie University and McGill have awarded him honorary degrees in recognition for his services.

He rarely paints in the city. It is landscape that interests him. His favorite locales are rugged and stern: Lake Superior, Georgian Bay, Cape Breton Island, the Laurentians, Vancouver Island. He and the rest of the Group of Seven — whom he refers to as "that despicable coterie" — are best-known for their Northern Ontario landscapes, although Dr. Lismer has turned out some striking Quebec scenes and some superb South African water colors.

His love affair with the north country began around 1912, when he and Tom Thomson in particular started making weekend sorties to Lake Superior and the Georgian Bay area, often ending up painting the same tree. During his sojourn in Halifax (1916-1919), he served as artist for the National War Records, sketching warships, harbors and military-type preparations. The few buildings to be seen among Lismer's works are in his scenes of Nova Scotia life.

What has absorbed him almost completely for the past several years, however, and for which he has received international acclaim, is his work with children. (He himself claims he became an artist because it was "what in life bored me the least" and because he was "terrible at mathematics.") His initial interest dates back to 1927 when, inspired by the work that was being done in children's art by Franz Cizek in Vienna, he arranged for a travelling exhibition of Cizek's pupils' drawings and paintings to be shown at the Art Gallery in Toronto. In the same year he instigated, for the first time, art classes for children there. It was this work with children that eventually brought him to Montreal.

Children, he believes, "must let their souls come forward." He teaches, if anything, spontaneity, color, mass and form. The important thing is expression of spirit. The classes are informal. The children come as young as three or four, stay for a few years, then disappear. He accepts it as inevitable, realizing their limitations and feeling satisfaction as life replenishes itself. He also instructs the older group, the over-fifties, who are discovering art in the sunset of life. "My wife gets very jealous of the older ladies in my classes, you know," he says with a twinkle.

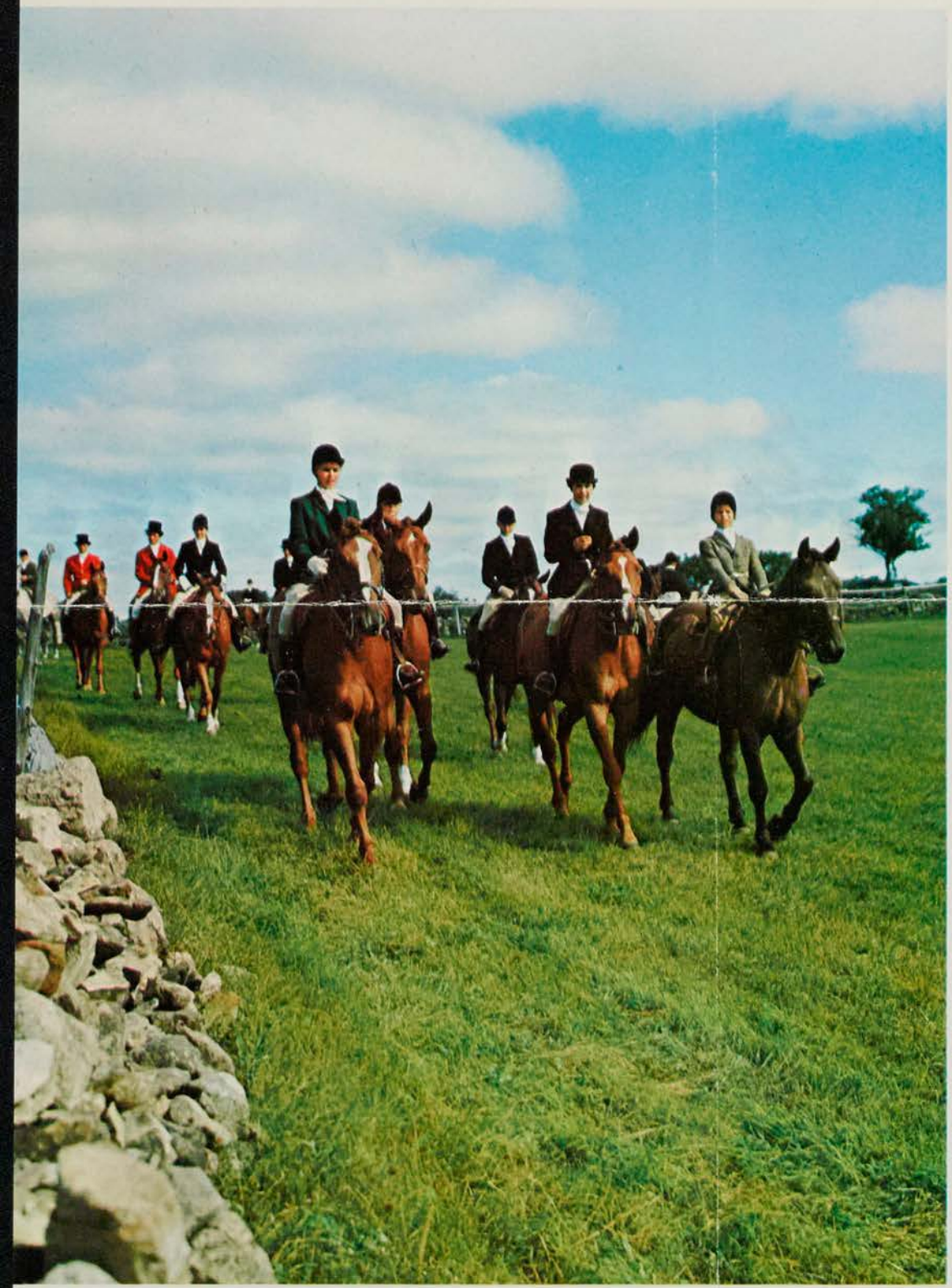
With all of them, old or young, he tries to instill a love of life, a feeling for art, a sense of achievement and fulfillment, no matter how small.

"Art is a way of life," he says. "It is not entertainment nor professionalism but a necessity."

(Betty Guernsey is a freelance writer.)

america's oldest fox hunt

by Pauline Guetta



Une tradition britannique, celle de la chasse à courre, a été fidèlement conservée par le Montreal Hunt, club qui date de 1826 • Montreal Hunt traces origins to 1826 • Una tradición británica — la montería — ha sido fielmente conservada por el club "Montreal Hunt" desde 1826 • Una tradizione britannica, quella della caccia "à courre" é fedelmente conservata dal club Montreal Hunt che data dal 1826 • Die Hetzjagd, eine alte britische Tradition, wurde von dem 1826 gegründeten Montrealer Jagdklub beibehalten.

Now in its 143rd season, the Montreal Hunt has the longest unbroken history of any fraternity of fox hunters in North America. Streaming out in full cry across the dun-colored countryside of mid-November, the red-coated riders and 40 hounds (or 20 couples) command as much splendor and lusty excitement now as in the 19th century.

"The hounds got with a burning scent . . ." said the British *New Sporting Magazine* of a Montreal hunt held on the south shore during the 1830's, "and away they went . . . with a crash of tongue which was maddening."

The fox led them through thick groves and on across the Chambly River where ". . . . every scarlet coat was breast high in the Chumbly's (sic) then turbid waters. Forward was the cry!" And forward it was for a 14-mile run before they caught up with their quarry.

Hounds still meet at 11 a.m. twice weekly from mid-September until the ground freezes too hard for a horse's safety early in December.

"And when we say 'hounds meet' we mean hunting is on, whatever the weather," says Master of Foxhounds (MFH) Roland Desourdy. With 80-odd sustaining and hunting members, meets draw 35 horsemen and women on Saturdays, or about 12 on Tuesdays. Other events include hunter trials at the season's opening and a ball and dinners at the close.

This year, more Montrealers will see the hunt than the total audience throughout its history. As part of *le mois hippique* a series of events is being scheduled during August by Montreal and the equestrian club, *La Cravache, Inc.* Hunter trials, as well as a full-fledged meet, are taking place in the heart of *Man and His World*. Several thousand people will see riders and horses straining to meet the judges' exacting requirements.

"We must emphasize that here we are trying out a hunter," explains the last trial program.

"For the chase one needs a good, courageous and handy horse which gallantly and safely carries its rider across the country and has strength to stay with hounds."

Like any other group of sportsmen, members will be talking over the day's

arthur lismer

Par un étrange paradoxe, le peintre qui a peut-être le mieux capté l'atmosphère canadienne est né en Angleterre, dans le Yorkshire. Arthur Lismer, A.R.C.A., doyen des artistes-professeurs, membre du premier Groupe des Sept, compte parmi les personnalités montréalaises les plus familières et les plus respectées.

Grand, anguleux, avec un crâne dégarni émergeant d'une couronne de cheveux blancs, un menton en saillie, symbole de détermination, et des yeux d'un bleu lumineux, Lismer cultive un sens de l'humour bien particulier. "Je suis à Montréal depuis cinquante ans," dit-il, et il ajoute avec un brin de malice "cinquante ans, si ce n'est pas cent ans!"

En réalité, le Dr Lismer réside à Montréal depuis 1941, alors qu'il vint y organiser l'École d'art et de dessin du Musée des Beaux-Arts et le Centre d'art pour les enfants. Il habite rue du Fort, à peu de distance du Musée où il se rend presque chaque jour pour enseigner ou simplement pour se tenir au courant de ce qui se passe. Sept de ses œuvres sont la propriété du Musée, de même que deux bonnes douzaines d'esquisses d'oiseaux et de lithographies représentant des scènes de guerre. La Galerie Nationale du Canada à Ottawa, la Galerie d'art de Toronto et celle de Vancouver, ainsi que de nombreuses collections publiques et privées à travers le monde en possèdent également.

Né en Angleterre il y a 83 ans, Arthur Lismer termina ses études à l'Académie des Beaux-Arts d'Anvers en Belgique et voyagea en France, aux États-Unis, en Afrique du Sud, en Australie et en Nouvelle-Zélande où il donna des cours et des conférences. Il enseigna aussi au Victoria School of Art and Design à Halifax, Nouvelle-Écosse; au Ontario College of Art, à Toronto; à l'Université Columbia de New York et à l'Université McGill de Montréal.

En dépit, ou peut-être en raison, de ses nombreux déplacements, son œuvre est fortement et indéniablement canadienne. "Le Canada n'est pas un pays subtil, fait-il remarquer. Les saisons se succèdent brusquement: bang! bang! bang!" Il tente même de nous convaincre que le soleil se couche avec un bruit sourd! Et ses toiles reflètent ce sentiment. Les vagues y sont menaçantes, les nimbus lourds et figés, les collines ramassées sur elles-mêmes, les arbres penchés comme s'ils souffraient. La nature lutte contre les éléments.

Cinquante ans après, même si la sensation de force et de respect qui se dégage des peintures de Lismer peut encore nous émerveiller, son style n'a plus rien d'insolite. L'œil s'est habitué aux audaces picturales.

Pourtant, pendant les années '20, le Groupe des Sept tout comme le fameux Salon des Refusés, à Paris, a bouleversé l'aimable appareil de l'art canadien qui abondait alors en scènes pastorales où des vaches ruminaient, debout dans une flaque d'eau. "J'ai toujours pensé qu'on les représentait ainsi parce qu'on ne savait trop comment leur dessiner les pieds," a dit un jour Lismer, dont aucune toile, précisons-le, ne rend hommage à ce paisible quadrupède.

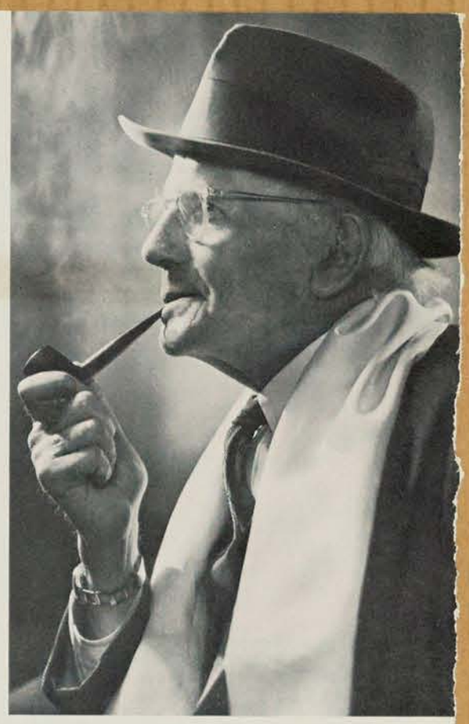
Lismer arriva au Canada en 1911 et débuta comme artiste commercial à Toronto, au service de l'ancienne Grip Engraving Company, qui comptait déjà parmi son personnel J. E. H. Macdonald, Tom Thomson, Frank Carmichael et Fred Varley qui, avec A. Y. Jackson et Lawren Harris, devaient former plus tard le Groupe des Sept. En moins d'un an, Lismer sentit que le Canada était un pays pour lui. Il retourna en Angleterre, épousa la jeune fille qui l'attendait et la ramena avec lui.

De tous les membres du Groupe des Sept, c'est sans doute Arthur Lismer qui apporta au secteur de l'enseignement la contribution la plus valable. L'Université Dalhousie et l'Université McGill ont d'ailleurs reconnu ses services en lui conférant un doctorat honorifique.

Lismer peint rarement en ville. C'est le paysage qui l'intéresse et ses lieux favoris sont empreints de rudesse et d'âpreté: le lac Supérieur, la baie Georgienne, l'île du Cap-Breton, les Laurentides, l'île de Vancouver. Lui et les autres membres du Groupe des Sept sont mieux connus pour leurs descriptions du nord ontarien, bien que Lismer ait produit d'impressionnantes scènes québécoises et de superbes aquarelles ayant comme thème l'Afrique du Sud.

Son engouement pour le Nord date de 1912, alors que lui et Tom Thomson en particulier commencèrent à passer leurs weekends dans la région du lac Supérieur et de la baie Georgienne, où il leur arriva souvent de peindre le même arbre. Pendant son séjour à Halifax (1916-19), Lismer fit des croquis de navires de guerre, de ports et d'installations militaires pour les archives du gouvernement canadien.

Mais c'est son travail avec les enfants qui l'absorba presque totalement pendant plusieurs années et qui lui valut une renommée internationale. Il avoue lui-même qu'il devint artiste parce que c'était "ce qui l'ennuyait le moins dans la vie" et aussi parce qu'il était "nul en mathématiques."



Son intérêt premier à l'endroit des enfants remonte à 1927. Inspiré par les travaux des élèves de Franz Cizek, à Vienne, il organisa une exposition itinérante de ces dessins et peintures qui furent présentés à la Galerie des Arts de Toronto. La même année, il inaugura dans cette ville des classes pour enfants et c'est son travail avec les jeunes qui l'amena à Montréal.

Les enfants, dit-il, doivent "laisser marcher leur âme." Il enseigne donc surtout la spontanéité, la couleur, la masse et la forme. L'important, c'est l'expression de l'esprit, de la pensée. Les classes ne sont pas rigides. Les jeunes y arrivent à trois ou quatre ans, suivent les cours pendant quelques années puis disparaissent. Connaissant leurs limites, il accepte la chose comme inévitable, content de voir que la vie lui fournit toujours des éléments nouveaux.

Par contraste, Lismer enseigne également aux plus de cinquante ans, ceux qui découvrent l'art au crépuscule de leur existence. "Savez-vous, dit-il avec un air coquin, que ma femme est très jalouse des dames qui fréquentent mes cours?"

À tous, jeunes ou vieux, il cherche à instiller un amour de la vie, un sens de l'art, un sentiment de plénitude et d'accomplissement, si fugitifs ou si ténus soient-ils. "L'art est un mode de vie, affirme-t-il. Ce n'est pas une distraction ou un métier, mais une nécessité."

...s oldest fox hunt
by Pauline Guetta
Now in its 143rd season, th...
hunt has the longest unbr...
any fraternity of fox ...
America. Streaming ...
the dun-colored, th...

Photo-Journal
Montreal, Que.
W-E 184,200
JUL 10 1968
BOWDEN'S

le monde féminin

T 12-M

Alain Doré est modéliste pour Playmate Casuals. Il est jeune et il s'est amusé à baptiser la robe-culotte "Tra-lotte". Celle-ci est en batiste de térylène lavable. Modèle romantique.

La "Tra-lotte"...

Il y a des choses qu'on réserve pour un moment particulier. J'attendais donc la venue de l'été pour sortir de mes tiroirs les photos des "Tra-lottes". Ce sont de petites robes-culottes estivales qu'Alain Doré, jeune modéliste canadien, a baptisées de ce nom cocasse. Présentement modéliste principal pour Playmate Casuals, Alain Doré fait partie de la génération swing. Ce qui ne l'empêche pas d'avoir fourni sept années de travail et d'études avant d'en arriver là. A 17 ans il travaillait dans l'entreprise familiale et, pendant deux ans, il suivit un cours au Musée des Beaux-Arts de Montréal. Il partit ensuite pour New York, où il travailla dans quatre maisons de modes. Et le voilà de retour dans la Métropole, où il crée et signe ses propres modèles.

Alain Doré est jeune ! Il s'adresse d'ailleurs à un public avant-gardiste et exubérant. Il veut que la jeune fille s'habille bien, dans des tissus jolis et faciles à entretenir et surtout, surtout, à des prix abordables. C'est pour ça que le prix des robes ou des "Tra-lottes" s'échelonne entre $13 et $20. Le style de ce monsieur est versatile, comme la jeunesse qu'il représente. Il n'est jamais fade ni ennuyant. Il y a d'abord le Alain Doré romantique, adepte des voiles de coton aux teintes pastel, des grosses boucles près du col, des jabots... Il y a aussi le Alain Doré survolté, amoureux des imprimés fous, des couleurs "fruitées", comme limette, tangerine, des mariages de couleurs fluorescentes : rose-mauve, marine-rose, des rayures plein-soleil. Il y a encore le Alain Doré fantaisiste, imaginant des ensembles de plage grand-mère : tunique et "bloomer" à dentelle froncée. Et il y a vous, jeunes filles modernes, qui pouvez acheter ces modèles à Montréal !

Solange GAGNON

Jeunes filles swing! L'été est aux imprimés folichons et aux couleurs "fruitées"

Le créateur se fait sage... enfin presque. Modèle chemisier en bleu marine et blanc. Tout léger, sans manches : complice du soleil !

"Tra-lottes" de style militaire, coupées dans l'acrilan rose, limette ou tangerine. Boutons de cuivre et garniture bleu marine. Jolies militaires en jupons...

Owen Sound Herald, Ont.
June 20, 1968

TOM THOMSON GALLERY NEWS

by Mrs. J. Rowe

Mrs. Cenne

The Four Counties Show proved to be of unusual interest to the people of Grey, Bruce, Wellington, and Huron counties. It made possible the introduction of professional artists, through their creative art, to many who can claim a geographic bond.

Gundega Cenne exhibited in last year's show. Her artistic expression enchanced the notable accomplishments she enjoys. Mrs. Cenne has exhibited one-man shows in Toronto, Montreal, New York, Paris, Chicago, Milwaukee, Cleveland, Hamilton, and many smaller centres.

Gundega Cenne was born in Latvia in 1933. Her avid interest in art motivated her to go to a formal art school in Esslingen, Germany, at the age of 13. Graduation from high school was a requisite for admission to the school but Professor Francis Bange kindly gave Gundega private tutelage. "I remember him as being extremely strict, an excellent draughtsman himself, he expected a great deal from those he taught. It was definitely a beneficial experience for me".

Gundega arrived in Montreal during the last days of 1948, completed high school at the Montreal High School for Girls and graduated with a scholarship and a silver medal. Her work as art director of the school magazine, her painting of back drops for senior dramatic productions, and her enthusiasm for school activities won her the honor of being voted the school's most outstanding graduate. Gundega still had time to design film strips for the teaching of the French language for the Montreal Protestant School Board.

An elementary teacher's course was chosen by Mrs. Cenne as a means of supporting herself while continuing to study art. She obtained her Bachelor of Fine Arts from Sir George Williams in '56 and Bachelor of Education from McGill University in '57.

Commercial assignments were an interesting means of finacning further study. The illustration of books for the MacMillan Co. provided scope for the ambitious young artist.

Gundega studied at Queens University and the Montreal Museum of Fine Arts. She sought out teachers whose work she admired and studied with them. She restricted the exhibition of her work to group shows of the Independent Artists' Association of which she was a member.

An overseas art scholarship was awarded to Gundega in 1956. She declined acceptance because of her impending marriage. The previous year, Sir George Williams University with the Board of Govenor's gold medal for "creative expression".

Mrs. Cenne taught in a number of Montreal high schools, principally Northmount. Adult classes in painting, sculpture, pottery and copper enamelling had the advantage of Mrs. Cenne's teaching.

Gundega Cenne's life's work was interrupted by a lengthly illness. In 1965, Gundega's first one-man show in Toronto was the first of many one-man shows. A successful career has the ability to inspire and we applaud Gundega Cenne.

The Annual Four Counties Show opens at the Tom Thomson Gallery June 26th to July 21st.

Riviere du Loup Le
Saint-Laurent, Que.
May 22, 1968

Une exposition de la Galerie du Canada en cours au Centre

L'exposition de peintures qui se tient dans le hall du Centre Culturel de Rivière-du-Loup se poursuivra jusqu'au 30 mai prochain. Cette expocition est présentée et préparée par des jeunes peintres de Toronto, MM. Tom Seniw, David Bolduc, Barton Schoalas et Jerry Santbergen.

Le grand public est cordia-

Jerry Santnergen: Né à Rienderdert, Pays-Bas en 1942. Fit ses études au Regina Art School.
Barton Schoales: Né à Fort Williams en Ontario en 1941. Fit ses études au Ontario College of Art.
Tom Seniw: Né à Toronto en 1940. Fit ses études au Central Technical School de Toronto et au Ontario College of Art.

Ottawa Citizen, Ont.
Circ. 80,512
July 13, 1968

Local artists' show at Carleton

Paintings by two prominent Ottawa artists form the first art exhibit of this year's Carleton University Summer Program during July.

The collection of ten paintings, five each by Duncan deKergommeaux and Georges de Niverville, is touring Canada under the sponsorship of the National Gallery.

It is the first time that this particular collection has been shown in Ottawa.

Mr. deKergommeaux was born in British Columbia in 1927, and studied at the Banff School of Fine Arts; in Victoria; and in Provincetown, Massachusetts. He also studied in Mexico on a Canada Council Scholarship.

Exhibitions of his work have been seen in Europe, North America and Australia. Many of his recent paintings are of the hard-edge school, showing partial similarity to the vertical line canvasses of Montrealer Guido Molinari.

Mr. deKergommeaux teaches studio art in the Extension Department of Carleton University, and is proprietor of The Lofthouse art gallery.

Georges de Niverville was born in Ottawa in 1928, and studied at the Montreal Museum of Fine Arts School under Arthur Lismer and Goodridge Roberts from 1945-49. He also studied in Paris with Singier, Manessier and Goetz from 1953-55. He has had exhibitions in Montreal, Ottawa, Toronto, London and Paris.

Both artists are represented in the permanent collection of Carleton University.

The summer Program exhibit will be held in the gallery on the second level of Carleton's Loeb Building.

HALIFAX, N.S.
MAIL STAR
D 46,400
JUL 5 1968
BOWDEN'S

Art Exhibit By A. Vienneau

A staff artist at the Nova Scotia Museum, Azor Vienneau, will have an exhibition of his paintings at the Dartmouth Heritage Museum art gallery from July 7 to 31.

A native of the Maritimes, Mr. Vienneau has studied at the Nova Scotia College of Art and the Montreal Museum of Fine Arts.

He has exhibited in the Atlantic award show, Dalhousie University, Beaverbrook Gallery, Maritime Art Association travelling exhibition, Nova Scotia Society of Artists, Canadian Atlantic group at the Commonwealth Club, Montreal, and the Easter and Chartered Trust Gallery, Halifax.

He is represented in the permanent collection of the Maritime Art Association.

His works will include "Young Violinist", "North West Arm at Night", "Canadian Antiques", and a number of still lifes and landscapes of general interest.

Owen Sound Herald, Ont.
June 20, 1968

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by Mrs. J. Rowe

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Gundega Cenne exhibited in last year's show. Her artistic expression enchanced the notable accomplishments she enjoys. Mrs. Cenne has exhibited one-man shows in Toronto, York, Paris, aukee, Clev-

eland, Hamilton, and many smaller centres.

Gundega Cenne was born in Latvia in 1933. Her avid interest in art motivated her to go to a formal art school in Esslingen, Germany, at the age of 13. Graduation from high school was a requisite for admission to the school but Professor Francis Bange kindly gave Gundega private tutelage. "I remember him as being extremely strict, an excellent draughtsman himself, he expected a great deal from those he taught. It was definitely a beneficial experience for me".

Gundega arrived in Montreal during the last days of 1948, completed high school at the Montreal High School for Girls and graduated with a scholarship and a silver medal. Her work as art director of the school magazine, her painting of back drops for senior dramatic productions, and her enthusiasm for school activities won her the honor of being voted the school's most outstanding graduate. Gundega still had time to design film strips for the teaching of the French language for the Montreal Protestant School Board.

An elementary teacher's course was chosen by Mrs. Cenne as a means of supporting herself while continuing to study art. She obtained her Bachelor of Fine Arts from Sir George Williams in '56 and Bachelor of Education from McGill University in '57.

Commercial assignments were an interesting means of financing further study. The illustration of books for the MacMillan Co. provided scope for the ambitious young artist.

Gundega studied at Queens University and the Montreal Museum of Fine Arts. She sought out teachers whose work she admired and studied with them. She restricted the exhibition of her work to group shows of the Independent Artists' Association of which she was a member.

An overseas art scholarship was awarded to Gundega in 1956. She declined acceptance because of her impending marriage. The previous year, Sir George Williams University with the Board of Govenor's gold medal for "creative expression".

Mrs. Cenne taught in a number of Montreal high schools, principally Northmount. Adult classes in painting, sculpture, pottery and copper enamelling had the advantage of Mrs. Cenne's teaching.

Gundega Cenne's life's work was interrupted by a lengthly illness. In 1965, Gundega's first one-man show in Toronto was the first of many one-man shows. A successful career has the ability to inspire and we applaud Gundega Cenne.

The Annual Four Counties Show opens at the Tom Thomson Gallery June 26th to July 21st.

Jambon cuit Maple Leaf, boi
Jewel shortening pour vos p

SPECIAUX

.39¢

tranché ou en morceau,
Maple Leaf, la livre

SAUCISSON

.53¢

lement invité à venir admirer ces chefs-d'oeuvre. La salle de démonstration est ouverte l'après-midi et en soirée.

Voici une biographie de ces artistes, telle que produite par la Galerie Nationale du Canada.

David Bolduc: Né à Toronto en 1945. Fit ses études au Ontario College of Art et à l'école du Musée des Beaux-Arts de Montréal, sous la direction de Jean Goguen.

Jerry Santnergen: Né à Klundert, Pays-Bas en 1942. Fit ses études au Regina Art School

Barton Schoales: Né à Fort Williams en Ontario en 1941. Fit ses études au Ontario College of Art.

Tom Seniw: Né à Toronto en 1940. Fit ses études au Central Technical School de Toronto et au Ontario College of Art.

Ottawa Citizen, Ont.
Circ. 80,512
July 13, 1968

K 871

Local artists' show at Carleton

Paintings by two prominent Ottawa artists form the first art exhibit of this year's Carleton University Summer Program during July.

The collection of ten paintings, five each by Duncan deKergommeaux and Georges de Niverville, is touring Canada under the sponsorship of the National Gallery.

It is the first time that this particular collection has been shown in Ottawa.

Mr. deKergommeaux was born in British Columbia in 1927, and studied at the Banff School of Fine Arts; in Victoria; and in Provincetown, Massachusetts. He also studied in Mexico on a Canada Council Scholarship.

Exhibitions of his work have been seen in Europe, North America and Australia. Many of his recent paintings are of the hard-edge school, showing partial similarity to the vertical line canvasses of Montrealer Guido Molinari.

Mr. deKergommeaux teaches studio art in the Extension Department of Carleton University, and is proprietor of The Lofthouse art gallery.

Georges de Niverville was born in Ottawa in 1928, and studied at the Montreal Museum of Fine Arts School under Arthur Lismer and Goodridge Roberts from 1945-49. He also studied in Paris with Singier, Manessier and Goetz from 1953-55. He has had exhibitions in Montreal, Ottawa, Toronto, London and Paris.

Both artists are represented in the permanent collection of Carleton University.

The summer Program exhibit will be held in the gallery on the second level of Carleton's Loeb Building.

HALIFAX, N.S.
MAIL STAR
D 46,400

JUL 5 1968

BOWDENS

Art Exhibit By A. Vienneau

A staff artist at the Nova Scotia Museum, Azor Vienneau, will have an exhibition of his paintings at the Dartmouth Heritage Museum art gallery from July 7 to 31.

A native of the Maritimes, Mr. Vienneau has studied at the Nova Scotia College of Art and the Montreal Museum of Fine Arts.

He has exhibited in the Atlantic award show, Dalhousie University, Beaverbrook Gallery, Maritime Art Association travelling exhibition, Nova Scotia Society of Artists, Canadian Atlantic group at the Commonwealth Club, Montreal, and the Easter and Chartered Trust Gallery, Halifax.

He is represented in the permanent collection of the Maritime Art Association.

His works will include "Young Violinist", "North West Arm at Night", "Canadian Antiques", and a number of still lifes and landscapes of general interest.

KITCHENER, ONT.
KITCH. & WATERLOO, REC.
D 48,100

JUL 16 1968
BOWDEN'S

KNOCKS FOPPY FRILLS

Men Also Slaves to Fashion Whims, Says Award Winner

By MARGARET BAMFORD

A Montreal designer of clothes for women, and a few men, feels that men are slaves to fashion just as women are.

Leo Chevalier, Canada's top fashion designer, said in an interview, that about 75 per cent of the men currently on the "Nehru kick" should not be wearing the near-Eastern-styled jackets, because they do not have the figure for it.

"The Nehru jacket looks best on a tall, slim man," he said.

Mr. Chevalier, whose designing skills won three trophies for Montroy of Montreal in the Canadian Fashion Awards held June 27 in the Queen Elizabeth Hotel, said he thinks the new styles in men's clothing are "sensational."

* * *

"Men are starting to look like something again," he commented, adding that he was happy to see men coming out of the shadows of the "grey flannel suit era" into the daylight of bright colors.

The young couturier is, however, against the "great exaggeration" of some of the current trends, such as the Nehru style or the foppy frills and ruffles of the Edwardian-influenced styles.

"I personally don't like frills—they're not practical or necessarily good-looking."

He also does not favor the rich brocades, satins and velvet starting to be introduced into men's evening clothes, nor the jewelery for men, unless it is of good quality.

"Too much of it is costume jewelery and it cheapens, rather than enhances, the outfit."

If a man wants to be well dressed, he should pay more attention to the cut, color and fabric, rather than the current mod fashion, he advised.

"One of the greatest tricks in fashion designing is to get the right cut for the person's figure." Too few pay attention to a good cut.

"In men's clothing styles, more could be done with color and fabric."

He said the most beautiful cut and the style which looks best on most men is the neat, narrow, fitted look — jackets with narrow shoulders and high armholes, a nipped-in waist, and an elongated, gently flaring jacket, worn with narrow fitted trousers.

Mr. Chevalier, who does most of his designing for women's ready-to-wear manufactured by Montroy, also designs for his own couture collection, and for "a couple of dozen Montreal men."

He does a small amount of designing of his own clothes but finds he is much too busy and must rely mainly on his own tailor.

The suit he wore to the Fashion Awards was a French import in white cotton and tergal. He did, however, design the pink and white cotton gingham shirt and matching ascot he wore with the suit.

When asked his reaction to winning three trophies and becoming Canada's top designer of the year, he modestly replied: "I was floored! Since this was my first entry in the National Collection, I never thought I would win, let alone three trophies."

The fair-haired boy in the couture world is hard at work designing Montroy's rainwear collection, which will be shown in New York next November under the sponsorship of the Canadian department of trade and commerce; a special collection of synthetic designs; and his own couture collection.

"I'm working on my spring collection now," he said.

Asked if he had a crystal ball to predict spring fashion trends nearly a year in advance, he laughed and said "no, but I wish I did have."

"It's quite difficult—you're always thinking six months to a year in advance."

Mr. Chevalier is also creative in other art forms such as sculpture and painting. He studied art for three years at the Montreal Museum of Fine Arts where he earned scholarships for his sculptures. After graduation, he studied haute couture for three years at L'Ecole des Metiers Commerciaux. In addition, he spent one year at Loyola College.

He began his career as fashion co-ordinator for Morgan's, then was promoted to staff designer. He later worked for Simpson's displays, then went on his own as a freelance designer for two years.

* * *

While designing the Kate Newman shop in Snowdon, he was asked by the owner to join the staff. Later he worked for Fraid's and De St. Victor as assistant manager and designer for the custom salons.

His own couture collection was launched in a show produced by Montreal fashion expert Iona Monohan.

Mr. Chevalier, who designs exclusively for Montroy Coats, also owns a Sherbrooke Street boutique called Cheval. He designs interchangeable wardrobes for the 25-to-50 age group in young looking, yet sophisticated styles, and at reasonable prices.

"The only things on the market now for misses at a reasonable price are old ladies' clothes," he said. "If she really wants something chic and young looking, she had to go to the imports and very expensive departments."

He feels his line is successful in achieving the import look with a moderate price tag.

Brantford Expositor, Ont.
Circ. 24,440
July 26, 1968

Cafe Will Swing Until It Is Sold

SIMCOE — Ye Olde Cafe, a night club for young adults opened Thursday night with a good turnout, lots of sound, atmosphere and fun.

Started by two Simcoe youths, Gary Mather and Dave Beckett, and sponsored by the Simcoe recreation commission, the night spot is open to young people over 17.

Mather, a student at Scarborough College, and Beckett, an art student at the Montreal Museum of Fine Art, were both pleased with the opening night turnout. By 10 p.m. 108 people the door.

Overall theme of the club is that of a Hawaiian [illegible] had passed through beach house, and the large area is divided into three sections. On entering the door, there is a large dance area, with a stage for bands and entertainers. A long counter has been converted into a "bar" where soft drinks and doughnuts can be purchased. Immediately behind the bar is a room, lined with weathered barn boards. Paper flowers and barrel tables with red-checkered cloths complete the decor.

Playing at Thursday's opening was a rock group, "The Mood" and a folk singing duo, Jenny and Rick.

Recreation director Don Shay, who encouraged the establishment of the cafe, said that he was pleased with the turnout.

On nights when bands aren't playing, records will be available and the organizers hope that members will show their own talents and entertain each other.

By next Thursday, when the cafe is in full swing, membership fee will be required of all Simcoe residents, to give some sort of control over admission throughout the summer.

Decorations in the cafe included sea shells, mobiles and fish nets strung along the walls. The original front windows of the garage have been blacked out with paint and provide a backdrop for the band, complete with a clothesline, bathing suit and towel.

Shay said that the cafe will only be in operation for the summer because the details of running it would be too difficult during the school year. The garage itself may not be available. It is for sale by Mr. Aitken's widow, who is lending the building free of charge to the recreation commission while it stands empty.

"If they sold it we'd have to get out tomorrow" said Shay. Most of the kids at Ye Olde Cafe obviously hoped the sale wouldn't go through until fall.

OWEN SOUND, ONT.
Herald
W 4,800

AUG 22 1968
BOWDEN'S

TOM THOMSON GALLERY NEWS

by Mrs. J. Rowe

Lorne Buchard, R. C. A. one of Canada's foremost artists was a visitor to the Tom Thomson Gallery.

Born in Montreal in 1913, Mr. Bouchard began his career at the age of eight and at fourteen completed his first painting. His training from Wilfred M. Barnes, R. C. A. Barnes School of Art, Ecole dea Beaux Art, and the studies of drawings from the antique under Professor Maurice Felix prepared him to exhibit with the Royal Canadian Academy at the Montreal Museum of Fine Arts at the age of sixteen.

Clarence Gagnon encouraged him to paint scenes of Quebec and his early work was helped by the influence of Gagnon and Maurice Cullen.

For eleven years Lorne Bouchard worked as a label designer and then as an illustrator for Montreal firms. Since 1953 he has been a free lance painter doing occasional commercial work.

Mr. Bouchard applies paint with a palette knife and brushes. He continually searches for faster drying mediums for outdoor painting to facilitate speed that will allow him to catch the effect of sunlight and atmosphere and complete a painting in one sitting. His use of a variety of media includes watercolour, charcoal, casein, polymer, resins, termpera, and felt tipped pen and ink.

Weekend Magazine recorded his trip in a sixty ft. river boat from Great Slave Lake to the Arctic Ocean in August of '63 with his wife and Mr. & Mrs. David Molson. The dunnage included 300 pounds of sketchin equipment. Good weather made it a successful trip.

The sun did not set until eleven in the evening, allowing many more hours for painting.

Lorne Bouchard exhibits in the Spring and Fall shows at the Montreal Museum of Fine Arts; for the Canadian Exhibition in Toronto; and the Royal Academy, and his work is included in the Seagram Collection of Canadian Art, Cities of Canada Series. His full page colour advertisements have appeared in leading magazines for Seagram's. He is a member of the Royal Art Association and Art Director's Club of Montreal. His one man shows have been held at the Walter Klinkhoffs Gallery He is represented in private collections in Canada United States, England, South America, India, and Australia.

The collection of Tom Thomson paintings has increased again through the generosity of Mr. and Mrs. T. J. G. Henry, Toronto, Mr. Henry is a son of Mrs J. G. Henry who gave the gallery eight Tom Thomson paintings last Fall.

A sumach bush proved the main subject for the painting. It is the usual size for a Thomson panel, 8 1/2 by 10 1/2 inches. When it has been photographed and reframed it will be on public display.

The Jury has selected what they deemed the finest work submitted. The Show will open Wednesday, August 21st.

Mrs. Roma Middleton, Director of the Kitchener Waterloo Gallery, was unable to come and Mr. Horace Vick consented to act as a replacement.

Niagara Falls Review, Ont.
Circulation 17,459
August 3, 1968

Local artists at Oak Hall

Art show opens Sunday

The paintings of Louise Lundy, Marjorie Stead and Don McBride will be featured at the Niagara District Art Association's August show at Oak Hall, opening on Sunday, at 2 p.m. The three artists will be in attendance during the afternoon.

This is the third summer show this season displaying the work of local artists.

In June there was a retrospective show of water colors by Hilda Danks at which 16 pictures were sold. During July part of the Public Library's loan collection of paintings was exhibited.

All three artists in the coming exhibition are familiar to the public who visit jury shows, but the majority of the paintings are new works and they present much variety of treatment and media.

Louise Lundy is best known for her representational water colors although she has experimented with abstract themes. She has studied under York Wilson, Yvonne Housser, William Ronald, Doris McCarthy and other outstanding painters.

She has exhibited and won awards in the Art Assn. shows and her work has also been shown at Rodman Hall in St. Catharines.

Marjorie Stead, who is also a violinist and a teacher of violin and piano, has exhibited at the London Art Museum, the Hamilton Art Gallery, in Niagara Falls, N.Y. and at Rodman Hall.

Her paintings have won prizes in St. Catharines and locally, and last year she won the Esme Allen Centennial Award at Niagara-on-the-Lake.

She is represented in the loan collections of the London Art Museum and the Hamilton gallery and her paintings have been purchased for a number of private collections. She will have ten paintings in the Oak Hall show, some in oils and some in mixed media.

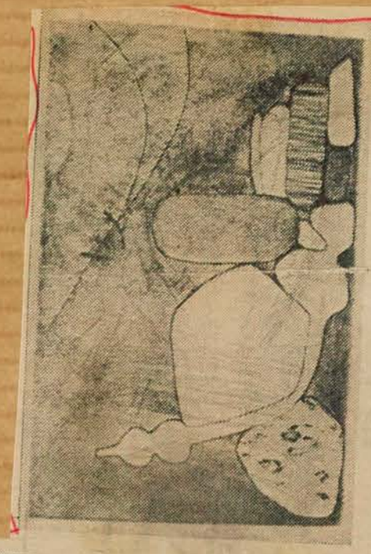
Mrs. Stead is a past president of the Art Association, and it was during her term of office that the annual jury shows were initiated.

Don McBride, the present president of the Art Assn., is a teacher of night classes at NF-CVI and he also has private classes. A graduate of the Montreal Museum of Fine Art, he later taught there for four years in collaboration with Dr. Arthur Lismer.

He is a specialist in child art, and his varied career includes teaching at a girls' detention home and founding a child art centre at the Montreal YMHA.

He is represented in collections in New York, Kansas City, Vancouver, Ottawa, England and the British West Indies. His 20 paintings in the show include oils, monotypes and collages.

The show will be open daily at Oak Hall from 12 to 8 p.m. until Aug. 30.



Seraglio III

Sarah V. Gersovitz

King fish

Stratford Beacon-Herald
Ontario
Circulation 9,808
August 13, 1968

Copper engravings shown at Jani art exhibition

Another cultural first for Stratford is a display of graphic art now being shown at the Jani Exhibition on Albert St.

Thirty copper engravings by Sarah V. Gersovitz of Montreal, one of the foremost masters of graphic art in Canada, have so far been well received by the public and should be one of the most popular displays of the versatile exhibitions at Jani's.

Mrs. Gersovitz, who was born in 1920 of Polish origin, studied with Herman Heimlich and at the Montreal Museum of Fine Arts. She maintains she is European in neither birth, training nor travel. As an artist her versatility has been recognized by awards for etching, woodcuts, linocuts and monotypes and more recently in graphic art where "combinations of color are infinite."

From her abstract designs Mrs. Gersovitz prints copies on copper plates and presto, out come copper engravings that are humorous, fantastic, lyrical, satirical and philosophically profound.

One titled "king fish" is a one-plate etching, heavily textured and printed twice. "Only it resemble a fossil but this was not intentional . . . it's purely imaginary," she says.

In color it is soft yellowish, orange and deep blue. The title derives from the crown she gave the fish in the middle.

Some of her designs are conscious but the feeling is strong with an emphatic sensation that is quite powerful as though one were looking at one's prehistoric ancestors and could feel the

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MONTREAL, QUE.
STAR
D. (M-F) 190,400
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JUL 18 1968

BOWDEN'S

Staff Photos by Gerry Davidson

Jasmine Hanoukian, of the Montreal Museum of Fine Arts, helps two young artists at the Children's Creative Centre on Ile Notre Dame.

Ile Notre Dame

Open centre for children

By DAVID ALLNUTT

Troops of rambunctious little kids run or saunter hither and thither in the sandy playground.

Not far away, in air-conditioned comfort, others lend an attractive ear to words of wisdom from their music instructor.

A popular attraction last year, the Children's Creative Centre on Ile Notre Dame is again in operation.

The centre is located under the boardwalk of the former Canadian pavilion.

Trained personnel

Staffed by trained personnel from various Montreal institutions, the centre offers courses in music, art and drama. A minimal tuition fee allows the student to participate in any or all of the classes and to romp in the play area at will.

Under the direction of Odett Gamacchio, the creative centre makes use of the Orff Method which requires that the individual pupil have freedom in developing a specified theme.

Louise Fortier teaches music. She regulates the rhythm of a tune with a clacker while her students, seated in a circle, follow the beat with their own instruments.

The drama room sees much of the same individual expression. There are no stage props, only the ingenuity of young minds.

Ina Zaritsky and Jasmine Hanoukian, both with the Museum of Fine Arts, teach techniques of creativity in art form.

Attendance
Yesterday: 64,178
Total to date: 4,607,017

These include clay-wood work, color painting and sketching.

One 10-year-old drew a quasi-professional caricature of Tory leader Robert Stanfield. His piece and those of all the others who have participated at the centre since it opened recently are on permanent exhibit there.

Each of the courses is held thrice daily, at 1 p.m., 3 p.m. and 5 p.m. A 75-cent fee entitles children from 4 to 11 to a three-hour period of intellectual and physical education.

Attendance to date has been rather disappointing, however the centre is always bustling with activity.

Perseverance, cork and glue—that's the stuff to bring out a youngster's creative ability.

Simcoe Reformer, Ont.
Circulation 7,913
July 25, 1968

GARAGE CONVERTED

Night Spot For Young Adults

By HYLDA HOWES
Photos By
ELTHAN DURRANT

Ever toy with the idea of turning a garage into a night spot?

Well that's what's happening to the old Aitken Motors garage across from the A&P store on Kent St. in Simcoe.

Ye Olde Cafe is slated to open this evening at 8 p.m. catering to young people over 17 years of age.

Sponsored by the Simcoe Recreation Commission, the cafe got started at the instigation of Dave Beckett and Gary Mather, who were encouraged by recreation director Don Shay.

Dave has just completed his second year of an art course at the Montreal Museum of Fine Art. Gary is taking a recreation leadership course at Centennial College in Scarborough.

Both young men are home for the holidays and working to earn money for the next school year. Dave is working for Oil Tobac. Gary is working at the American Can Co.

In talking with their friends and other young people their age, Gary and Dave sensed the need for a place to gather for talk, dancing and entertainment.

It has taken a lot of hard work to transform the garage into an attractive meeting place. Volunteers have been working under the direction of the two young men to bring about the transformation. Red and white checked material has been used for table cloths and curtains in the back room, which has been panelled with old wood and generally given a rustic appearance, which is enhanced by diffused lighting.

The wood came from a barn out in St. Williams, owned by Dave's grandfather, Earl Wingrove, who let the young folks tear down the building to get the 100 year old wood.

Hawaiian Decor

Some of the tables have been made from barrels donated by St. Williams Preservers. The Simcoe Kinsmen Club is loaning chairs to the group.

The only young adult night club in Simcoe will boast a fair sized dance floor too. This will be the old show room, with a bandstand in one corner. Decor is Hawaiian beach hut motif. Here navy blue and white check table cloths will be used. Privacy has been ensured by blacking the large windows that face Kent St.

Free parking will be available at the side of the building. To gain access to this lot the patrons will have to use the Colborne St. entrance.

Membership cards go on sale this week for $2 each. These will be sold only to young people over 17 years. Dave and Gary hope to draw members from the young working crowd as well as from the student element. Deadline for membership sales is set at August 1.

The Mood and folk singers Jenny and Rick will kick off the opening night show. On evenings

See Page 5, Col. 3

Dimanche-Matin
Montreal, Que.
July 14, 1968

M-871

Photographe-portraitiste

une carrière laquelle

"Mon nom est autrichien, mais je suis une Canadienne de plein droit puisque je vis ici depuis plus de vingt ans, nous confie Maria Kiliany. Au moment où je me suis intéressée à la photographie, je me faisais l'impression d'être une pionnière. Rares, en effet, étaient les femmes qui s'adonnaient à cet art. J'ai commencé par étudier le dessin et la peinture à l'Ecole et au Musée des Beaux-Arts et c'est ainsi qu'à partir des Arts visuels, je me suis tournée vers la photographie. Ce sont mes études sur la lumière qui ont influencé le choix de ma carrière et dès que j'ai pris la décision de faire de la photographie, je me suis rendue à Baltimore pour revenir ensuite à Montréal où je rachetai le studio de Tante Liane, il y a déjà 18 ans.

Mme Maria Kiliany
(Photo "D.-M." - Claude Gagné)

Il y a dans la métropole quelques écoles de photographie et les cours s'échelonnent généralement sur une période de trois ans, mais il est possible de consacrer à ses études moins de temps. Tout dépend de l'expérience que l'on acquiert, car il est bon de travailler avec un photographe professionnel comme stagiaire tout en poursuivant sa formation. Si la possibilité s'offre d'entreprendre l'étude des arts visuels, il ne faut pas hésiter: dans notre travail, nous sommes appelés à faire des retouches et il nous est donné d'appliquer les mêmes techniques.

DES APTITUDES NECESSAIRES

Il faut porter un intérêt passionné à la photographie pour s'y adonner et en faire une carrière. De la patience, beaucoup de patience: les heures sont longues et il importe de déployer à l'exercice de cet art tout l'éventail de ses possibilités et de son imagination, de poursuivre Mme Kiliany. Dans mon cas qui est très particulier, puisque je me spécialise dans la photographie d'enfants de la naissance à 16 ans, il m'a fallu suivre des cours de psychologie à McGill. Chaque enfant est individuel et lorsqu'on m'amène des tout petits, j'éprouve un grand plaisir à les photographier. Ils sont plus expressifs et tellement changeants dans leurs expressions que je peux ainsi capter tout ce qu'ils sont, leurs dispositions les plus intimes qui se révèlent sans détour.

Quand ils sont plus âgés, ils deviennent plus conscients. Je cherche alors à encourager leur spontanéité. Je dois faire preuve d'une volonté très forte car la concurrence est intense, la fatigue grande surtout à l'époque des Fêtes où il m'arrive de photographier plus de 20 enfants dans une journée. Il faut donc être soi-même, avoir un bon naturel, être de bonne humeur, car les enfants sentent nos moindres humeurs. Il faut réussir à gagner leur confiance et celle de leurs parents: c'est là notre plus grande récompense!

Mlle FRANÇOISE GAUTHIER, qui s'est particulièrement distinguée récemment par sa collaboration active au CERCLE DU COFFRE D'ESPERANCE de Textelle Inc.

Nos lectrices qui désirent recevoir gratuitement le dépliant explicatif du Cercle du Coffre d'Espérance et connaître ainsi les avantages leur n'ira les voir ni ne leur Inc., 3456 rue St-Denis, Montréal 18. Tél. 842-3434. Aucun vendu trousseau offert n'ont qu'à écrire ou à téléphoner à Textelle téléphonera.

Québec L'Action, Qué.
Circ. 32,320
August 23, 1968

l'Action féminine

871

• Léo Chevalier réussit quelque chose d'original avec des tissés de laine anglaise. Joli modèle, pour la femme de tout âge.

Couturier montréalais, Léo Chevalier apporte une nouvelle dimension à sa tâche artistique.

Avec sa collection-boutique destinée spécialement pour les manteaux Montroy, il aborde un domaine qui, ces dernières années fut passablement négligé... jeunes et élégantes confections pour dames à prix attrayant.

"Je tente d'éviter l'éternel piège", dit-il ,celui de créeer une garde-robe interchangeable. Je tente de sataisfaire les 25-50 qui, — en ce moment n'ont qu'une garde-ribe très restreinte. Celles qui, si elles ne peuvent se permettre de payer des sommes élevées, doivent actuellement s'adresser au rayon des "junior" et s'habiller comme leur filles.

"La seule chose actuellement sur le marché que peuvent se procurer les dames d'un certain âge sont des vêtements de vieille fille. Si elles veulent éviter le piège, elles n'ont qu'un choix : s'adresser au rayon des importations et payer le prix."

Monsieur Chevalier croit que la ligne qu'il adopte, conçue spécialement pour Montroy, réussit à combiner le genre importation et le coût réduit.

Chaque ensemble comprend environs quatre ou cinq morceaux qui s'harmonisent remarquablement. Une blouse, une jupe, une robe, une veste, une cape et un manteau qui peuvent se combiner indépendamment.

Afin de réussir quelque chose d'original, il obtint de la laine anglaise tissée expressément pour sa collection. Les couleurs sont luxeuses dans les tweeds, les damiers, les rayés, etc. Les formes ajustées et évasées dominent et les ceintures sont abondantes. Tout sauf les capes colle au corps.

Suivant l'idée de Valentino, Chevalier présente une gamme de broderies sur les cols, les poignets et les poches. Les broderies sont d'une ou plusieurs couleurs selon les cas.

Pour le défilé, Chevalier collabora avec le modiste Flemming pour créer des prêt à porter jeune qui s'harmonisent avec ses chapeaux.

Dans un sens on peut dire dire que Chevalier entre dans une nouvelle phase. On sait que récemment il déménagea de sa boutique "Cheval" sur St. Mathieu pour ouvrir un salon sur Sherbrooke. Une nouvelle époque semble donc se dévoiler.

Sa carrière monta en flèche et fut débordée d'événements artistiques. Après un an passé au Collge Loyola, il opta rapidement pour les arts. C'est ainsi qu'il s'inscrivit aux Beaux Arts et y étudia le dessin et la sculpture.

Après son séjour aux Beaux Arts, il fit un stage chez Morgan's et Simpson's dans le département des meubles. Plus tard il devenait dessinateur à la pige.

Pendant qu'il dessinait la décoration de la boutique Kate Newman à Snowdon, le propriétaire lui demanda de se joindre à l'organisation. Il devient très vite engagé dans toutes sortes de domaines... gérant, vendeur, organisateur, etc.

Ses murales étaient au Pavillon du Bell Telephone à l'Expo. Le portfolio pour ce défilé est un autre exemple de son sens artistique.

Action, Qué.
32,320
t 23, 1968

● Léo Chevalier croit que la ligne qu'il adopte réussi à combiner le genre important et le coût réduit. Un beau manteau garni de vison blanc. Le chapeau est du modiste Flemming.

Léo Chevalier: une nouvelle dimension pour ses créations

Couturier montréalais, Léo Chevalier apporte une nouvelle dimension à sa tâche artistique.

Avec sa collection-boutique destinée spécialement pour les manteaux Montroy, il aborde un domaine qui, ces dernières années fut passablement négligé... jeunes et élégantes confections pour dames à prix attrayant.

"Je tente d'éviter l'éternel piège", dit-il celui de créer une garde-robe interchangeable. Je tente de satisfaire les 25-50 qui, — en ce moment n'ont qu'une garde-robe très restreinte. Celles qui, si elles ne peuvent se permettre de payer des sommes élevées, doivent actuellement s'adresser au rayon des "junior" et s'habiller comme leur filles.

"La seule chose actuellement sur le marché que peuvent se procurer les dames d'un certain âge sont des vêtements de vieille fille. Si elles veulent éviter le piège, elles n'ont qu'un choix : s'adresser au rayon des importations et payer le prix."

Monsieur Chevalier croit que la ligne qu'il adopte, conçue spécialement pour Montroy, réussit à combiner le genre importation et le coût réduit.

Chaque ensemble comprend environs quatre ou cinq morceaux qui s'harmonisent remarquablement. Une blouse, une jupe, une robe, une veste, une cape et un manteau qui peuvent se combiner indépendamment.

Afin de réussir quelque chose d'original, il obtint de la laine anglaise tissée expressément pour sa collection. Les couleurs sont luxueuses dans les tweeds, les damiers, les rayés, etc. Les formes ajustées et évasées dominent et les ceintures sont abondantes. Tout sauf les capes colle au corps.

Suivant l'idée de Valentino, Chevalier présente une gamme de broderies sur les cols, les poignets et les poches. Les broderies sont d'une ou plusieurs couleurs selon les cas.

Pour le défilé, Chevalier collabora avec le modiste Flemming pour créer des prêt à porter jeune qui s'harmonisent avec les chapeaux.

Dans un sens on peut dire dire que Chevalier entre dans une nouvelle phase. On sait que récemment il déménagea de sa boutique "Cheval" sur St. Mathieu pour ouvrir un salon sur Sherbrooke. Une nouvelle époque semble donc se dévoiler.

Sa carrière monta en flèche et fut débordée d'événements artistiques. Après un an passé au Collge Loyola, il opta rapidement pour les arts. C'est ainsi qu'il s'inscrivit aux Beaux Arts et y étudia le dessin et la sculpture.

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Ses murales étaient au Pavillon du Bell Telephone à Terre. Le portfolio pour le défilé est un autre exemple de son sens artistique.

Canadian Press
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Engineering & Construction
Toronto, Ontario
September 1967

M-811

Art and architecture — a difficult

By GERARD CLARKES

Perhaps it is only a happy sentiment that art and architecture can be satisfactorily integrated in modern buildings, while both retain their integral purity and purpose.

Can art be functional and be art? Can architectural purity unbend to accommodate something that combats its pre-eminence? Certainly functionalism has helped force a separation in the traditional union of art and architecture that was so perfectly installed by the Greek, Gothic and Renaissance builders.

But while purism in all the arts is in vogue, the fact that purism is only a point of view rather than a universal value is best expressed in the operatic fact of Richard Wagner. Architectural purism, with its technological as well as its aesthetic motive, combines well with the "practicalism" of today.

Lately, however, there seems to be a slight reaction in mood toward "Rococoism" expressed in a most hybrid fashion. Involute sculpture and murals are imposed as an afterthought on sterile walls and courtyards to "add color" or suggest "humanitarianism." Some of the recent architectural monstrosities of Montreal are good examples of monotonous technology trying to accommodate "art."

In the Renaissance, of course, when architecture itself was more "painterly," the architect/painter perhaps could weld his artistic theme into the structural theme of the building with greater ease. Today, where architectural form is at a disparity with the character of "painterly" form, the problem is more complex.

BELOW: Three conventional streams of knowledge (science, humanities, technology and commerce) are depicted in this vast mural in M. M. Robinson High School, Burlington, Ont. The three panels are oil on canvas in colors within the yellow, orange and red range. The mural is lighted from above. It was specially prepared to withstand abuse. Architects, Shore & Moffat and Partners, retained Hamilton artist Ross Robinson to execute the mural in the main lobby.

Statue, executed for Canadian Save the Children Fund, by sculptor Jack Harman, was scaled to suit the encircling boutiques and cafes of Toronto's Lothian Mews, designed by architects, Webb, Zerafa and Menkes.

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About the author

Gerard Clarkes, a former editor of E & C, is art consultant to York University. He held his first art exhibition in his native Winnipeg at 16 and since giving up editing has held shows at such galleries as Gallerie Agnes Lefort, Montreal; Jerrold Morris International Gallery, Toronto, and Fraser Gallery, Vancouver. His works are part of the permanent collection of the Montreal Museum of Fine Arts and in the private collections of banker James Coyne, publisher Floyd Chalmers and university president Davidson Dunton.

marriage

One must be more important than the other, and too serious an attempt by an architect to adjust a building to art must contaminate the purity of the architectural approach, just as overt conscientiousness of the architectural theme on the part of the artist often results in something that can be nothing more than a decorative and harmonious bore. In good architecture, a wall or a significant space is interesting in itself, so that at best the role art can play here is perhaps nothing more than the role of a good piece of wallpaper.

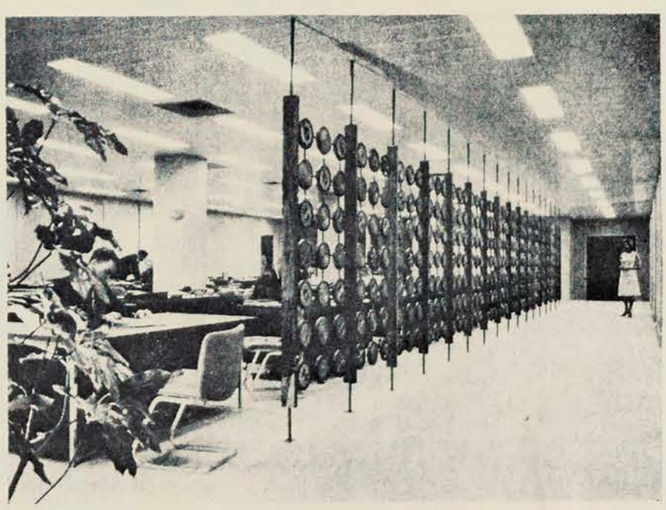
On solution to the predicament, put forward by Gerald Robinson, one of Canada's brilliant younger architects, is to simply buy a piece of art "to fit the space" or, alternatively, to buy a good piece of art and "build a room around it." According to Robinson, where painter/architects have allowed "painterly" considerations to contaminate their architectural judgment, their buildings would have been improved by sticking more closely to architectural basics and being less concerned with art.

On the other hand, it would be a mistake to discourage art, which is sometimes a building's only means of relief from prosaic sterility, from being used in buildings just because its successful incorporation is difficult. Often buildings are so bad that bad art is preferable to no art simply because they attract attention from each other.

Good buildings are a rarity. The sensibilities of most architects suggest that they have had their heads stuck in a refrigerator, while as a people we seem to be dull and conservative, tending to prefer puritanical drabness to anything. But in this case we are talking about buildings that are de-

BELOW: This screen in the National Trust Building, Toronto, was conceived by artist Don Wallace in collaboration with architects Marani, Rounthwaite & Dick. It consists of 16 different designs cast in bronze in the form of plaques, and inserted in polished walnut discs.

Doorway at York University, executed by Toronto sculptor, E. B. Cox, in Indiana limestone. The panels were conceived as 18 variations on a theme of outline and depression. Architects for the building were Marani, Rounthwaite & Dick.



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signed well enough so that at least they don't need "decoration."

In these buildings, the desire to expect more than decorative harmony from a mural or a piece of sculpture is perhaps unrealistic anyway.

In the past, attempts to achieve profundity in the mural art, during the Renaissance and recently in Mexico, have created works of art that are probably superior to the buildings that house them, or more accurately, serve as a kind of elaborate frame for the paintings. One thinks here of the Sistine Chapel, Rivera's works at Chapingo and the National Palace of Mexico, and the works of Orozco and Siqueros, etc.

Still, these buildings, without the murals, are respectable architecture, and raise the question again of whether or not one or the other must always dominate. Perhaps it is not really important when both art and architecture are good. What is important is that one dominates because the other is bad.

One basic problem here is that in terms of the arts we are not well peopled. The natural genius of our country is mainly functional. We have no particular empathy for tactility or color, and a beautiful object embarrasses us slightly, so we attempt to hide our true feelings. Nor does the situation lend itself readily to correction, for it is true, not only of art and architecture but of education generally, that you cannot institutionalize genius or teach talent.

No sensitive person is taken in by the cliches of technique that pass for art but which are really the labored and ambitious conglomeration of formulae assessed by pedestrian savants whose real ambitions are to make money, to achieve power and create art to glorify their appetites rather than their psyche.

And there is not much point in giving lessons in color or design if the student is "afraid" to put it to use.

Sculpture in the courtyard of the Provincial School for Deaf Children, Milton, Ont. Sculptor, E. B. Cox, created a set of seven animals to encourage the children to climb on them. A bear was done in Nezzard, a rabbit and swan in Portland stone and the four other animals in Indiana limestone. The sculpture was conceived by architects Marani, Rounthwaite & Dick as house symbols.

This same guilt association influences education where we tend to formalize and document knowledge with great attention to styles, systems and gamesmanship. We are embarrassed by the natural, so we file everything and label it, mainly for reference, in the best pseudo-scientific manner. Art, love, truth and inspiration must all succumb to tact.

On the side of architecture almost the same thing applies. For the sake of democracy or more properly oligarchy by masses, we have become victims of the status quo where the leader in all groups or situations must be the one who most perfectly represents nothing. Architecture, more than any other art form, requires the dominance of genius untrammelled by political considerations. But since such large sums are involved, this condition is extremely unlikely.

Instead of encouraging genius we, in fact, create a species of architectural and artistic animal who, supported on beams of gullibility and social connections, must strumpet his wares on a public whose sensibilities have been dulled to malfunctioning—a public which accepts and patronizes the ungainly, voicing its only complaints when an older and more familiar type of ugliness is displaced by a newer kind, or when it isn't. In such an atmosphere, the charlatans, the hucksters, the sophists, the cultists and the jargonists have free play.

Little dialogue

While all of these factors have contributed to the general separation in the union of art and architecture, in many instances a breakdown of the traditional relationship between architects and artists themselves is responsible to a large degree either for the complete elimination of art from many of our newer 'functionalist' buildings, or for the inclusion in them of tasteless or amateurish substitutions. In fact, there has been little dialogue between artist and architect in this century. The influential Bahaus was the only attempt at direct dialogue, and this was short-lived.

But there is much common ground between the two, as well as between commercial and industrial designers.

And fortunately, part of the answer to the problem is practical, and possibly more readily obtainable than most architects would care to admit. Like so many things today, the problem is one of communication. Also, like so many things, the solution demands that, first, the breakdown be recognized, which by many architects it is not, and second, that time and effort is required to repair it.

Ronald A. Dick, partner in Marani, Rounthwaite & Dick, who has worked closely with more artists than possibly any other architect in Canada, sug-

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Calgary House, a 14-storey office building in Calgary, was designed by Webb, Zerafa, Menkes to present a solid, durable appearance. It is finished externally in dark bronze and aluminum. In keeping with its character, the main lobby is finished with brown granite floors and white marble walls, with a large welded steel mural as the focal point. The 20 x 8 ft. mural, created by Krystyna Sadowska, of Toronto, represents various mythological figures and is made up in sections with a bas relief up to 10 inches deep. To match the brown granite floor, the mural was heat-treated, giving a dramatic color effect ranging from black to silver.

gests that the successful incorporation of art in many buildings is only the result of continual interest in the problem on the part of the architect.

Ted Bieler, Toronto sculptor, agrees. "An architect, much more than is generally recognized, is responsible for the art in his building," he says. "In almost every case of an artist's work being commissioned for a new building, it is the architect who has had to 'sell' the owner on the idea.

"It's the architect who has been responsible for the engagement of a particular artist—and therefore the result. If the client doesn't have confidence in his architect's good taste or in his knowledge of art, the outcome will probably be simply that there will be no art included in the building. If, on the other hand, the architect has his client's confidence, but is not as familiar as he should be with the different artists' works, the result may easily be bad art.

Architect's obligation

"If the architect is not familiar with artists, or used to working with them, his reaction will probably be to recommend an artist because his client is familiar with the name. The chances of the style or technique of an artist chosen in this manner being suited to the execution of the work the architect feels is right for the building is remote."

Naturally, many other artists agree, and feel that an architect has an obligation to his client and the public to be familiar with the work of virtually all the serious practising artists. Many also feel, however, that the big problem is in getting the architect to accept this responsibility for knowing at all.

There have been suggestions from some conscientious quarters that perhaps a solution to the problem of art and architecture being joined can be found in a kind of cataloguing system for easy reference.

It would seem that any architect who has no strongly developed ideas on art and particular artists isn't going to be helped much by such a system. Such an architect is not likely to come up with a good solution, with or without such data. Indeed, one suspects that any architect using such presumptuous third-hand assistance would not be very serious.

Marani, Rounthwaite & Dick over the past few years have employed at least 12 artists, ranging from painter Cleve Horne in Toronto to Lionel Thomas in Vancouver, to execute more than three times that number of murals, statuary, panels, stained glass windows and tapestries in their buildings. They feel that an architect's responsibility for being aware of what serious artists are doing goes even further; they feel an architect should be able to recognize immediately that what he has in mind in the way of a particular piece of art for a building can be best developed and executed by one artist only.

Their inclination is that there should probably never be a competition amongst artists, except in the architect's own mind, at least for fixed art in a building. In the case of paintings to be hung, they feel somewhat differently, in that the work is not executed specially for the building, and provided the artists' out-of-pocket expenses and a rental are paid, a competition will make available

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Architect defines his prizewinning project:

The richest prize open to young architects is the $4,000 Pilkington travelling scholarship awarded by Pilkington Glass Ltd. This year it went to Lewis Morse, 23, graduate of the Unversity of Manitoba.

Mr. Morse's entry was a design for a regional distributorship and collection centre for Saint John, N.B. Included with his entry was a written explanation of the design features of the project.

"This project", he wrote, "is an attempt to clarify structuring principles which would organize the physical environment. The architect is responsible for organizing the solid and the void as a complementary and simultaneous process. This requires the use of all three dimensions and thus the use of the x, y and z co-ordinates instead of only x and y.

"The structure is based on the various networks of circulation—pedestrian, vehicular, rail, mechanical services. If these are used as form determinants, they can, through the discovery of relationships betwen them, give clarity, organization and a distinct identity, of a higher order than that which may be obtained solely from plastic or spatial arrangements.

REGIONAL DISTRIBUTOR

"The prime function of the Fort La Tour project is that of a regional distributor and collector of marine, farm and related industrial goods and services. This involves contact among people of varied disciplines and vehicles ranging from ships and diesels to lift forks and pleasure craft. It is therefore intended to provide, within one organization, maximum possibilities for contact and exchange, while maintaining human scale throughout and ensuring privacy for specific functions where needed.

"The system adopted is one in which a series of parallel ways is established following the direction of primary traffic lines, existing and projected. The two primary vehicular stems are 440 feet apart runing east-west, connecting the new harbor bridge with the existing 440 grid of downtown Saint John.

"An interior pedestrian stem lies between the two one-way vehicular stems and directly contains or serves all functions which would benefit from ease of exchange such as market, brokers offices, showrooms, etc. The main stems are connected at convenient intervals by secondary pedestrian ways.

"The secondary connections are all covered to give protection

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Art and architecture

Continued from Page 45

a better selection than would otherwise be possible.

"Art is not something you can put out to tender and have executed by the lowest bidder," says Ronald Dick. "With regard to fixed art, it is something which in all probability will begin as only a vague idea on the part of the architect and will require to be developed by the artist initially from the sketchiest of suggestions."

He believes that if the architect is not familiar with the artist's creative processes, he can have no confidence that the artist will ever be able to arrive at a solution he knows is right.

Practical approach

Toronto sculptor E. B. Cox likes this, and as a "practical" approach feels that if good art is to result from a commission, the architect must always be boss. He is the one who knows what he has in mind and must be the one responsible for its accomplishment. An architect can never simply commission an artist to produce a piece of art and leaves it at that, if he expects the art to be good.

At the same time, Cox says the artist must feel that the architect is genuinely trying to work with him as an equal, appreciates what he is trying to do and is enthusiastic in encouraging an approach.

Cox says, "An architect who regards the artist as just a craftsman to provide an embellishment to his building will also never really achieve more than harmony between architecture and art, and tend to reduce the possibility of the art being significant."

Ted Bieler says, "Kenzo Tang, a Japanese architect who uses sculpture a lot, believes that the architect and artist should get together in the very early stages while the various spaces are being manipulated, and then again later to work out practical details. Then the artist should go ahead on his own and try it in the building. If it works, that's fine, and if it doesn't—then I guess they'd have to chuck it out. It's a difficult situation, but it prevents any thinking along the lines of decoration or embellishment. . . .

"Saarinen at Yale (Stiles College) used Nivola and they worked together at the very early stages of the project. But Saarinen picked a sculptor whose work fitted his architectural concept and in this case it is possible that Saarinen might have taken some of his forms from the artist."

Equitable payment

When an architect who is used to working with artists commissions someone, the artist more than likely has already had long discussions with the architect on the project, had explained to him the design philosophy of the building, seen photographs of models and sketches of details, etc., and already made up rough sketches to be used in "selling" the owner.

This early relationship is important to the artist for several reasons. A main one is undoubtedly money. Many architects who use artists will call them in during the comparatively early stages of a project, before the owner has agreed to the inclusion of art in the building, and expect them to conceive and develop the theme and prepare sketches for the piece, entirely on speculation and at their own expense.

E. B. Cox thinks that equitable payment for this initial work need follow no particular rule. "The most important thing," he says, "is that the architect be completely frank with the artist. If the artist is told from the beginning that he is being asked to come up with an idea for, say, a mural, which the architect may or may not be able to convince the owner to incorporate in the building and that he will not be paid if the owner is not 'sold', he can make his own decision. He has a right to expect, however, that if his idea is accepted, he will be commissioned to execute it."

Opposes competitions

York Wilson, who did the panels for the Bell Telephone building in Toronto, does not do work on spec and doesn't think it's a good idea. "It's reasonable to expect minimum payment for work done."

Wilson will write up a contract for sketches, and if the client isn't satisfied there is a clause to abandon the project. In almost all cases it is the architect who arranges for the artist and the owner to get together and works with the artist in his presentation.

Wilson is also generally opposed to competitions, since such a large percentage of artists are bound to lose. "You could spend half your life entering competitions and not make a penny." He does agree with limited competitions, however, where there is payment for entering. But competitions encourage work that is conceived to win the competition, not to fit the architectural purpose of the building—and it's dangerous.

Perhaps when all is said and done, the real crux of the problem of the successful marriage of art and architecture, will continue to be best expressed by the French composer Francoise Poulenc who, when asked by a troubled student whether or not what was good or bad wasn't just a matter of taste, replied, "Yes, and you have bad taste."

In fact, good taste, if it comes, cannot come from "the people." It can only come from the top downward; from talented and conscientious men who have the power and will to take the risks necessary to impose it. The rest will follow—good architecture, good art, and perhaps even good art and architecture.

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Montreal Star, Que.
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Designs copied twice

A-871

Curtain materials a well-kept secret

SHEILA ARNOPOULOS

Micheline Beauchemin, the French-Canadian artist whose contemporary tapestries are considered priceless works of art, is leaving for Kyoto, Japan, in two weeks to weave a stage curtain for the Canadian Centre for the Performing Arts in Ottawa.

"I have to go to Japan," said the dark-haired artist who won a competition two years ago to do the curtain. "Japan is the only country in the world which has a loom wide enough for my design. The whole project will take one year."

The curtain will be an abstract design using a combination of contemporary materials in a new way. To prevent copying, Miss Beauchemin has been asked not to reveal details of the composition or the materials.

The Maisonneuve Theatre acrylic curtain, which she created, has already been copied twice due to the fact that information about the design was readily available well before the curtain was hung.

Miss Beauchemin, who started doing tapestries some ten years ago when she was in Paris studying stained glass at Chartres Cathedral, has become interested in creating stage curtains as an integral part of architectural interiors. In January she held a show of flexible walls and stage curtains at the McGill School of Architecture.

Her materials so far have been very modern — plastics, glass, colored aluminum, fireglass. However, as in her tapestries, which can be seen at Malton Airport, Montreal International Airport, the Winnipeg School of Architecture, London's Kensington Town Hall, and THE MONTREAL STAR as well as many private homes, Miss Beauchemin continues to explore the reaches of color and light.

Color has always been her obsession, even during her early days at Montreal's Ecole des Beaux Arts. She chose to study stained glass at the Beaux Arts in Paris because she was interested in the properties of light and glass combined with modern techniques.

The Montreal-born artist turned to tapestry partly because stained glass was limited to specific commissions but also because she was fascinated with the possibilities of creating something exciting with wool.

In 1956, after three years in Europe, Miss Beauchemin returned to Canada and set up her loom. "Actually I never took formal courses in tapestry," said the soft-voiced girl who has the preoccupied look one sometimes finds in poets. "I just got some wool and started weaving."

Micheline Beauchemin

One thing led to another. In 1957, she exhibited three tapestries at the Brussels World Fair. Two years later she held a one-man show of 12 tapestries at Gallery Denyse Delrue. Her work was highly praised by the critics "but I didn't sell a thing," she smiled.

"After that, luckily, I got a Canada Council grant. With the money I prepared for an exhibit, held at the Montreal Museum of Fine Arts in 1961."

During these years Miss Beauchemin did all her own dyeing. "In the bathtub," she laughed. "But I gave that up some time ago. I get my wools dyed at a St. Hyacinthe factory now."

In 1961 she went to Japan, a world weaving centre, to investigate the possibilities of weaving huge stage curtains. This will be her third trip.

"I'm learning a little Japanese," she said. "But it's difficult. I think I'll have to rely on interpreters. I don't want to make any mistakes."

L'Information Medicale et Paramedicale
Montreal, Que.
SM 7,000
SEP 5 1967 BOWDEN'S

Gagnant du 23ième Salon artistique HORNER

T-12-M

Un radiologiste montréalais décroche le premier prix pour le portrait de son père

LE Dr J.D. Gibson, radiologue de Montréal, a gagné un premier prix lors du Salon d'Art des Médecins, pour le portrait de son père qu'il a peint en se rétablissant d'une intervention chirurgicale.

Le tableau du Dr Gibson, "The Artist's Father" a valu à son auteur le premier prix dans la Section Portrait lors du 23ème Salon Artistique des Médecins, tenu à Québec à l'occasion du Congrès Annuel de l'Association Médicale Canadienne. Frank W. Horner Limited de Montréal est le commanditaire de cet événement depuis 1931.

"Je peins par intermittence" dit le Dr Gibson, "chaque fois que j'en ai la chance. Je fais aussi beaucoup de dessins et de gribouillage." L'artiste estime que son dessin s'est grandement amélioré quand il a commencé à étudier l'anatomie à l'école de médecine. Il a expliqué que plusieurs dessins faits par des anatomistes anciens peuvent être regardés aujourd'hui comme de véritables oeuvres d'art.

Le Dr Gibson a trouvé le temps de faire le portrait primé de son père, un résident de Toronto, pendant qu'il se rétablissait d'une intervention chirurgicale il y a quelques années. Son enthousiasme pour la peinture l'a amené à étudier à Ontario College of Art, au Done School of Fine Art, et à Banff.

Depuis qu'il est venu à Montréal, aussi souvent que le temps le lui permet, il visite les galeries de la rue Sherbrooke; il est aussi membre du Musée des Beaux-Arts de Montréal.

"Comme Canadien de langue anglaise qui arrive au Québec", dit le Dr Gibson, "j'ai tout de suite remarqué combien plus vivant est le Canada-Français dans le dessin et les arts. On fait des choses merveilleuses ici".

Comme tout Montréalais intéressé aux arts, il a profité de tous les avantages de la fête des trésors artistiques qui sont en montre dans les divers pavillons à l'Expo 67.

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September 1, 1967

M1-871

A partir d'aujourd'hui, trois expositions : au Centre culturel du Pavillon des Pays-Bas, à l'Expo, sculptures de Wessel Couzijn ; à la Maison des Arts La Sauvegarde, oeuvres d'Ozias Leduc ; à la Galerie de l'Etable (Musée des Beaux-Arts), affiches de peintures du XXe siècle.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
SEP 2 1967 BOWDEN'S

Most businesses closed Monday

R-12-M

Island takes a break

Practically every business establishment on the Island closes Monday as Greater Montreal joins the rest of Canada in celebrating Labor Day.

A few exceptions, however, are noted in the following check of establishments:

Courts — Superior, Criminal, Social Welfare and Municipal: closed.

Federal and Provincial offices, city halls: closed.

Banks and stock exchanges, along with most industrial offices and plants: closed.

Stores: All major shops in city, including departmental: closed. Some chain department and grocery stores, however, will be open in suburban shopping centres, along with some chain grocery shops in residential areas.

Quebec Liquor Board stores: closed. Taverns, however, will be open and licensed grocers will be allowed to sell beer and ale.

Post Office: No letter carrier delivery; postal stations and sub post offices closed; public lobbies of General, Post Office and Place d'Armes office open from 8 a.m. to noon; mails received and dispatched as usual; special delivery and street letter box collections as on a Sunday.

Botanical Garden: open from 9 a.m. to 8 p.m.

Municipal golf and tennis courts: open.

Children's Garden of Wonders in Lafontaine Park: open.

Dow Planetarium: open.

Swimming pools: Montreal's outdoor pools: open from 10 a.m. to 10 p.m.; wading pools: open from noon to 5 p.m.; indoor pools: closed, except Notre Dame de Grace, Gadbois, Maisonneuve and Marquette, which will be open from 1 to 9 p.m.

City recreation centres, closed.

Librairies: those of cities of Montreal and Westmount as well as Atwater and Fraser-Hickson, closed. Côte St. Luc Library in Côte St. Luc Shopping Centre, open from 10 a.m. to 10 p.m.

Montreal Museum of Fine Arts, including library and offices, closed.

No Star Monday

On Monday, Labor Day, The Star will not be published.

T-871-

T.S - V

Mais oui, c'est arrivé dans l'"Etat du Québec" !

Si loin, le temps où on jetait en prison les sculptures "indécentes"?

par Marcel Huguet

Il y a une quinzaine d'années (cela ne remonte pas bien loin !), un Montréalais tentait de démolir à coups de madrier une statue de Roussil, installée devant la galerie d'Agnès Lefort, sur la rue Sherbrooke. Il avait été scandalisé, disait-il, par "l'aspect indécent" de cette oeuvre intitulée "la paix" (ô ironie !) où deux corps nus (un homme et une femme) s'enlaçaient en soutenant un enfant surmonté d'une colombe.

(Photo courtoisie de M. Bernard Janelle)

Un Montréalais scandalisé avait essayé de démolir cette sculpture intitulée "la Paix", de Roussil, alors qu'elle était exposée sur le trottoir, en face de la galerie d'Agnès Lefort.

Cet incident se produisit en 1951. Aujourd'hui, on n'imagine guère qu'un tel méfait puisse se répéter. Et pourtant, il suffirait peut-être d'une étincelle . . . quand on connaît Roussil.

J'ai quitté la ville et j'en suis bien content

"Tu crois que les gens ont changé ? me disait le sculpteur ROLAND DINEL (un grand ami de Roussil), au cours d'une entrevue récemment. Ecoute leurs commentaires quand ils visitent une exposition. Tu m'en reparleras. Au fond, si on accepte d'exposer nos oeuvres, ce n'est pas parce qu'on les comprend mieux. Certaines personnes, oui. Mais la plupart, c'est plutôt par snobisme. Tu comprends, c'est à la mode, aujourd'hui.

Nous sommes à la ferme de Roland. A Saint-Roch-de-l'Achigan. "Je ne suis pas encore tout à fait installé, me prévient-il. Tu comprends, j'ai acheté cette ferme au mois d'avril. J'ai quitté la ville et j'en suis bien content. Finis, les déménagements."

Nous faisons le tour du propriétaire. Derrière la petite maison s'alignent des bâtiments de ferme. Nous pénétrons dans ce qui était autrefois une grange.

— C'est ici que tu vas engranger ton foin ?

Ça m'a échappé ! Une farce plate !

— Non, me répond-il en riant. Je suis en train d'y aménager mon atelier. Regarde comme il y a de l'espace. Pour la sculpture, ça en prend. Ce n'est pas comme autrefois, quand on était obligé de se serrer les coudes dans quelque vieil atelier du bas de la ville.

— C'était à quelle époque ?

Nous avions fondé la Place des Arts

— Oh ! vers les années cinquante. Nous avions décidé, Roussil, moi et quelques autres d'ouvrir un atelier public. Nous avions de la "misère" à nous faire accepter. Les sculpteurs travaillent chacun dans son coin. Alors, nous avions décidé de nous rassembler. Nous avions déniché une vieille baraque sur la rue Bleury. Tu sais, juste en face du théâtre Gesù. Nous avions appelé ça la Place des Arts. Pas celle d'aujourd'hui, évidemment.

C'est Roussil qui l'avait louée. Avec nous, il y avait Villandré, Vaillancourt, René Desrochers, Jacques Huet, Guido Molinari (il faisait de la sculpture, à cette époque-là), Mario Merola, Normand Hudon, Mousseau, Léo Ayotte, et j'en passe. Nous l'avons gardée jusqu'en 56. La Ville a condamné la bâtisse. C'était trop dangereux pour le feu, paraît-il.

On mettait des caleçons aux statues de Roussil

Ce qu'on a pu se payer du bon temps. Un jour, il y avait eu une bataille générale à l'atelier. Alors Ayotte, qui buvait comme un trou (lui qui aujourd'hui est sobre comme un grand verre d'eau) était parti chez lui endosser une vieille armure du Moyen Age qu'il conservait depuis longtemps. Puis il était revenu, en marchant sur la chaussée. Il avait une bouteille de whisky et, de temps à autre, il levait la visière et buvait deux ou trois gorgées. Il y avait un million d'enfants derrière lui. Tu comprends. Ça n'a pas été long. La police est venu le chercher. Vois-tu, les gens nous en faisaient tellement arracher !

— Tant que ça ?

— Des trucs inimaginables. Il n'y a pas longtemps, on obligea Roussil à mettre des caleçons à ses statues. Ça ne changeait pas grand-chose. Les gens soulevaient le tissu pour regarder dessous. C'était comme une femme en bikini. On devine le reste. C'est plus excitant.

Une statue est accusée d'indécence

— On avait aussi emprisonné son "groupe familial". En 1950. Tu connais cette sculpture qui est exposée dans la "Cabane à sucre", au Gobelet ? Allez, hop! Dans le panier à salade. La police l'avait enfermée au poste no 10.

— De quoi l'accusait-on ?

— D'indécence en public ! Cela avait fait du tapage. On avait même formé un comité pour défendre la statue. Il y avait René Lévesque, Jean-Louis Gagnon, Roger Lemelin, Jean-Jules Richard et bien d'autres gens connus.

— Roussil n'est pas le seul à avoir subi des mésaventures, je pense ?

Le jury avait vu un sein

— Ah non. En 1959, mon frère Jacques Huet avait soumis une sculpture intitulée "l'Homme". Le jury l'avait refusée. Tu sais pourquoi ?

— Non !

— Ils avaient vu un sein.

— Incroyable ! Il y a seulement 8 ans !

— Qu'est-ce que tu penses. Il y a six ans, le Conseil des Arts a offert en cadeau, au Musée des Beaux-Arts, une sculpture de Roussil . . .

— Qu'est-elle devenue ?

— Elle est exposée . . . dans la cave, mon cher, avec les poubelles. Si jamais tu en as l'occasion, demande à la voir. Ils sont obligés de te la montrer.

— Et toi ! Tu n'as jamais eu à souffrir de l'incompréhension des gens ?

"Un automobiliste écrase ma sculpture"

— Je ne me souviens pas de tous les événements. Mais ça m'est arrivé une fois. Je voulais faire un bronze. Une statue assez osée, comme disent les bien pensants. Les gars me l'avaient déconseillé en me disant qu'elle serait refusée. Pour indécence, toujours. Je ne les avais pas écoutés.

J'ai fait mon moule. En plâtre. Et je l'ai déposé dehors, juste en face de l'atelier. Deux minutes plus tard, il était en miettes.

— Qu'était-il arrivé ?

— Un automobiliste, scandalisé, avait reculé sa voiture dessus.

(Photo John Taylor)

"On s'en est payé, du bon temps, raconte le **sculpteur Roland Dinel**. Les gens passaient leur temps à nous tomber dessus. On prenait ça en riant, et de temps à autre on leur remettait ça. Et puis, tu sais, aujourd'hui, les gens ne nous comprennent pas plus. C'est la mode, vois-tu. Et ils organisent des vernissages de surface. Faut pas s'en faire !"

— Qu'as-tu fait ?

— Le gars s'était sauvé . . . j'ai fait une autre sculpture. Tu sais, nous prenions ça en riant. Que pouvions-nous faire d'autre. Roussil, la même chose. Les gens pensent que c'est un gars orageux. Mais, s'il gueulait tant, c'est parce qu'on lui tombait toujours dessus. Lui aussi, il a le sens de l'humour. Tiens, un jour, en pleine Cour, tu sais ce qu'il a dit au juge ?

— Qu'est-ce qu'il a dit ?

— Vous savez, Monsieur le Juge, à votre place je laisserais tomber tout ça. C'est une cause de fous."

Tant que le curé ne les avait pas vues

Et de temps à autre, pour se venger, on se moquait des gens. Un jour, Ayotte avait exposé un portrait de lui-même. C'était un beau buste de femme. Evidemment, les gens se collaient le nez sur la toile pour chercher le portrait d'Ayotte. Tu sais où il était ? Dans le médaillon que la femme portait sur la poitrine. Il avait un pouce de diamètre.

— Vous aviez tout de même l'occasion d'exposer vos oeuvres ?

— Bien oui ! Dans les salles paroissiales, tant que le curé ne les avait pas vues. Parce qu'après, il nous obligeait à les enlever. Et en vitesse.

Des vernissages de surface

A part ça, quelques galeries d'art nous encourageaient. La librairie Tranquille aussi. Et puis, nous avons pu exposer au carré Saint-Louis. Un peu plus tard, la Ville de Montréal nous a permis d'exposer dans la cour du Vieux Fort à l'île Sainte-Hélène.

— Aujourd'hui, évidemment, on vous comprend mieux.

— Tu penses ? Voyons donc. Ce sont des vernissages de surface. Passons !

La Place des Arts, c'était ainsi qu'on avait baptisé l'atelier public où venaient travailler les sculpteurs de Montréal, vers les années cinquante. Il était situé en face du théâtre du Gesù, sur la rue Bleury. Les sculpteurs durent l'évacuer en 1956.

Le ministère des Postes, à Ottawa, a autorisé l'affranchissement en numéraire et l'envoi comme objet de deuxième classe de la présente publication.

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PHOTO-JOURNAL • SEMAINE DU 13 AU 20 SEPTEMBRE 1967

roch poisson

marcel huguet

lettres et arts

De New York

Une entrevue avec Andy Warhol, grand prêtre de "l'underground"

Je sonne. Un jeune "hippie" — cheveux longs, mais rasé, visage glabre — vient répondre. Entrouve la porte. Me jette un regard méfiant. Je demande : "M. Andy Warhol habite bien ici ? Pourrais-je le voir pendant quelques minutes ?" Réponse : "Ça dépend . . . Non. M. Warhol est très occupé présentement. Il ne veut pas être dérangé . . . Mais qui êtes-vous ? Que lui voulez-vous ?" J'explique : "Je travaille pour un journal canadien. Je voudrais l'interviewer." Réponse : "Ah bon . . . Dans ce cas, soyez à son studio de la 47e Rue dans une heure. Il vous y recevra."

Le studio d'Andy Warhol ? Plutôt un entrepôt, oui. Imaginez : une salle grande comme trois studios de télévision, le plafond et les murs sont recouverts de papier de plomb, d'affiches, de photos, partout des miroirs (brisés pour la plupart), pêle-mêle des tables, des chaises, des rouleaux de films, des projecteurs, un écran, un magnétophone, une immense ampoule "Mazda", des piles de journaux, trois ou quatre paravents, des lambeaux de "papier crêpé", un haut-parleur diffuse de la musique folk-rock, le téléphone n'arrête pas de sonner, on se croirait vraiment dans une discothèque ou au beau milieu d'un "love-in" . . . s'il y avait plus de monde.

Mais le "maître" est là, debout, près d'un fauteuil. Il m'attendait. Entouré de son secrétaire (celui qui m'a répondu, rue Lexington), de quelques membres hirsutes de son groupe de rock'n'roll "The Velvet Underground", de la blonde chanteuse Nico (voir nos pages de spectacles) et de Mack ou Pat, je ne sais plus trop, en tout cas "il est formidable, je l'ai ramené de San Francisco, c'est un véritable comédien-né, j'en ferai la vedette de mon prochain film". Warhol — visage rose, sans âge, cheveux gris, verres teintés, expression d'indifférence — est vêtu d'un pantalon en suède (avec ceinture "indienne"), d'une chemise défraîchie.

— Votre dernier film ("I, a Man"), qui est à l'affiche d'un cinéma de Broadway, ne manquera pas de surprendre . . . Dans "Chelsea Girls", par exemple, la caméra bougeait sans cesse, l'image était souvent floue, les paroles inaudibles, les personnages — très nombreux — ne savaient pas toujours où ils allaient: dans "I, a Man", il n'y a rien de cela : on y voit un comédien — excellent, d'ailleurs — le son est bon, la technique moins extravagante, bref on dirait presque un film de production courante, à cette différence près que vos acteurs sont des amateurs qui improvisent . . . Que s'est-il passé entre "Chelsea Girls" et "I, a Man"?

Tom Baxter
. . . vedette de "I, a Man"

— Certaines choses . . . D'abord, moi, j'ai changé. Aujourd'hui, je veux faire des films commerciaux, enfin entendons-nous : des films moins déroutants. Les images floues, le son grésillant, les "zooms" gratuits, c'est fini, ça . . .

Depuis le succès relatif de "Chelsea Girls", je sais que j'ai un public, je veux communiquer avec lui, il ne faut pas que je le déroute trop, vous comprenez . . .

— "I, a Man" se rapproche sensiblement de ce que fait Jean-Luc Godard, en France... Vous connaissez Godard ?

— Oui, je l'ai rencontré l'an dernier, à Paris. J'aime beaucoup ce qu'il fait, mais je n'ai pas marché à "Made in U.S.A.": trop factice, trop éparpillé, des miettes de film, on m'a dit que "la Chinoise", c'était très supérieur à "Made in U.S.A.", je ne sais pas, je ne l'ai pas encore vu . . . Il paraît — mais lui ne me l'a pas dit — que Godard a vu mes films et qu'il les a aimés . . . Notre façon de travailler se ressemble. Il a tourné "Made in U.S.A." en deux jours, je pense, moi ça m'a pris deux heures pour tourner "I, a Man" (et le film dure deux heures).

Andy Warhol : "Maintenant je veux faire du cinéma plus commercial . . . Depuis "Chelsea Girls", je me suis trouvé un public et ce qui m'intéresse, c'est de communiquer avec lui."

— Oui, je sais . . . Mais je dois préciser que les gens choisis pour "jouer" dans mes films sont très bons, tous très humains. Et puis ils savent qu'ils n'ont que deux heures pour dire ce qu'ils ont à dire, ils sont comme chauffés à blanc, leur jeu est plus intense, souvent plus vrai . . . Moi, c'est la vie qui m'intéresse : je veux filmer la vie.

— Croyez-vous que "l'underground cinema" va faire son petit tour du monde, comme le "Pop art" dont vous avez été un artisan ?

— Je le pense, oui . . . Déjà, l'Europe semble intéressée. Et le Canada (il précise : Je sais qu'un cinéma montréalais a acheté "Chelsea Girls". Mais j'ignore ce qu'il veut en faire. Il est possible que votre censure l'interdise ? Ah, non, je ne savais pas).

— Votre prochain film ?

— Il y a d'abord "My Hustler" (un film sur l'homosexualité) qui va bientôt prendre l'affiche, et puis "Four Stars" qui va durer vingt-cinq heures.

— Et la peinture ?

— F-i-n-i . . . Il y a cinq ans, le "Pop art", c'était mon moyen d'expression, maintenant c'est le cinéma. Je suis cinéaste. Je n'ai plus rien à peindre . . .

— Et votre groupe de rock'n'roll, "The Velvet Underground"?

— Ça marche toujours. Nous donnons des spectacles dans les discothèques, les auditoriums. . . Nous n'utilisons plus les trucs de lumière, de films et d'atmosphère. Les gens n'ont plus besoin de ça pour avoir l'impression d'être "high".

— Quel est le but de votre démarche ("What's the main purpose of what you are doing ?").

— I don't understand. . . What do you mean ?

Quel est le but de votre démarche ? En effet, que répondre à cela ? Que dire? Pour beaucoup de gens — intellectuels ou peuple — Andy Warhol, l'underground, l'art psychédélique, le folk-rock et toutes ces manifestations de la "nouvelle gauche" américaine, c'est du cirque. Un vaste canular. Un canular? Bien sûr, mais dans un pays qui ne tolère pas l'opposition (il la digère, en fait des films, des comédies musicales, une mode, tout ce qu'il faut pour en diminuer l'importance), dans un pays qui ne tolère qu'une forme d'individualisme (celui qui permet d'avoir la-voiture-de-son-choix), dans un pays comme celui-là, le canular, la dérision ("Mac Bird") demeurent souvent, pour un artiste, les seuls moyens de dire ce qu'il a à dire. De montrer l'envers de la médaille, l'autre visage de l'Amérique.

Comme tant d'autres (Ginsberg, les poètes "hippies", la jeune littérature), Warhol a choisi le canular. **Take it or leave it !**

Roch POISSON

Qui est Andy Warhol ?

• Peintre (depuis 1952), il fut l'un des pionniers du "Pop art". Ses agrandissements de photos de vedettes (Elizabeth Taylor, Marilyn Monroe, etc.) ou des "dix criminels les plus recherchés", ses "copies" de boîtes de savon (à $200 pièce ou quelque chose comme ça) ont fait le tour du monde. Et des conversations. L'an dernier, à Paris, une rétrospective Warhol ("un show vieux de quatre ans", précise-t-il) attira de grandes foules. Pour ce qui est de Montréal, soulignons que le pavillon américain renferme une toile géante de Warhol et qu'au Musée des Beaux-Arts, on expose quelques-unes de ses affiches les plus célèbres.

• "Metteur en scène", il a organisé d'innombrables happenings (pour des couturiers, des grands magasins) et des spectacles de rock'n'roll avec son groupe, "The Velvet Underground", dont un certain critique a dit : "Allez entendre leur musique. Et vous aurez une faible idée de ce que pouvait être Berlin dans les années du nazisme . . ."

• Cinéaste, il a lancé (en 1965) la forme de cinéma que l'on a appelée "underground cinema" (cinéma souterrain). Le premier de ses films à être projeté dans une salle publique (à Greenwich village) durait huit heures, pendant lesquelles on ne voyait pas autre chose que l'Empire State Building. Puis il filma, pendant une dizaine d'heures, le sommeil d'un homme. Pour enfin tourner "Chelsea Girls", son premier film-vérité avec des comédiens amateurs : images audacieuses, technique floue, scandale, publicité intense puis succès. Sur Broadway.

Notre censure ne veut pas des films de Warhol

Il passera peut-être beaucoup d'eau sous le pont Jacques-Cartier avant que les cinéphiles montréalais puissent voir les films d'Andy Warhol ("Chelsea Girls", "My Hustler", "I, a Man"). Aux dernières nouvelles, le Bureau de censure du Québec a refusé aux propriétaires du cinéma Verdi la permission de projeter, cet automne, dans le cadre d'un festival de "l'underground", le film "Chelsea Girls". Apparemment, les membres de ce Bureau auraient même carrément refusé de visionner le film, s'en tenant aux "cotes" et aux critiques émises aux Etats-Unis et dans certains autres pays.

MONTREAL, QUE.
GAZETTE
D 133,600

SEP 16 1967 BOWDEN'S

WE SELDOM SEE Appel in Montreal. The present show at the Lefort gallery was possible because the Dutch painter has been in New York and 12 of the 15 oils were painted there this year.

It isn't everybody who would agree that those faces of Appel's have anything to do with humanity, except as a child might see it. I admit that the museum's portrait of Sir Herbert Read is not one of my favorites. Call them travesties, if you like, but I can enjoy child art and Appel has the intensity and daring of the child going at it according to his own feelings, never mind the conventions. He makes his own, and, of course, there is knowledge in his painting beyond the capacity of any child.

He uses the human face (and sometimes the body) and mingles it with trees, or flowers, or landscapes, not really attempting to paint anybody in particular, but to paint life. His subject is life, and action, and the pigment itself. He throws himself into it, wallows in it and makes the gallery ring with his gusto and his rowdy color. There are two gouaches, which I liked for their dashes of black and red, and 10 lithographs, which have the energy even if they lack the thickness of the oils.

THE STAR, 16 SEPT 67

MONTREAL, QUE.
GAZETTE
D 133,600

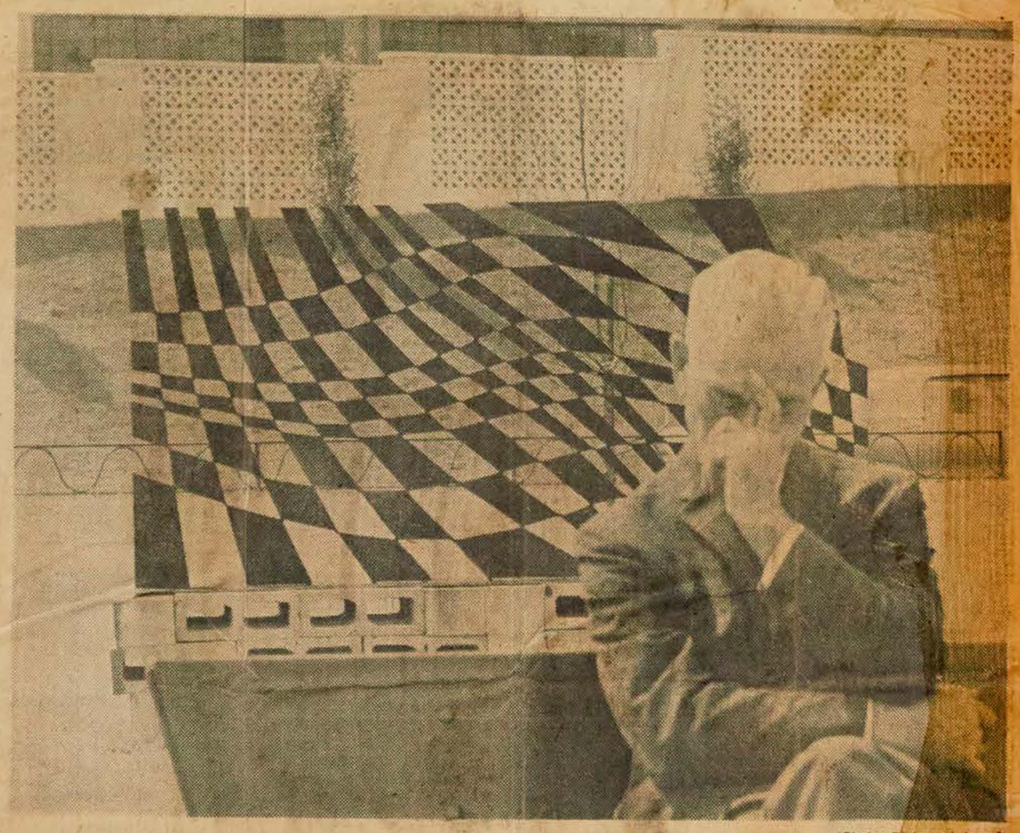
SEP 16 1967 BOWDEN'S

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

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

R-12-M

(Photo: Richmond Jones)
Clare Hogenkamp's startling sunbathers, part of Confrontation 67.



(Photo: Richmond Jones)
Gord Smith's Screen is almost unnoticed away from the exhibit's centre.

Barren Plot Hinders Confrontation

By RICHMOND JONES

The forms of contemporary sculpture and architecture are inextricably intertwined, so the success or failure of a work is in part conditioned by its relationship to the environment in which it stands. This is more than question of harmonies of forms and colors.

Sculpture, particularly that conceived on a massive scale, must occupy space, and even if it is to be placed in a desert must relate in some way to the environment in which it stands.

The city of Montreal has conveniently constructed a desert at the corner of Jeanne Mance and St. Catherine streets. The Association of Quebec Sculptors could hardly have picked a more barren spot for its annual exhibit called confrontation 67.

The show itself is a mediocre display situated on a literal wasteland. It would be better placed in the rubble of a bombed-out building. The quality is unfortunately as sparse as the grass.

There are a few redeeming factors: J. J. Besner's burnished steel pivotal is an effective exploration of planar surfaces in motion; Gord Smith's "Screen" maintains his highly imaginative standard; Pierre Hayvaert displays two graceful geometrid forms. Jean Noel shows three pieces, the most interesting of which is a stabile-like construction with rotating blades.

The rest of the exhibit is undistinguished: Germain Bergeron's grotesque Venusians; Francoise Sullivan's disappointing orange mass; Hagenhamp's camp surfers. One expected a little more confrontation in this exhibit.

Sculpture has always been designed to be incorporated into architecture, from Greek temples and Gothic cathedrals to the works commissioned for Place des Arts, one of the city's best-designed buildings. One might expect that disparate shapes displayed so close to Place des Arts might create an accidental harmony or tension. Instead, there is visual cacophony.

Mixed Bag Of Tradition And Experiment

By Irene Heywood

Ozias Leduc, a member of the old school even before his death in 1955, has something of great value to say to us today. In the exhibition of his work shown at the Maison des Arts a la Sauvegarde, the most casual visitor will be stopped by the simplicity and complete honesty of this Quebec hermit-painter.

Honesty in painting is not hard to come by, but it is hard to maintain in a lifetime of work, and perhaps Leduc felt it a necessity to his particular integrity to isolate himself from the world.

In any case from 1916 until his death at St. Hyacinthe, he lived and painted near his birthplace in St. Hilaire, showing his work only to a few friends, some of them painters.

He was at first a self-taught painter, but he later travelled to France with Suzor-Cote and came under the influence of some of the lesser Impressionists. This influence is hard to find in his later work, as is the influence of the church painting he did to make a living. His painting subjects became the pared-down simplicity of objects and people seven everyday in ordinary circumstances.

The color is that of warm interiors, the forms simplified, all extraneous details removed.

Of particular note in the exhibition is the portrait of a young girl reading, her long brown hair falling straight and free, the light strong on her book.

Among still-life subjects is a bowl of polished yellow apples on an old plank table, and again, onions spilling from a copper pot. The background here is rich raw-sienna, a foil for the red of the vegetables with their tips of green growth.

In a three-quarter study drawing of a young man in profile and its companion of the same size, meticulously painted in oil, the format could have been by Jean-Paul Lemieux, but Leduc would have considered Lemieux evasive.

Despite his self-imposed isolation, Leduc was well appreciated in his life time though not perhaps by large numbers, who had no way of knowing him. He was made an associate of the Royal Canadian Academy, and his lovely still life by candle light was part of the recent Hundred Years of Canadian Art exhibition in Ottawa, and part of it was reproduced on the cover of the catalogue.

Of complete contrast to these paintings, at least in manner and philosophy, is the work of Karel Appel, the Dutch "Cobra" painter who lives now in Paris, on exhibition at Galerie Agnès Lefort. Here we have lush primary color, deliberately undisciplined line, and impasto for the sake of its sensual quality.

The whole is rich and free, in a spirit of total liberty, which was the idea behind the short-lived Cobra movement in painting, of which Appel was a founding member.

In the words of the Cobra manifesto of 1948, "A painting is no longer a mere construction of colors and lines, but an animal, a night, a scream, a human being, or all together." The work shown, a good example of Cobra philosophy, is the result of a recent stay in the United States after his New York exhibition of last year. Mostly portraits with an overtone of landscape. No 11, "Landscaped Head" is a fine example with a solid core of color form against a white ground.

No. 1, shown in the display case of the gallery and titled "Children Walking," has a cohesiveness in its use of space not seen in the others and its manner is closer to the paintings of children.

The anti-cultural Cobra movement, to which Appel still adheres, sought its inspiration from folk art, the drawings of children, and from prehistoric and Eskimo art: although influence of the first two of this list is strong here, the careful eye and the hard search for living and moving form of the latter two is not.

Karel Appel was well represented in the exhibition of modern Dutch painting of a few years ago at the Museum of Fine Arts in Montreal, many will remember; and a typical painting of fantastic bird forms is in the present exhibition at Expo's European Community Pavilion.

Appel's Children Walking shows influence of children's art.

GRANBY, QUE.
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W 2,800
SEP 20 1967 BOWDEN'S

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000
SEP 19 1967 BOWDEN'S

Dedication of Centennial Archives Bldg. for Brome

B-12-M

Knowlton — The dedication and formal opening of the Centennial Archives Building for the County of Brome, erected on the Museum grounds at Knowlton, took place on Sunday, September 10 at 3 p.m.

The road leading past the building was blocked off during the ceremonies and the large crowd in attendance, estimated as between 250 and 300 filled the thoroughfare while special chairs were allotted for visiting dignitaries, invited guests and the elderly.

The affair took on added colour due to the many attending in authentic period clothes. The gracious ladies some of whom were gowned in the very lovel costumes which had actually belonged to a member of their family, and the dapper gentlemen, many bearded and be-whiskered, lent a truly historical mood to the occasion.

The three guards in bright red jackets, stationed on the steps of the white pillared building added further interest and brilliance to the scene. Glen Brown, jr. stood tall and straight in the uniform of the 79th. Shefford Highlanders, the last commander of which was Lt. Col. Bulman. Douglas Newman was clad in the attire of the 52nd. Battalion of Militia, which was organized about 1865-67.

In 1867, one hundred years ago, it was under the command of Lieut. Col. Christopher Dunkin, who lived in a very fine house on the site of the present Golf Club. That same year a building was erected in Knowlton for a drill shed for the Militia slightly north of the Museum (approximately where the Fire Station and Last Chance Restaurant now stand.

The third guard, Paul Davignon, represented the 13th. Scottish Dragoon Company, a cavalry unit, whose armoury is contained at the rear of the present Knowlton Post Office.

The Knowlton High School Band was in attendance under the direction of Flight Lieutenant Leo C. Corcoran and opened the programme with "O Canada."

A welcome was then extended by Mayor Harry L. Parkers on behalf of the citizens of Knowlton and the Municipal Councillors to the members and representatives of the Federal and Provincial Governments and to members of the Federal and Provincial Centennial Committee, to the Mayors and Councillors of neighbouring towns and villages and their wives, and to other honoured guests whom he did not designate by name.

The Mayor paticularly emphasized that, although the building is located in Knowlton, it was his hope that the people of the county would consider it their building and support it as such, making full use of its facilities.

He went on to thank all those who had helped in any way to make possible the erection of such a building, which had been designed and constructed so that it would blend in with the older buildings located close by.

Sincere thanks was extended to Mr. Pierre Rainville, Director of Centennial Affairs in Quebec, for his cooperation and guidance during the negotiation period of getting the building started.

Especial thanks was expressed to the secretary-treasurer, Mr. E.C. Pilson for his untiring efforts towards finalizing all factors leading to the "green light" to go ahead, with the result of the fine building now erected.

Thanks was also extended to the chairman of the Building Committee, Mr. Homer Blackwood, who maintained a constant eye during the construction period.

Mr. Parkes closed his remarks with an added "thank-you" to the Ladies of Brome Branch 23 Royal Canadian Legion for providing refreshments to be served inside the Archives Building at the close of the proceedings.

Mr. W. Thibault, Warden of the County Council and Mayor of Abercorn, who had been unable to return from the Leadership Convention in Toronto to attend, was represented by Alcide Gregoire, Mayor of Adamsville, who addressed the gathering in French.

Glen Brown, M.P. for Brome Co. and President of the Brome County Historical Societ, garbed in the attire of the century, was the next speaker. He made special mention of the work done by the Knowlton Council in their sponsorship of the Centennial project, without which there would have been no Archives Building. He

(Cont. on page 3)

Dedication of Brome Archives (Cont.)

B-12-M

(Cont. from page 1)

then introduced a number of distinguished guests calling on many to rise. He also called on the "senior" senior citizens present to take a bow., and descendants of well known families of the past.

Tribute was paid to those, who by their endeavours and devoted interest, had contributed so much to the Historical Society in general and in helping make possible the event being witnessed that day in particular.

Special mention was made by Mr. Brown of the Knowlton family and of the role played by Mr. Morgan Knowlton, who by his efforts and hard work had kept the Historical Society going during a period of difficult times in years gone by.

It was noted with regret that the Honorable Judy La Marsh, due to previous engagements had not found it possible to attend. Albert Bechard, M.P. for Bonaventure County and parliamentary assistant to the Minister of State for Cultural Affairs, acting for Miss La Marsh then addressed the meeting in both French and English.

The Honorable Yves Gabias, provincial secretary was also unable to be present, and in his place Jean M. Alarie, personal representative of the Government of Quebec brought greetings, speaking also in both languages.

A plaque is to be erected at the Archives Building bearing the names of all members at both Federal and Provincial level since the time of Confedeation to the present time. In reading these names, in many instances, direct descendants were noted present in the audience.

The formal ceremonial cutting of the ribbon by Mr. Harry Shufelt Honorary President of Brome County Historical Society then took place, assisted by Mayr Harry Parkes and Mayor Alcide Gregoire. Mr. Shufelt who was dressed in period clothes to represent the Hon. Christopher Dunkin then officially declared th building open.

The Blessing of the building was performed by Father Paul Eugene Boucher, Curé of St. Edouard's Church, Knowlton, with the opening prayer given by Reverend Canon T.E.R. Nurse of St. Paul's Anglican Church. The Benediction was pronounced by Reverend Douglas Warren, Pastor of Knowlton United Church.

Rev. Gagnon, curé of the Roman Catholic Church of St. Etienne de Bolton speaking in French then addressed the gathering.

Following God Save the Queen", the spectators dispersed to inspect the building and enjoy the hospitality dispensed there in by the members of the Ladies Auxiliary, R.C.L.

Mr. Peter White ably acted as Master of Ceremonies during the entire afternoon, speaking in both French and English.

Among notable guests present were J.D. Ferguson, President of Stanstead Historical Society, Mr. Wintle, of Richmond Historical Society, Mr. William Taylor, Missisquoi Historical Society; Dr. R.V. Nicholls, President of Canadian Railroads Historical Society with Mrs. Nichols, Msgr. Gravel, writer and historian, the president of the Montreal Museum of Fine Arts, the president of the Canadian Museums Association, and other distinguished visitors representing various fields of endeavour and public life.

Une imposante saison d'activités à l'Association de la Galerie nationale

T-12-M

Pour inaugurer la saison d'activités 1967-1968, l'Association de la Galerie nationale offre une dégustation de champagne et de caviar, qui marquera l'ouverture officielle, par le marquis de Montcalm, de l'exposition "Pageant du Canada". Cette réception, cravate noire, aura lieu a 9 heures, le soir du jeudi 26 octobre, au 8e étage de la Galerie nationale. Comme il faudra présenter la carte de membre, les personnes intéressées sont priées de faire parvenir leur cotisation annuelle pour la saison à l'Association de la Galerie nationale, casier postal 774, station "B", Ottawa, ou communiquer avec la secrétaire au recrutement, Mlle Bernadette Tarte.

Voyages d'étude artistique

Le 12 octobre, l'association organise une journée à Montréal pour visiter les galeries et pour entendre, à la Place des arts, la troupe lyrique de la Scala de Milan. L'autocar spécialement affrété quittera à 10 heures du matin le terminus Colonial Coach et reprendra la route d'Ottawa après le spectacle donné en soirée. Le nombre de participants est limité à 38. Au programme, on note: le musée des Beaux-Arts, récemment rénové la maison de Calvet, une collection privée et à 8 heures du soir, l'opéra Nabucco, 1842, de Verdi.

Une autre excursion est offerte aux membres de l'Association; de cinq jours, celle-ci s'effectuera à Cleveland et Toledo, Ohio. Les excursionnistes quitteront Ottawa par avion le dimanche 22 octobre et ils reviendront le jeudi 26 octobre. Ils seront royalement heberges à l'hôtel Statler-Hilton. Ils visiteront Cleveland, son musée d'art ainsi que celui de Toledo où ils passeront une journée. Ils verront les célèbres verreries Libby Owens Ford. Ils ne manqueront pas de visiter l'intéressant musée du collège Oberlin et peut-être pourront-ils se rendre à la galerie Albright-Knox, de Buffalo, qui renferme la meilleure collection d'art moderne des Etats-Unis, après celle de New York.

Le professeur Buchanan, qui est président de l'Association pour l'art contemporain de Cleveland, sera l'hôte des excursionnistes. Il leur fera voir des collections privées dont une des sculptures africaines qui sont, paraît-il, de toute beauté. Mme Gaston Fontaine s'occupe des inscriptions à ce voyage.

Par ailleurs, les dirigeants de l'association projettent un voyage en Europe en 1968. Un avion sera nolisé pour la traversée de l'Atlantique et un voyage artistique sera organisé pour les personnes intéressées.

Groupes d'étude

L'inscription des anciens et des nouveaux membres du groupe d'étude francophone aura lieu le jeudi 28 septembre de 2 à 4 heures, dans la salle des colloques de la Galerie nationale, au 6e étage. Mme J. Lemay est chargée de cette organisation. Les causeries reprendront le jeudi 5 octobre à 2 heures de l'après-midi.

Les conférenciers seront: M. Alain Desvergnes, qui parlera de la peinture classique des 17e et 18e siècles; l'abbé Pagi, qui traitera de l'art sacré; et Mme G. Pearson, qui parlera de l'art mexicain. Le jeudi 5 octobre, le sujet à l'étude sera le legs de la Renaissance; le jeudi suivant, 12 octobre, définition des 17e et 18e siècles; le jeudi 19 octobre, explosion du baroque, première partie; et le jeudi 26 octobre, visite guidée: art et religion.

Le groupe anglophone, sous la direction de Mmes Charles Lynch et Murray Tevlin, étudiera l'architecture des églises, commençant avec les temples grecs et finissant par une visite de quelques églises d'Ottawa. Les réunions auront lieu à 2 heures, à la salle des coloques de la Galerie, les 4, 11, 18 et 25 octobre. Les conférenciers seront les architectes J.W. Strutt et T.V. Murray, d'Ottawa. Un autre groupe étudiera l'art du 20e siècle en Amérique du Nord, se réunissant les premiers jeudis de chaque mois, d'octobre à mai, au Cercle universitaire.

La demi-heure française

La prestigieuse "demi-heure française", une série de causeries illustrées de films ou de diapositives, offerte à l'heure du midi, à la salle des conférences de la Galerie nationale sera poursuivie cette saison-ci sous le thème de: "La littérature et l'art".

Concerts

Le dimanche à 3h. 15 de l'après-midi, dans la salle des conférences de la Galerie nationale auront lieu les concerts [illegible] parrainés par [illegible]ation de la Galerie nationale. On envisage de distribuer des billets gratuits une semaine avant chaque concert pour que cessent les queues qui se formaient les années précédentes, chaque dimanche.

Le 15 octobre, les Festiva Singers, de Toronto, sous la direction de Elmer Iseler, seront les artistes de ce concert offert dans le cadre de la semaine: "Art et religion" que parraine la Commission du Centenaire. Au programme: motets et chansons de la Renaissance, et Messe en sol majeur, de Francis Poulenc.

Le 22 octobre, le programme sera rendu par l'Orchestre de studio de Radio-Canada, sous la direction de son chef attitré, M. Frederick Maram. Le soliste invité est Anton Kuerti, pianiste. Au programme: Concerto de piano en sol majeur, K. 503, de Mozart.

Autres événements

En plus, au cours de la saison, diverses expositions seront offertes: causeries, films, etc. Les expositions comprendront: La religion dans l'art, inaugurée le 26 septembre; Pageant du Canada, le 26 octobre; Dessins et imprimés de maîtres, jusqu'à la fin d'octobre; Festival du dessin par Inigo Jones, le 1er novembre. Le programme de films comporte la série de l'heure du midi, le Festival de la religion et des arts, les 28 et 29 septembre et du 2 au 13 octobre; Hommage à Rembrandt, le 5 octobre. Les causeries à l'affiche sont du cadre de la série du Centenaire.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
SEP 23 1967 BOWDEN'S

M-12-M

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

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

MONTREAL, QUE.,
JNL. de QUEBEC
D 7,388
SEP 19 1967
BOWDEN'S

POUR OUVRIR L'ESPRIT DE VOTRE ENFANT A L'HISTOIRE ET AUX ARTS: LA TELEVISION SCOLAIRE

T 12-M

La télévision scolaire débutera à la chaîne française de Radio-Canada le lundi 25 septembre à 10 heures du matin.

Il y aura un cours tous les jours, du lundi au vendredi. Nous parlerons plus tard des cours de la semaine en général. Pour l'instant, après avoir rencontré Lucille Baril, réalisatrice du cours du mardi, nous croyons utile de donner aux parents et aux enfants une idée de ce que sera ce cours intitulé AUTREFOIS, LES HOMMES . . .

Selon Lucille Baril: "AUTREFOIS, LES HOMMES ...s'adresse aux élèves de 7e et de 8e année. La titulaire du cours est Mlle Huguette Dussault, jeune femme qui a l'expérience de l'enseignement aux jeunes et qui a le don de les intéresser, en concrétisant pour eux les notions abstraites. AUTREFOIS, LES HOMMES est un cours d'histoire des civilisations; une initiative à l'histoire des civilisations, de la Préhistoire au Moyen Age, en quinze leçons."

Mlle Baril nous dit: "Pour vous donner un exemple du sens pratique de Mlle Dussault, je vous dirai que lorsqu'elle apprendra à ses élèves comment se fait l'Histoire ainsi que les notions de relation temps et activité, elle leur dira: S'il t'arrive quelque chose d'intéressant et que tu le racontes à tes amis, c'est sans doute une belle histoire mais ce n'est pas de l'Histoire parce que vous n'êtes pas cinq ou six concernés. Mais si ton histoire intéresse toute la ville, tout le pays et même traverse les frontières, tu deviens un personnage d'importance. Le monde a les yeux tournés vers toi; tu fais partie de l'Histoire.

"Mlle Dussault donnera aux enfants des leçons sur la géographie des pays à l'étude, la région méditerranéenne, notamment, quand il sera question des civilisations grecque et romaine. Elle leur parlera des religions, des habitats, des formes de gouvernement de ces peuples lointains qui semblent encore plus lointains dans l'esprit des enfants. Pour les rapprocher davantage, pour les rendre plus vivants, elle leur enseignera les diverses activités de la vie quotidienne chez les Grecs, les Romains, les Gaulois ou les Egyptiens: le commerce, la navigation, les distractions, les arts et les sciences qu'ils pratiquaient, etc.

"Afin de rendre toutes ces notions plus visuelles encore, le cours se donnera dans un décor très simple que les instituteurs pourront reproduire en classe: un ruban du temps orné de symboles de base, auquel viendront s'ajouter, à mesure que le cours progressera, des illustrations (dessins et maquettes réalisés par les enfants eux-mêmes après les leçons, tous les quinze jours)."

Mlle Baril réalisera également, à compter du mercredi 11 octobre, une autre série de cours sur les ARTS PLASTIQUES. Elle en parle avec autant d'enthousiasme que du cours d'histoire des civilisations. Elle adore les enfants et, pour elle, il n'y a rien de plus merveilleux que l'intelligence d'un enfant qui s'éveille aux réalités de l'art ou de la nature.

Pour bien préparer les jeunes aux cours d'ARTS PLASTIQUES, Mlle Baril n'a pas hésité à se charger d'une bande d'enfants, garçons et filles dont l'âge varie entre 5 et 10 ans, qu'elle a emmenés à la campagne et dans une tournée de musées et de galeries d'art à Montréal. "Le cours d'ARTS PLASTIQUES, nous dit-elle, ne comprendra que six leçons, que nous présenterons en reprise trois semaines après chaque émission. Ce sera une série expérimentale sur laquelle nous misons beaucoup. Le titulaire en sera M. Huysecom; son cours portera sur les cinq sens, avec une leçon sur l'espace. Le 1er cours, intitulé UNE SURFACE ET LA VIE, initiera les enfants aux moyens d'expression artistique: gouache, crayons de couleur, collage et moulage. Pour ma part, j'ai fait filmer à l'intention des jeunes téléspectateurs la promenade à la campagne que j'ai faite avec un groupe de petits garçons et de petites filles. Plus tard, afin de leur montrer la relation entre l'art et la nature, j'ai promené le même groupe aux musées des Beaux Arts et des Arts contemporains ainsi qu'à la galerie Delrue. Les enfants ont pu se rendre compte des ressemblances et des différences qui existent entre la nature et l'art et ils se sont même imprégnés, avec une lucidité qui m'a souvent étonnée, des notions d'art ancien et d'art moderne, d'art figuratif et d'art abstrait."

A toutes les mères de famille à l'écoute et, bien entendu, aux enfants qui pourront suivre le cours AUTREFOIS, LES HOMMES et, en octobre, le cours d'ARTS PLASTIQUES, Lucille Baril recommande fortement de ne pas manquer les premières leçons, soit celle du 26 septembre et celle du 11 octobre, car les titulaires y enseignent des notions de base indispensables à la bonne intelligence du reste de la série.

SHERBROOKE, QUE.
RECORD
D 8,900
SEP 22 1967
BOWDEN'S

Art lovers sought

T 12-M

The English-speaking membership committee chairman of the Sherbrooke Association for the advancement of the arts, Mrs. A. A. Dugan, wishes to inform all English-speaking art lovers that they may become a member of the association for a fee of $5 per couple.

Students over 18 may join for a fee of two dollars.

Members will be invited to opening nights of art exhibits at the Galarie des Arts at the University of Sherbrooke.

There will also be documentary films on famous artists, a guided tour to the Montreal Museum of Fine Arts and art galleries around the Eastern Townships.

Assisting Mrs. Dugan with the association's current membership campaign are Mrs. E. Yarrill, Mrs. M. Boschi, Miss E. Hopper, Mrs. M. Covey and Mrs. L. Rosenbloom.

Anyone interested in the association should contact Mrs. A. A. Dugan at 562-6010 or one of the committee members.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 194,939
September 29, 1967

S-871

Auxiliary meetings announced

The Women's Auxiliary of the Montreal Junior Board of Trade will open its 12th season with a sherry party Oct. 3 at 8.30 p.m. in the Montreal room at the Board of Trade Club.

Nov. 1, the Montreal Museum of Fine Arts will be toured. Nov 14 guest speaker Doris Winchester will discuss detergents, and Dec. 12 Tom Dojacek will demonstrate Oriental flower arranging.

Victorian Order of Nurses representative Miss Therese Pelletier will speak on home nursing at the Jan. 16 meeting. Frank Lowe of THE MONTREAL STAR will discuss humor in headlines Feb. 20.

Radio broadcasting will be the topic March 19, when CJAD's Rod Dewar will be guest speaker.

The annual dinner meeting will be in April.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Fredericton Gleaner, N.B.
Circ. 16,210
September 22, 1967

S-871

Poetry Reading This Sunday

Alden Nowlan, internationally known poet and writer, will give a poetry reading this Sunday at 3 p.m. in the King George VI Hall of the New Brunswick Museum.

The programme is the first in a series of readings, concerts and recitals to be presented during the 1967-1968 season by the Department of Art.

Mr. Nowlan has published five books of poems including: The Rose and The Puritan, 1958; A Darkness in the Earth, 1959; Wind in a Rocky Country, 1961; Under the Ice, 1961 and The Things Which Are, 1962. His latest collection of verses, "Bread, Wine and Salt," will be released in October by Clarke, Irwin and Company Limited, Toronto.

He has read his poetry in many places including the University of New Brunswick, the Isaacs Gallery, Toronto. The Montreal Museum of Fine Arts, Aroostook State Teachers College and the University of Maine.

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

SEP 20 1967 BOWDEN'S

T-12-M

Programme féminin au Congrès international des médecins de langue française

Depuis quatre ans, Madame Jacques Léger et Madame Marc Geoffroy travaillent à organiser les loisirs du congrès international des médecins de langue française qui se tiendra à Montréal du 25 au 30 septembre.

Madame Geoffroy nous explique que la tâche a été lourde. Organiser des loisirs pour une semaine entière en préparant un programme d'activités valables pour chaque jour, ce n'est pas facile. Le changement de gouvernement provincial n'a pas non plus facilité les choses. Les pourparlers déjà entamés ont dû être repris. Tout est bien qui finit bien. Il y a deux mois un comité féminin était formé et l'on faisait appel aux bons offices d'une trentaine de femmes de Montréal, de la province, de l'Ontario et des Etats-Unis.

Sous la présidence de Madame Jacques Léger, le comité compte trente et un membres : Mme Marc Geoffroy, adjointe à la présidente; Mme Gaston Robillard, "Chez Miville" et "Place aux femmes"; Mme Denis Langlois, visite de la Centrale d'artisanat; Mme Maurice Comeau, visite d'un centre commercial; Mme J.P. Legault, visite à l'EXPO; Mme Odilon Raymond, tour de la ville de Montréal; Mme Jacques Prince, excursion et déjeuner dans les Laurentides; Mme Marcel Rémy, déjeuner-modes; Mme Jules Laberge, soirée de théâtre à La Poudrière; Mme André Leduc, visite au Musee des Beaux-Arts; Mmes J.L. Léger, R. Roberge et Louis Roy, salon d'accueil; Mmes Raymond Cardin et Jacques Gauthier, transport; Mme Jacques Parent, billets; Mme Marcel Fortier, atelier des peintres.

Ont été assignées aux relations extérieures : Mmes R. Beaudoin, Manchester, N.H.; G. Cardinal, Québec; R. Cholette, Sturgeon Falls, Ont.; J. Couture, Québec; R. Dufresne, Sherbrooke; J.P. Dumouchel, Granby; G. Isabelle, Hull; J. Laframboise, Ottawa, Ont.; M. Lapointe, Chicoutimi; G. Lasalle, Sherbrooke; J.P. Mireault, Joliette; R. Pinard, Saint-Jérôme; H. Saint-Pierre, Drummondville et C. Léonard, Saint-Jérôme.

Comme on peut le constater les épouses des congressistes ne s'ennuieront pas à Montréal. Ajoutons que "Chez Miville", l'invité sera ce jour-là Gilles Vigneault. Le dejeuner modes a été placé sous le haut patronage de Madame Daniel Johnson, épouse du premier ministre du Québec et de Madame Jean Drapeau, épouse du maire de Montréal.

Madame Geoffroy nous fait remarquer qu'à travers ce comité féminin tous les hôpitaux de Montréal se trouvent représentés. On attend au Congrès entre deux mille et trois mille délégués de 52 pays.

Madame Geoffroy est l'épouse du docteur Marc Geoffroy, radiologiste. Si on lui demande s'il est facile d'être la femme d'un médecin, elle répond très simplement : "Non, je crois que c'est une vocation. Et si on y accède il faut que ce soit avec l'esprit d'abnégation. Car le rôle de la femme du médecin n'est pas toujours facile. Nos maris médecins sont très près de nous, en ce sens qu'ils sont très humains, mais ils sont aussi très loin de nous, en ce sens qu'ils doivent s'absenter souvent. L'éducation des enfants devient alors presque exclusivement notre lot. Et quand il survient des difficultés professionnelles, comme en ce moment, il faut garder toute sa sérénité."

Si certaines personnes avaient négligé de faire leurs réservations pour les activités mentionnées plus haut, elles sont priées d'adresser leur demande au secrétariat général, 5064 Avenue du Parc, Montréal.

photo Réal St-Jean, LA PRESSE

Bonjour Québec

Le lancement de l'album de photos "Bonjour Québec" de Mia et Klaus a eu lieu lundi après-midi lors d'un cocktail de presse à l'hôtel Sheraton Mont-Royal. Cet album qui comprend 42 photos détachées et prêtes à encadrer a été publié chez McClelland and Stewart Limited, à Toronto. Sur la photo prise au cours du lancement, dans l'ordre habituel Klaus, Mia et M. J. G. McClelland, éditeur. Ces photos artistiques ont été prises dans le Québec au cours des quatre saisons.

Ottawa Le Droit, Ont.
Circ. 40,756
September 23, 1967

871

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La prestigieuse "demi-heure française", une série de causeries illustrées de films ou de diapositives, offerte à l'heure du midi, à la salle des conférences de la Galerie nationale sera poursuivie cette saison-ci sous le thème de: "La littérature et l'art".

Concerts

Le dimanche à 3h. 15 de l'après-midi, dans la salle des conférences de la Galerie nationale auront lieu les concerts gratuits parrainés par l'Association de la Galerie nationale. On envisage de distribuer des billets gratuits une semaine avant chaque concert pour que cessent les queues qui se formaient les années précédentes, chaque dimanche.

Le 15 octobre, les Festiva Singers, de Toronto, sous la direction de Elmer Iseler, seront les artistes de ce concert offert dans le cadre de la semaine: "Art et religion" que parraine la Commission du Centenaire. Au programme: motets et chansons de la Renaissance, et Messe en sol majeur, de Francis Poulenc.

Le 22 octobre, le programme sera rendu par l'Orchestre de studio de Radio-Canada, sous la direction de son chef attitré, M. Frederick Maram. Le soliste invité est Anton Kuerti, pianiste. Au programme: Concerto de piano en sol majeur, K. 503, de Mozart.

Autres événements

En plus, au cours de la saison, diverses expositions seront offertes: causeries, films, etc. Les expositions comprendront: La religion dans l'art, inaugurée le 26 septembre; Pageant du Canada, le 26 octobre; Dessins et imprimés de maîtres, jusqu'à la fin d'octobre; Festival du dessin par Inigo Jones, le 1er novembre. Le programme de films comporte la série de l'heure du midi, le Festival de la religion et des arts, les 28 et 29 septembre et du 2 au 13 octobre; Hommage à Rembrandt, le 5 octobre. Les causeries à l'affiche sont du cadre de la série du Centenaire.

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

SEP 26 1967 BOWDEN'S

Louise-Hélène Ayotte-Milette, peintre

T 12 -M

"Je préfère mes pinceaux aux chaudrons"

par Huguette VERTEY

J'ai aimé la grande maison blanche, dépouillée de tout confort moderne, où les meubles rustiques voisinent avec les gros bouquets de joncs et de quenouilles, les chaises recouvertes de peau de bêtes, les rideaux en filet de pêche...

J'ai aimé les nombreux tableaux, aux tons lumineux, étalés sur les planchers et les murs de toutes les pièces, telle une exposition perpétuelle...

J'ai aimé le sourire de cette mince jeune femme où toute coquetterie est absente de ce visage lisse et régulier...

L'ARTISTE-PEINTRE LOUISE-HELENE AYOTTE est photographiée devant un de ses nombreux tableaux, que son mari a intitulé "Solitude". Mme Ayotte-Milette est la nièce du peintre Léo Ayotte.

La démarche tranquille, une philosophie toute orientale, des yeux facilement rieurs, voilà comment m'est apparue Louise-Hélène Ayotte-Milette, peintre sculpteur, demeurant dans le calme village de Champlain.

Après avoir fait les Beaux Arts, à Montréal, Louise-Hélène Ayotte s'est vu attribuer, en plus de plusieurs prix, une bourse du Conseil des arts du Québec, lui permettant ainsi un séjour de deux ans en France, au cours duquel elle étudia le décor de théâtre, au Centre international du Décor français, à Paris, en 1962-63.

Cette artiste a déjà participé à de nombreuses expositions: à la Grange aux Moines, de St-Jean-des-Piles; à l'Ile Ste-Hélène, avec les moins de trente ans; à la Galerie de l'Etable; au Musée des Beaux Arts, en 1962; exposition de groupe, à l'ouverture de la Galerie de la Place Ville-Marie; à la Maison du Québec, à Paris; au Grenier des artistes, à St-Jacques-des-Piles, etc. et bientôt, exposition rétrospective au Centre d'art de Trois-Rivières.

C'est à son retour de France, tout en poursuivant des études en pédagogie artistique pour le brevet A, que Louise-Hélène Ayotte a donné des cours de peinture au Centre d'art de Shawinigan, où elle devait y trouver un mari, parmi ses élèves... "C'était un bon peintre, mais un mauvais élève, dit-elle en riant. Il faisait tout le contraire de ce que je disais!"

Louise-Hélène Ayotte est donc devenue Mme Claude Milette et depuis un an, Alexandre, un adorable bébé blond, partage, bien sagement, paraît-il, la vie de ses parents artistes. Et si la maman, comme elle l'avoue elle-même, préfère les pinceaux aux chaudrons, le papa prend souvent la relève...

Au début d'octobre, pour la deuxième année consécutive, cette jeune femme donnera des cours à deux catégories d'enfants, ainsi qu'à un groupe d'adultes.

Elle aime l'enseignement, bien qu'en véritable artiste, "peindre toute la journée" résumerait toutes ses ambitions. Même si la peinture n'est pas accessible à tout le monde, Mme Milette déplore que tant d'artistes canadiens ne produisent pas. "Ils sont bourrés de complexes et commencent à peine à s'en libérer".

Ses cours ne visent pas uniquement à faire des artistes; ils tendent plutôt à étendre la culture. Ils se résumeront en travaux libres, travaux de mémoire ou d'imagination.

Préparer une exposition représente énormément de travail. Parmi les 70 toiles qui figureront lors de cette exposition solo, Mme Milette qui se définit comme peintre impressionniste, non figuratif, a classé ses tableaux en trois périodes distinctes: Les blés, qui, à mon avis, sont les plus lumineux, la mer avec toutes ses transparences et l'espace.

Le jeune âge, le talent, le don d'évoquer la nature sont de bon augure chez cette artiste qui peut faire confiance à l'avenir.

Yukon News
White Horse, Yukon
August 28, 1967

C-871

QUEEN WANTED BEATON ORIGINAL

Allan Beaton, 44, The Toronto Telegram's editorial page cartoonist and cartoonist for the Toronto Telegram News Service, died suddenly of a heart attack today.

He had been on holidays with his family in Ontario's Algonquin Park.

His incisive, witty cartoons won him international fame.

The Queen Mother once used one of his works to illustrate a Canadian news story.

Ironically, in his last cartoon before going on holidays he joked with his bosses and readers by making it into a do-it-yourself puzzle.

When the reader had traced the numbers, he found a message from Beaton announcing he had gone fishing.

Mr. Beaton was born in Vancouver and never lost his first love for the mountains and seascapes of that province.

His father was a plumber and young Al was destined to follow his father's footsteps.

But, as he told the story later, he had been drawing on wallpaper and bookcovers since he was four.

So he deserted the plumbing field to go into secretarial work before getting into newspaper work.

He earned a "flying hand" medal for shorthand.

Mr. Beaton modestly refused to call himself an artist though his hobby was oil painting.

He got into newspaper work almost by accident. He had produced a booklet in cartoon form for the construction group building the Kitimat project.

He edited the camp newspaper and drew, as he put it, "grisly characters on the project."

The Vancouver Province saw his work and, as Beaton told it, "reached a hairy arm out and chained me to a drawing board."

That was in 1953. He was an immediate success. So much so that The Telegram finally lured him from his beloved Vancouver.

In almost every cartoon, if the reader searched for it, could be found a tiny mouse.

It was a Beaton trademark. The first day on the job in Vancouver a terrified female employee chased a mouse into his "cartooning cubbyhole."

The poor beleagured mouse caught his fancy and became the symbol thereafter in a Beaton cartoon of the "weak, oppressed, little man."

He joined the Telegram in 1961 after flying in, as he put it, with his wife Rietta Ruth, three daughters Kathleen 12, Patricia 10, and Kelley 9, "and a tranquillized cat."

In the summer of 1965, the Queen Mother sent for a Beaton original she had enjoyed immensely.

It showed pipers waking her in the morning. But Beaton had given his usual hilarious twist to the event.

He was delighted at the honor.

"It's unusual for royalty to ask for originals," he said. "I've never had it happen to me before."

But both Prime Minister Pearson and former Prime Minister Diefenbaker have Beaton originals.

On the Queen Mother's request, Mr. Beaton--who noted hey both had Scots blood in their veins -- mused:

"I have an idea the Queen Mother is like me. We both love the pipes--but not for breakfast.."

Soon after the Queen Mother honor, Mr. Beaton won $500 in the National Salon of Cartoons at the Montreal Museum of Fine Arts.

This cartoon dealt with the Dorion inquiry and the handling of the Gerda Munsinger case by former Justice Minister Guy Favreau.

Chief Justice Frederic Dorion found Mr. Favreau had been morally correct but wrong in judgement in not referring thecase to his legal advisers.

The cartoon showed Mr. Favreau as an embarrassed "Casey" at the bat after striking out with a sobbing Prime Minister Pearson as manager in the dugout.

Mr. Beaton was also the creator of a comic strip character Ookpik which ran for 19 months and was syndicated nationally in the U.S. and Canada by the Telegram News Service.

The strip was discontinued in June, 1966, after Mr. Beaton's doctor advised him to discontinue the extra work for health reasons.

Funeral details are not yet complete.

Montreal-Matin, Qué.
Circ. 124,118
September 30, 1967

EXPO-EXPRESS

Semaine du Mexique

Le Mexique aura sa semaine à compter de dimanche à l'Expo... et ce sera une "grosse" semaine puisqu'elle durera jusqu'au 10 octobre ! Théâtre, cinéma, concerts, danse conférences, poésie et musique folklorique avec entrée libre. Mercredi prochain le 4 octobre, au Théâtre Port Royal, pour une seule représentation seulement, on présentera le fameux mime Alfonso Arau, sous le patronage du pavillon du Mexique et de Aeronaves de Mexico, dans "Folies Joyeuses" (la renaissance de la pantomime au Mexique), musique et danse folklorique par Hugo Romero. On peut se procurer des billets pour cette représentation au théâtre Port Royal, au bureau de la Place Ville-Marie, au pavillon de la Jeunesse à l'Université de Montréal et au Musée des Beaux-Arts.

MONTREAL, QUE.
GAZETTE
D 133,600

SEP 30 1967 BOWDEN'S

B 12-M

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

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

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Truro Daily News, N.S.
Circ. 4,408
August 29, 1967

Allan Beaton, Cartoonist, Dies

Allan Beaton, 44, The Toronto Telegram's editorial page cartoonist and cartoonist for the Toronto Telegram News Service, died suddenly of a heart attack August 24.

He had been on holidays with his family in Ontario's Algonquin Park.

His incisive, witty cartoons won him international fame.

The Queen Mother once asked for an original Beaton cartoon.

Time Magazine more than once used one of his works to illustrate a Canadian news story.

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Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Joliette Journal
L'Etoile du Nord, Qué.
August 30, 1967

Des caricatures de Hudon dans Joliette Journal

JOLIETTE JOURNAL-l'étoile du Nord, toujours soucieux de présenter à ses lecteurs un éventail complet de l'information, vient d'adhérer à un service exclusif et reproduira, au rythme de une par semaine, les caricatures de l'inimitable Normand Hudon.

Nous en avons publié quelques-unes, lès dernières semaines. Voici, pour le bénifice de nos lecteurs, le curriculum vitae de cet artiste passé maître dans l'art de la caricature.

Normand Hudon est né à Montréal le 5 juin 1929. Son père était comptable pour une compagnie d'assurance. Sa mère, une pure Indienne de Rigaud.

Il fait son cours scientifique, des années de classique et entre aux Beaux-Arts de Montréal en 1947. Après le concours d'admission on le catapulte directement en deuxième année. Il y restera deux ans. A sa sortie de l'école il s'en va à Paris et fréquente l'Académie de Montmartre avec Fernand Léger.

Il revient au pays après deux années d'étude. Il avait déjà exposé au Cercle Universitaire de Montréal à deux reprises. A son retour il expose cinquante toiles à l'Hôtel de la Salle. Il exposera par la suite plusieurs fois à la galerie Waddington. Il aura aussi exposé des tableaux au Musée des Beaux-Arts de Montréal en 1966 et en 1967.

Mais ce qui attire aussi Hudon c'est la caricature. On naît caricaturiste. Et c'est au Devoir et à la Presse que les caricatures d'Hudon font feu ... Auparavant il y avait eu La Patrie, Le Petit Journal et quelques autres ...

Normand Hudon a fait les campagnes de publicité des plus grandes troupes de théâtre: Le Nouveau-Monde, Le Rideau-Vert... Il a également dessiné l'affiche des Grands Ballets Canadiens. Ce que Normand Hudon a pu réaliser en création depuis qu'il existe n'a pas son égal au Canada-Français. Son esprit mordant, son sens de l'observation, sa culture font de lui un des artistes les plus complets du Canada. Il a publié sept volumes de caricatures et il a illustré une cinquantaine de livres. Il fut le premier et le seul Canadien-Français à avoir l'honneur de faire la page couverture du "Time" de New York, d'avoir deux pages entières consacrées à ses caricatures dans "Paris-Match".

Normand Hudon n'est plus à présenter. Il est à lire, à regarder, à penser.

Tout cela dans un immense éclat de rire, même si parfois ce rire vengeur a un certain pincement de coeur.

A la bonne vôtre!

The Globe & Mail
Toronto, Ontario
Circ. 238,478
September 30, 1967

A 871

AT THE GALLERIES

Zacks' Canadiana opens McMaster Arts 11

By KAY KRITZWISER

HAMILTON

"I'm just a frustrated curator," said Ayala Zacks, and purposefully took off her jacket. Brian D. Mangrum, an acting curator when he is not a medievalist and lecturer at McMaster University, rolled up his red wool shirtsleeves. Together, they began the installation of the Ayala and Samuel Zacks collection of Canadian paintings in preparation for the official opening last night of the Hamilton university's new Arts Two building.

The beautifully proportioned gallery is the core of the new building in which teaching sessions began this week. The parquet floors gleam, the ceiling is high, and the light falls without shadows. Black leather benches and a few clumps of greenery are the only distractions. The big bronze Daedalus, which hung in Toronto's Nathan Phillips Square for the National Gallery of Canada's sculpture show, appropriately dominates the gallery. It is the work of George Wallace, an associate professor in the university's sculpture department.

From the main gallery a corridor provides additional hanging space. With two classrooms which can be opened off the gallery and portable panel dividers, the running feet available for exhibition are about 700.

This week, Mrs. Zacks and Mr. Mangrum moved the collection into place in the main gallery and corridor, as though architects Somerville, McMurrich and Oxley expressly had those two Riopelles and the last of the big foreboding Borduas in mind in the first place.

The collection will remain at McMaster University until Oct. 31. It has been shown at the University of Waterloo, O'Keefe Centre and Scarboro College. After McMaster it will go to Western University, Queen's, the Ontario College of Art and the Montreal Museum of Fine Arts.

While the gallery was the focal point for the ceremony last night, other areas of the new Arts Two buildings were also open for inspection. Arts Two is part of the humanities and social science complex on the McMaster campus. It contains the fine arts wing, studios, a 500-seat lecture theatre, rehearsal rooms, language labs and offices.

Paul H. Walton, art historian and chairman of the fine arts department, was a proud conductor through key centres such as the lofty studios for sculpture, painting, drawing, printmaking and pottery. Already the sculpture studio, with its penetrating north light, looks thoroughly in use with plastic-shrouded lumps of clay everywhere.

John Miecznikowski, sculpture department head, was exultant about the outdoor sculpture court adjoining, with niches and pedestals built in. "We've already been working out here," he said. The pottery department under Jack Herman has the same airy proportions, and is already adrift with pink clay dust and uncompleted pots.

The new building will be occupied night and day to accommodate fine arts students and extension classes. Said Dr. Walton hopefully, "We may be swamped before we get started."

POLLOCK GALLERY

The season for this gallery opened on the fantasy world of Andreas Drenters and on Norval Morriseau's world of his forefathers. Upstairs, modestly in the background, is part of the summer world of gallery-owner Jack Pollock, in his exhibition of single prints.

Drenters continues his boyish enthusiasm for making an old piece of scrap iron come to witty life as a bird, a beetle or a buxom woman. His biggest production is a swaying bird welded of literally hundreds of small metal circles. His small birds, like the sandpiper coaxed from a stove lid lifter, are the best things he does because they have challenged the artist rather than the opportunist in him. The opportunist is happy with rusted horseshoes and stovelegs; but at times they trip him up with cuteness, particularly when he is heavyhanded with the lacquer. Drenters, the artist, is best in the subtleties of his small simple pieces.

Morriseau's colors remain in a strong, limited, traditional range, but he has notably simplified his work. Portrait of the Artist's Son is the restrained Morriseau. Christ in Ojibway Ceremonial Robes is the thinking Morriseau. The small birds painted on tree bark are a Morriseau aware in a delightful way.

Pollock's single prints have their own particular quality of joy which comes from having overcome the technical demands so successfully that he can concentrate on exactly what he wants in his prints.

SCARBORO COLLEGE

The curving concrete walls of Scarboro College, which proved a splendid foil last winter for Canadian contemporary paintings, are just as sympathetic to black-and-white photography. The World of Lutz Dille, a collection of 83 blowups by the Toronto photographer, was installed at the college by the National Film Board's still photography division.

The exhibit will remain until Oct. 15, and the public is invited to visit Saturdays (all day) and Sundays (from 1 to 5 p.m.). During the week, the public may visit from 9 a.m. to 9 p.m.

This open house is warranted. Dille's world is full of people who make up the ordinary public. He makes you look at them with sympathy and self-recognition. This is a world of anxious adults and children with wary faces. His women are vulgar and vain as they play the races or are bone-weary and sad.

The tensions of today extend to a woman buying flowers, as well as to an Upper Canada College cadet asking something of his dance date. Dille's youngsters are grubby in doorways or cared for, as in the mother and child touching fingertips on the sand.

Dille's camera has travelled with him to many places in Europe, Mexico and the United States. His few Toronto pictures are not peculiarly a part of Toronto, except for the Royal Alexandra usher, in costumed grandeur, sweeping up the lobby.

BONLI GALLERY

Ernest Lindner makes a surprising switch from his microscopically detailed studies of forest growth to the human frame. The result is a sharp anomaly. His forest growth is ruthlessly invaded by sun, wind and time. The decay of a tree trunk and the rank growth of moss are palpable forces in Lindner's work. But in his egg tempera studies of body sections, he presents human landscapes which are cold, unreal and invulnerable. Knees, breasts or the artist's giant hand become clinical studies in pop art proportions. They're interesting, accurate—but then what?

KAR GALLERY

Zoltan Perlmutter, at Kar Gallery in the Upper Colonnade, paints with a loaded brush which makes his work overripe to the point of satiety. This kind of vitality comes off better in paintings like Klezmer and Folk Musicians than in some of his landscapes. Flowers I can stand his tremendous zest for thick, flat knife-strokes of paint; but in those intensely red landscapes it's all too much. The Israeli artist is at his best in his gentler, blue work.

Canadian Press
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A division of MacLean-Hunter
481 University Ave., Toronto 2

Montreal '67
Montréal, Qué.
August 1967

871

Les arts se présentent au visiteur dès son arrivée à la Place d'Accueil, entrée principale de l'Expo. Ces deux murales sont signées par le peintre et caricaturiste montréalais Robert LaPalme • Art greets the Expo visitor the moment he arrives at the exhibition's main gate, Place d'Accueil. The two murals seen here are by Montreal's painter and caricaturist, Robert LaPalme • A su llegada a la Place d'Accueil, el visitante de la Expo 67, puede admirar dos magníficas murales del pintor y caricaturista montrealense, Robert LaPalme • Le arti accolgono il visitatore al momento del suo arrivo alla Place d'Accueil, all'ingresso principale. Questi due murali sono firmati da Robert LaPalme pittore e caricaturista di Montréal • Zwei Wandgemälde des Montrealer Malers und Karikaturenzeichners Robert LaPalme, die dem Expobesucher sogleich beim Betreten des Haupteinganges, Place d'Accueil, auffallen.

tous les chemins de l'art mènent au canada

Je pourrais ne pas vous le dire. Vous le devineriez bien vite en parcourant les pages qui suivent. Ce numéro de notre revue, nous le consacrons entièrement à un même sujet : la présence de l'art à l'Exposition universelle.

Pourquoi ?

Parce qu'il devient évident que l'une des raisons du phénoménal succès de l'Expo 67 tient au fait que cette manifestation est tout entière placée sous le signe de l'art, de la culture.

Succès de la matière ? Sans doute. Succès physique ? Absolument. Mais parce que la matière a obéi à l'esprit. Un souffle de spiritualité baigne toutes choses d'une façon si totale à l'Expo 67, que celle-ci devient avant tout un succès d'ordre intellectuel, une réussite spirituelle.

Est-ce à dire que la grande masse des visiteurs s'en trouve nécessairement gênée ? Pas le moins du monde. La réaction de la foule constitue une révélation de la *qualité* intérieure de l'être humain. En effet, le visiteur, quelle que soit sa formation, quel que soit son milieu quotidien, ressent du bonheur d'être ainsi environné de beautés qu'il croit trop souvent réservées à une minorité qu'il imagine supérieure.

Depuis la Place d'Accueil (entrée principale ouest) jusqu'à la Toundra (restaurant du Pavillon canadien), en passant par combien d'autres émerveillements, le visiteur peut admirer des murales d'une valeur artistique certaine.

Dans les parcs, autour et dans les pavillons, sur les places publiques, partout, des peintures, des sculptures, des œuvres d'art d'une grande beauté provoquent d'abord la curiosité puis l'admiration.

Tout devient une leçon d'art à la portée de tous. Leçon sans maître. Les œuvres parlent d'elles-mêmes. Elles livrent leur message.

L'abondance crée une ambiance dominante. Le visiteur ne sait peut-être pas qu'il subit une transformation. Il se laisse gagner, s'approche, regarde, observe. Il est seul devant une œuvre d'art puis devant une autre. Ils sont pourtant 400,000 comme lui. Il se sent à l'aise. Il se laisse imprégner, heureux que tant de richesses soient venues au-devant de lui, au-devant de son esprit, au-devant de son cœur. Il ne se sent pas obligé d'entrer dans un musée, lieu qu'il a tendance à croire réservé aux *connaisseurs*, aux *fanatiques*, aux gens qui *discutent* d'art. L'Art est là, sous diverses formes. L'Art est donc pour *lui aussi*.

Alors, un autre jour, on retrouve ce même visiteur faisant la queue à l'entrée du grand Musée international que la page couverture vous présente.

C'est à l'Expo 67 que le profane, adulte ou enfant, aura découvert les divers chemins qui mènent aux musées. Il aura appris à y entrer *lui aussi*.

a lesson from canada: art for everyone

I tell you immediately because it will be obvious as you look through the pages which follow : The present edition of our magazine is devoted entirely to a single subject — art at *Expo 67*.

Why ?

It is becoming clear that one of the reasons for *Expo*'s phenomenal success is the fact that the exhibition as a whole is art — and culture-oriented.

Success of matter ? Without a doubt. Physical success ? Absolutely. Matter has obeyed the dictates of the spirit. Spirituality envelopes everything so totally at *Expo* that the exhibition is above all an intellectual success, a spiritual achievement.

Does this imply the bulk of visitors are ill at ease ? Not in the slightest. The crowd's reaction is a revelation of the inner quality of the human being. In effect, the visitor, whatever his background, whatever his daily *milieu*, is happy to be surrounded by beautiful things, things which he often believes are reserved for a minority which he imagines to be superior to him.

From *Place d'Accueil* (the main western gate) to *La Toundra* (the restaurant of the Canadian pavilion), the visitor can admire murals of true artistic significance, while moving amidst numerous other marvels.

In the parks, around and inside the pavilions, in the squares and plazas, paintings, sculpture and other meaningful works of art provoke curiosity first, then admiration.

All of this is an art lesson within everyone's reach. It is a lesson without teacher. The works speak for themselves. They give their own message.

The abundance of these works creates a dominating *ambiance*. The visitor perhaps may not realize that he is undergoing a personal transformation. He allows himself to be won over ; he approaches, looks, observes. He is alone before one work of art, then another.

And yet there are 400,000 other people like him. He feels at home. He lets himself be influenced, delighted that so many riches have been placed before him, affecting him not only spiritually but also emotionally. He does not feel obliged to enter a museum, a place he may believe is reserved for *connaisseurs*, the arty, or for those who discuss art. Art is everywhere in various forms. Art consequently belongs to him, too.

And so one day this same visitor is found in the queue outside *Expo*'s international art gallery, a glimpse of which is to be found on the cover.

For the layman, adult and child alike, *Expo 67* has pinpointed the various roads leading to museums. The layman has learned that he, too, should enter.

LE MAIRE DE MONTRÉAL

Jean Drapeau

MAYOR OF MONTREAL

a lesson from canada:
art for everyone

I tell you immediately because it will be obvious as you look through the pages which follow: The present edition of our magazine is devoted entirely to a single subject — art at Expo 67.

Why?

tous les chemins de l'art
mènent au canada

Je pourrais ne pas vous le dire. Vous le devineriez bien vite en parcourant les pages qui suivent. Ce numéro de notre revue nous le consacrons entièrement à un même sujet : la présence de l'art à l'Exposition universelle.

man's masterpieces

The emphasis at *Expo 67* is on the here and now. It reaches out to the future, too, with great architectural promise. Still, there are certain values that are timeless and nowhere are these more evident than in the unprecedented assemblage of some of the world's greatest masterpieces in the international fine arts exhibition.

Fifty art galleries and private collectors in about 25 countries have loaned some 200 works for the exhibition and even those fortunate enough to visit the major museums of the world never will have the chance to see all these works together again, many coming as they do from inaccessible collections.

France has made available 12 works from the Louvre and 22 works from other great national galleries; 45 works are on loan from galleries in the United States; the Soviet Union has loaned 12 masterpieces from the Hermitage in Leningrad and other galleries. Italy, Germany, Austria, Britain are major lenders, too.

Oil paintings, watercolors, etchings, sculpture, ceramics and drawings are brought together in the priceless collection of works by such artists as Rembrandt, Tintoretto, Titian, Velasquez, Gainsborough, Cézanne, Rodin, Rouault, Picasso, Matisse and van Gogh, to name only a few.

The didactic scheme of the exhibition — it is broken down into sections called *Man*; *Man at Work and at 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* — allows the visitor to view works of vastly different times and cultures side by side. It lends credence to the possibility of man's brotherhood, implicit in his artistic goals and achievements, and makes clear that the greatest artists of all ages and civilizations were the sublime manifestation of man's spiritual potential.

It provides, in other words, a common denominator of man's humanity, spanning a 4,000-year period from the world's ancient heritage to contemporary reality.

About half the paintings and sculptures are from the period of European art ranging from the *Renaissance* to the beginning of the 20th century. The other masterpieces are from Near Eastern and Oriental cultures, primitive societies and ancient civilizations, with a number of works from the Romanesque and Gothic periods. In addition, there are about 15 works by contemporary artists.

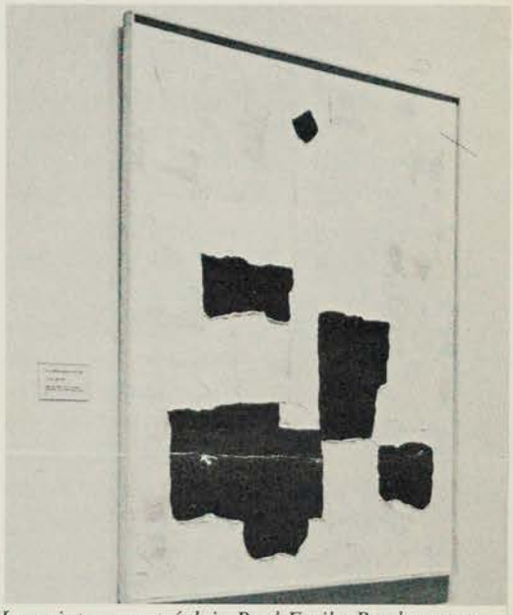
La variété des œuvres exposées est illustrée par ce groupe qui comprend, de gauche à droite: le Christophe Colomb de Sebastiano del Piombo, peint en 1519; Gudéa, prince de Lagash, de la Mésopotamie, datant de 2150 av. J.-C.; le roi Shamba Bolongongo, du Congo, sculpture du 16e ou 17e siècle; et un granit noir égyptien datant d'environ 1417 à 1379 av. J.-C. • Scope of main art exhibit is suggested by this grouping: From left to right, Sebastiano del Piombo's Christopher Columbus, painted in 1519; a Mesopotamian figure of 2150 B.C.; a Congolese wooden sculpture of the 16th-17th century; and a black granite Egyptian statue — c. 1417-1379 B.C. • La variedad de obras expuestas está bien ilustrada por este grupo que comprende de izquierda a derecha: Cristobal Colón de Sebastiano del Piombo, pintado en 1519; Gudéa, príncipe de Lagash, de Mesopotamia, de 2150 antes J.C.; el rey Shamba Bolongongo, del Congo, escultura del siglo 16 o 17; y un granito negro egipcio del período 1417-1379 antes J.C. • La varietà delle opere esposte é illustrata da questo gruppo che comprende, da sinistra a destra: il Cristoforo Colombo di Sebastiano del Piombo, dipinto nel 1519; Gudea, principe di Lagash, della Mesopotamia del 2150 A.C.; il re Shamba Bolongongo, del Congo, una scultura del 16mo o 17mo secolo; e un granito nero egiziano, 1417-1379 A.C. • Diese Gruppe veranschaulicht die Vielfältigkeit der ausgestellten Werke. Von links nach rechts: Christoph Kolumbus, Ölgemälde von Sebastiano del Piombo, aus dem Jahre 1519. Gudea, Prinz von Lagash, Mesopotamien, 2150 vor Christi Geburt. König Shamba Bolongongo, kongolesische Holzskulptur, 16. oder 17. Jahrhundert. Ägyptische Statue aus schwarzem Granit, ca. 1417-1379 vor Christi Geburt.

Le buste de marbre de l'empereur Léopold Ier vient du Kunsthistorisches Museum de Vienne; le portrait de Frans Hals appartient à la Galerie d'Art de l'Ontario; et l'autoportrait de Rembrandt a été prêté par la galerie Mauritshuis de La Haye • Kunsthistorisches Museum, Vienna, loaned marble bust of Emperor Leopold I; the Art Gallery of Ontario the Frans Hals portrait; and the Mauritshuis gallery, The Hague, the self-portrait of Rembrandt • El busto de mármol del emperador Leopoldo Iº ha sido prestado por el Museo Kunsthistorisches de Viena, el retrato de Frans Hals pertenece a la Galeria de Arte de Ontario y el autoretrato de Rembrandt ha sido prestado por la Galeria Mauritshuis de La Haya • Il busto di marmo dell'imperatore Leopoldo I proviene dal Kunsthistorisches Museo di Vienna; il ritratto di Frans Hals appartiene alla Galleria d'Arte dell'Ontario; e l'autoritratto di Rembrandt é un prestito della Galleria Mauritshuis dell'Aja • Marmorbüste von Kaiser Leopold I., eine Leihgabe des Wiener Kunsthistorischen Museums. Die Kunstgalerie von Ontario stellte das Porträt von Franz Hals und die Mauritshuis Gemäldegalerie in Den Haag das Selbstporträt von Rembrandt zur Verfügung.

Executed and presented by the National Gallery of Canada under agreement with *Expo*, the exhibition was selected by some of the world's leading art experts.

The names read like a Who's Who of the world of museology: Alfred H. Barr, Jr., director of museum collections, Museum of Modern Art, New York; Dr. Jean Sutherland Boggs, director, National Gallery of Canada, Ottawa; Georges Cournoutos, head, department of Fine Arts, Department of Education, Athens; Miss Kathleen M. Fenwick, curator of prints and drawings, National Gallery of Canada, Ottawa; Fernando Gamboa, commissioner-general, pavilion of Mexico; A. G. Halturin, deputy head, Department of Fine Arts and Monument Protection, U.S.S.R. Ministry of Culture, Moscow; Sir Philip Hendy, director, National Gallery, London, England; Jacques Jaujard, secretary-general of cultural affairs, Paris; Emile Langui, director-general, Department of Arts and Letters, Brussels; Dr. Kurt Martin, former director-general, Bayerische Staatsgemäldesammlungen, Munich; Dr. Vinzenz Oberhammer, former director, Kunsthistorisches Museum, Vienna; Dr. H. J. Reinink, former director-general of fine arts and external cultural relations, The Hague; Laurence Sickman, director, William Rockhill Nelson Gallery-Atkins Museum, Kansas City, Miss.; Dr. Evan H. Turner, director, Philadelphia Museum of Art; and Prof. Giorgio Vigni, central inspector, Department of Fine Arts for Italy, Rome.

The art treasures are housed in a specially-built, $2,500,000 gallery on *Cité du Havre*, near *Expo*'s main gate. A two-storey structure reflecting current trends in architecture, it has 20,000 square feet of exhibition space.



Le peintre montréalais Paul-Emile Borduas est l'auteur de l'Etoile noire, peinte en 1957. Cette huile fait partie de la collection du Musée des Beaux-Arts de Montréal • L'Etoile Noire by the Montreal painter Paul-Emile Borduas is one of two Canadian works included in international fine arts exhibition. It is from the collection of The Montreal Museum of Fine Arts • "L'étoile noire" del pintor montrealense Paul-Emile Borduas forma parte de la colección del Museo de Bellas Artes de Montreal • Il pittore montrealese Paul-Emile Borduas é l'autore della Etoile Noire dipinta nel 1957. Quest'opera fa parte della collezione del Museo delle Belle Arti di Montréal • "L'Etoile Noire", Gemälde des verstorbenen Montrealer Malers Paul-Emile Borduas, aus dem Jahre 1957. Aus der Sammlung des Montrealer Museums der Schönen Künste.

La Femme en pleurs, inspirée à Picasso par la guerre civile espagnole et peinte en 1937, est la propriété de Antony Penrose, de Londres • Woman Weeping, painted by Picasso in 1937 and owned by Antony Penrose, of London, England, is considered a postscript to the famous Guernica • Gernica, durante la guerra civil española, inspiró a Picasso ëste magnífico cuadro pintado en 1937. Pertenece a Antony Penrose, de Londres • Donna che piange, é opera di Picasso del 1937 ispiratagli dalla guerra civile di Spagna, ed appartiene a Antony Penrose di Londra • "Weinende Frau", Gemälde von Picasso aus dem Jahre 1937, inspiriert durch den spanischen Bürgerkrieg, im Besitz von Antony Penrose, London, England.

l'homme et ses chefs-d'œuvre

L'Exposition universelle met l'accent sur ce qu'il y a de plus actuel dans le monde. Elle ouvre aussi des voies vers l'avenir, particulièrement par son architecture. Et pourtant elle fait place à des valeurs qui chevauchent les âges, et elle le fait surtout dans une exposition internationale d'œuvres d'art dont on n'a jamais vu la pareille de mémoire d'homme.

Cinquante musées et collectionneurs de près de trente pays ont prêté quelque 200 œuvres à cette exposition et même ceux qui ont la chance de pouvoir visiter les plus grands musées du monde n'auront plus jamais l'occasion de voir rassemblées toutes ces œuvres dont certaines viennent de collections inaccessibles au public.

La France a prêté 12 œuvres du Louvre et 22 autres venant des grands musées nationaux; 45 œuvres ont été prêtées par des musées américains; l'URSS a prêté 12 œuvres de l'Ermitage de Leningrad. L'Italie, l'Allemagne, l'Autriche et la Grande-Bretagne sont aussi d'importants prêteurs.

Les peintures à l'huile, les aquarelles, les gravures, les sculptures, les céramiques et les dessins voisinent dans les salles du musée où, entre autres artistes, on reconnaît Rembrandt, le Tintoret, Titien, Vélasquez, Gainsborough, Cézanne, Rodin, Rouault, Picasso, Matisse et van Gogh.

L'aménagement des œuvres par ordre thématique permet d'intéressantes comparaisons entre les âges et les cultures. Les thèmes sont *l'Homme*; *l'Homme, les travaux et les jeux*; *l'Homme et l'amour*; *l'Homme et la nature*; *l'Homme et la cité*; *l'Homme et ses conflits*; *l'Homme et son idéal*; *l'Homme visionnaire* et enfin *l'Homme et l'infini*.

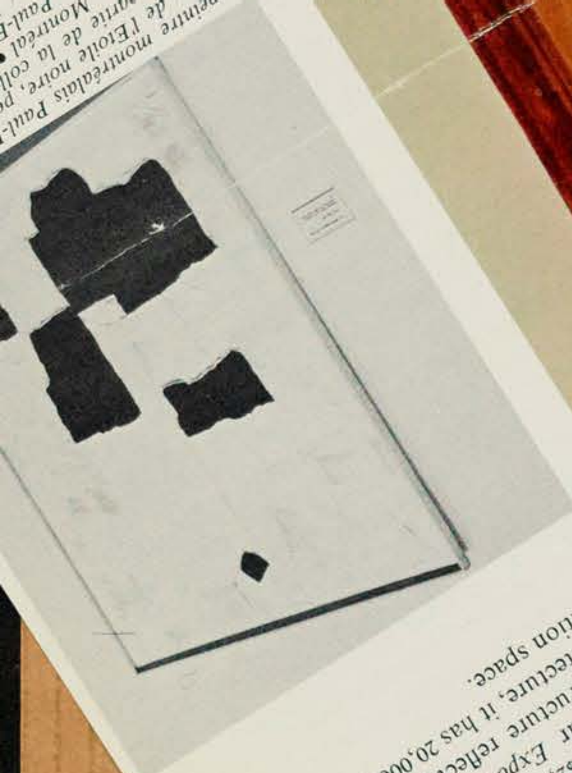
L'ensemble illustre l'authentique fraternité des hommes à travers leurs poursuites et leurs réalisations artistiques, et démontre que les grands artistes de tous les temps et de toutes les civilisations ont porté le génie humain à d'identiques sommets. L'exposition propose à l'expérience humaine un dénominateur commun qui s'étend sur une période de 4,000 ans depuis l'héritage des temps anciens jusqu'à la réalité présente.

Environ la moitié des peintures et des sculptures illustrent l'art européen depuis la Renaissance jusqu'au début du XXe siècle. Les autres chefs-d'œuvre viennent des cultures du Proche et de l'Extrême-Orient, des sociétés primitives et des civilisations de l'Antiquité. On trouve des œuvres de l'art roman et gothique aussi bien que d'artistes contemporains.

Réalisée et présentée par la Galerie Nationale du Canada en collaboration avec l'Expo, l'exposition a été conçue par d'éminents experts.

Le comité de sélection comprenait Alfred H. Barr, fils, directeur des collections du musée, Musée d'art moderne, New York; Jean Sutherland Boggs, directeur, Galerie nationale du Canada, Ottawa; Georges Cournoutos, directeur de la section des beaux-arts, ministère de l'éducation, Athènes; Kathleen M. Fenwick, conservateur des gravures et des dessins, Galerie nationale du Canada, Ottawa; Fernando Gamboa, commissaire général, pavillon du Mexique; A. G. Halturin,

La section L'Homme et l'Amour offre, entre autres, des œuvres de l'art italien, hollandais, autrichien, norvégien et français • Italian, Dutch, Austrian, Norwegian and French are among schools represented in section of exhibition called Man and Love • La sección denominada "El hombre y el Amor" esta representada por obras de arte de la escuela italiana, holandesa, austriaca, noruega y francesa • Il settore L'Uomo e l'Amore, offre fra l'altro, opere d'arte italiana, olandese, austriaca, norvegese e francese • In der Abteilung, betitelt "Der Mensch und die Liebe", sind italienische, holländische, österreichische, norwegische und französische Kunstwerke ausgestellt.



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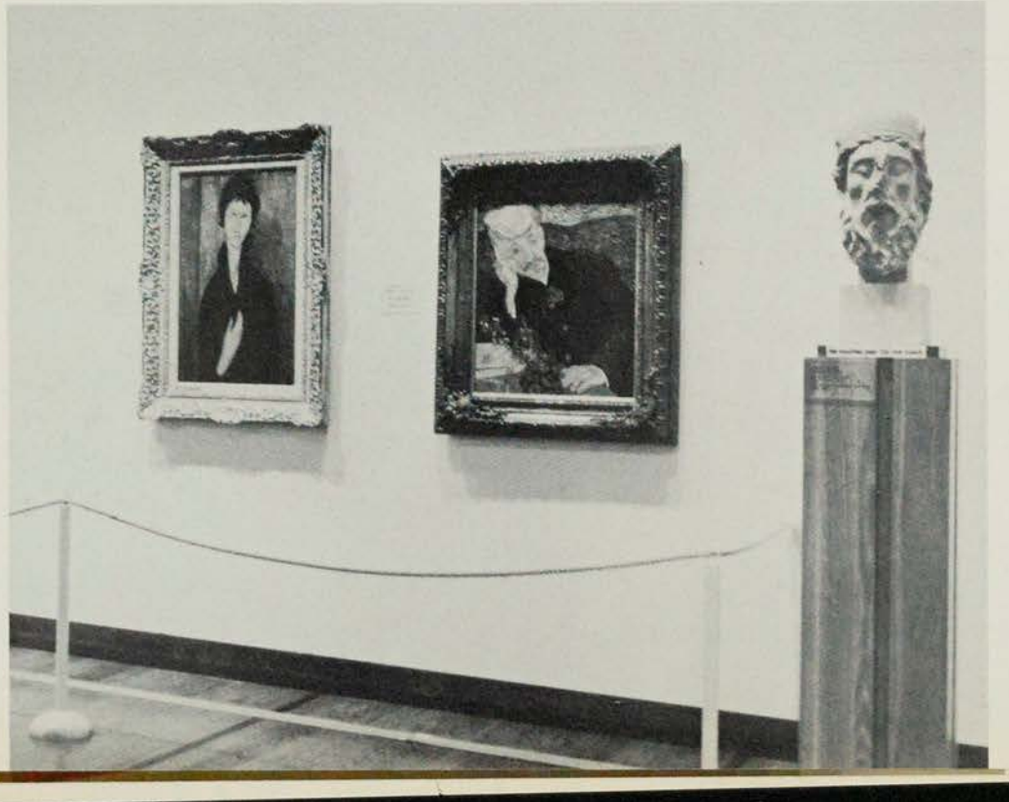
assistant directeur de la division des beaux-arts et de la protection des monuments, ministère de la culture de l'URSS, Moscou; Sir Philip Hendy, directeur, National Gallery, Londres; Jacques Jaujard, secrétaire général aux affaires culturelles, Paris; Emile Langui, directeur général du ministère des arts et lettres, Bruxelles; Kurt Martin, autrefois directeur général des Bayerische Staatsgemäldesammlungen, Munich; Vinzenz Oberhammer, autrefois directeur du Kunsthistorisches Museum, Vienne; H. J. Reinink, autrefois directeur général des beaux-arts et des relations culturelles extérieures à La Haye; Laurence Sickman, directeur de la galerie William Rockhill Nelson au musée Atkins de Kansas City, Missouri; Evan H. Turner, directeur du Musée d'art de Philadelphie, et le professeur Giorgio Vigni, inspecteur central du ministère des beaux-arts d'Italie, Rome.

L'exposition est abritée dans un musée de $2,500,000 et 20,000 pieds carrés (1,860 m.^{2}) situé dans la *Cité du Havre*, près de l'entrée principale de l'Expo. C'est une construction permanente qui s'inspire des tendances les plus nouvelles en architecture.

Le Wellington Museum de Londres a prêté le Porteur d'eau de Séville, peint par Velasquez vers 1620 • Velasquez' Water Carrier of Seville was loaned to exhibition by London's Wellington Museum • Obra maestra de Velazquez pintada hacia 1620, prestada por el Museo Wellington de Londres • Il Portatore d'acqua di Siviglia, dipinto del Velasquez del 1620, é un prestito del Museo Wellington di Londra • "Der Wasserträger von Sevilla", von Velasquez, eine Leihgabe des Londoner Wellington Museums.



Les œuvres illustrées appartiennent à : Le Musée d'Art Moderne de Paris, pour la Femme aux yeux bleus, de Modigliani; Mme Siegfried Kramarsky, de New York, pour le Portrait du Docteur Gachet, de van Gogh; et le Dépôt lapidaire de la Collégiale Notre-Dame, de Mantes, pour la Tête de Moïse • Modigliani's Femme aux yeux bleus is from Paris' Musée d'Art Moderne; van Gogh's Portrait of Dr. Gachet from Mrs. Siegfried Kramarsky, New York; and the Head of Moses from the Dépôt lapidaire de la Collégiale Notre-Dame, Mantes, France • "La mujer de ojos azules" de Modigliani, pertenece al Museo de arte moderno de Paris; el "Retrato del doctor Gachet" de van Gogh, a la señora S. Kramarsky de Nueva York; y la "Cabeza de Moises" al Dépôt lapidaire de la Collégiale Notre-Dame, de Mantes • Donna dagli occhi azzurri di Modigliani appartiene al Museo d'Arte Moderna di Parigi; Ritratto del Dottor Gachet, di van Gogh, é propietà della Signora Siegfried Kramarsky di New York; e la Testa di Mosé appartiene al Dépôt lapidaire de la Collégiale Notre-Dame di Mantes, Francia • "Femme aux yeux bleus", eine Leihgabe des Pariser Museums für moderne Kunst. Porträt von Dr. Gachet, von van Gogh, im Besitz von Mrs. Siegfried Kramarsky, New York. Kopf von Moses, eine Leihgabe des Dépôt lapidaire de la Collégiale Notre-Dame, Mantes, France.

Vue de la section L'Homme et son idéal ; au premier plan, la statue de saint Georges à cheval, propriété du Germanisches Nationalmuseum de Nuremberg • Overall view of section called Man and His Ideals. St. George on Horseback, in foreground, is from Germanisches Nationalmuseum, Nuremberg • Vista general del "Hombre y su ideal" ; La estatua de San Jorge a caballo, propiedad del Germanisches Nationalmuseum de Nuremberg • Veduta generale del settore L'Uomo e il suo Ideale: in primo piano la statua di San Giorgio a cavallo, proprietà del Germanisches Nationalmuseum di Norimberga • Ansicht der Abteilung "Der Mensch und seine Ideale". Im Vordergrund der Heilige Georg zu Pferde, — aus dem Germanischen Nationalmuseum, Nürnberg.

SHERBROOKE, QUE.
RECORD
D 8,900

SEP 13 1967 BOWDEN'S

Brome's Centennial Archives Building opening draws several hundred ET spectators, dignitaries

T 12 - M

KNOWLTON — The residents of Brome County accompanied by several hundred visitors from all parts of the Eastern Townships turned up in large numbers to see the official opening and dedication of the Brome County Centennial Archives Building, on the Brome County Historical Society Grounds in Knowlton.

The ceremonies began with the playing of O Canada by the Knowlton High School Band under the direction of FO Leo Corcoran.

The special guests and dignitaries were invited to sit in chairs placed at the front of the building, the road being closed to traffic, the general public and overflow crowd stood at the front of the building, while Mr. Peter White, master of ceremonies welcomed all present

He said his office of the Brome County Rural Development Association was in the adjoining building, and that he had been able to look down on the progress of the building from the early days of the huge mud hole to the present magnificent structure designed to blend in with the surrounding buildings.

Mayor Harry Parkes of Knowlton spoke a few words of welcome to the large assembly.

In his remarks, the Mayor stressed that while this Archives Building was located in Knowlton, it was for the use and pleasure of all residents of Brome County and was definitely a county building and project, sponsored by the Corporation of Knowlton, The County of Brome, and The Brome County Historical Society.

The next speaker scheduled to address the assembly in French was W. Thibault, Warden of Brome County and Mayor of Abercorn, who had not returned from the recently held Conservative convention. In his place Mr. White called upon Mayor Alcide Gregoire of Adamsville to address the assembly.

Mayor Gregoire welcomed all to this important event in the history of the county and urged the crowd to make good use of this fine new building which was an asset to the entire county.

Glen Brown Brome MP and president of the Historical Society dressed in costume of

ARRIVAL AT THE BROME COUNTY CENTENNIAL ARCHIVES BUILDING
Mr. and Mrs. Norman Crandall in "out of the past" costume.

By STEPHEN MORSON
(Record Correspondent)

1867, welcomed all to the historical occasion and thanked all who had worked so hard for the past months to bring this plan to reality, mentioning in particular Mr. Pilson, secretary of Knowlton.

The MP said that while Canada is of course a great country of two founding nations, Brome County can boast of eight or 10 founding nations, having a large population of Swiss, German, Polish, Dutch, Italian and many other nationalities who through the years have made their homes here. He also noted that the county was well noted for the very large population of really truly senior citizens referring to the many residents of this community in their 90's. He said many couples of Brome County are in the 60 and 70 years of wedding anniversaries, which must prove that Brome County is indeed a happy and healthy place in which to live and work.

Mr. Brown then introduced many of the notables present and congratulated the dozens of couples and individuals who were appearing in dress and costume of one hundred years ago and more. Among them were Mrs. Kenneth Seal wearing a dress of over 120 years which belonged to her ancestors: Mr. and Mrs. Norman Crandall, Mr. and Mrs. L. J. Crandall, Mr. and Mrs. Sam Windle.

Mr. Brown paid special tribute to Homer Blackwood, chairman of the centennial project. The MP noted with regret that through previous engagements, the Hon. Judy LaMarsh had been unable to attend the ceremonies.

In her place was Albert Bechard, MP for Bonaventure County and parliamentary assistant to the Minister of State for Cultural Affairs, who then addressed the gathering in both French and English.

Also addressing the gathering in both languages was Jean M. Alarie, personal representative of the Government of Quebec, representing Hon. Yves Gabias, provincial secretary.

Past-president of the historical society, Harry Shufelt cut the white silk ribbon and declared the building officially open.

Also assisting at the opening ceremonies was Mayor Parkes and Mayor Gregoire.

Rev. Paul - Eugene Boucher, parish priest of the parish of St. Edouard, blessed the building. Rev. Canon T. E. R. Nurse, rector of the Anglican parish of St. Paul's pronounced the opening prayers, and Rev. Douglas Warren, pastor of Knowlton United Church pronounced the blessing.

Rev. Gagnon, parish priest of St. Etienne de Bolton then addressed the gathering. At the conclusion of his remarks, a white centennial cake donated by the Ladies' Auxiliary of Brome branch of the Royal Canadian Legion was brought out and Mrs. Albert Smith, president of the Ladies' Auxiliary cut the cake, with MP Brown assisting.

The ceremony ended with the playing of God Save The Queen, by Knowlton High School band and the crowd was then invited inside the building to inspect the result of months of planning and to visit the museum. Light refreshments were served by the Ladies' Auxiliary of the Brome branch Royal Canadian Legion.

Among those present for the ceremonies was Msgr. Gravel, retired, writer and historian, mayors of all municipalities of Brome County, school commissioners from all the Roman Catholic and Protestant schools in the County, school principals clergy of all denominations, presidents of the historical societies of Stanstead, Missisquoi, Richmond, president of the Montreal Museum of Fine Arts, president of the Canadian Museums Association, representatives of the Women's Institutes, R. Edward Fisher, chairman of the financial committee for the Archives Building.

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

SEP 9 1967 BOWDEN'S

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

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

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

SEP 16 1967 BOWDEN'S

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MONTREAL, QUE.
GAZETTE
D 133,600

SEP 23 1967 BOWDEN'S

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

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ *dollars."* _____

MONTREAL, QUE.
GAZETTE
D 133,600

OCT 7 1967 BOWDEN'S

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Panorama
Montreal, Que.
M

OCT 1967 BOWDEN'S

St. Joseph's Oratory Muse...—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)

Ville Marie Wax Museum—Two floors of effigies of famous people, past and present. Operated by Madame Tussaud. 1198 St. Catherine Street West. (861-3385)

Wax Museum — Two hundred lifesize figures are well displayed in a completely air-conditioned building. Rome, the Roman Circus, scenes from the lives of the early Christians and the discoverers of New France are depicted in life-like wax. Open daily 9 a.m. to 5.30 p.m. at 3715 Queen Mary Road. (733-8211)

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October 4, 1967

VCAM conference

Gourmet dinners, holiday help art

Women are putting everything from children's stationery to European holidays and gourmet dinners to work on behalf of their local art galleries and museums, the conference of Volunteer Committees of Art Museums learned yesterday.

A volunteer from Cleveland noted her museum had followed the example of the Metropolitan Museum of Art in New York and had printed reproductions of its art works as Christmas cards. Eventually, it expected to follow with similarly styled children's stationery and postcards.

A volunteer from Hamilton, Ont., said her women's committee had made $5,000 by packaging eight gourmet restaurant meals for $10.

The restaurants give the dinners free in return for space in the art gallery restaurant catalogue. To the list of donating restaurants the committee attaches a list of eight coupons. Each coupon is worth a dinner at one of the listed restaurants.

The Hamilton volunteer said her committee's overseas charter flights had become so popular that there were more than 100 people waiting to get on its upcoming 17-day holiday flight to Spain and Portugal.

As an indication of its money-making potential, she said her committee had made $5,000 on a previous holiday flight. There were 134 passengers on that one but there would be more on the Spain-Portugal run.

House tours are always a popular money-raiser with women's committees but the art gallery volunteers in Santa Barbara, Calif., had one with a difference. Instead of many houses, they had one: a community showcase of a home stocked with original Picasso and Dufy paintings.

To protect the home, the committee not only took out insurance but staffed each room in the house with two volunteers. "It practically took our entire committee." In four hours, some 830 people saw the home and the committee made $2,500.

In Albany, N.Y., the women's committee puts the performing arts to work for its museum. It has sponsored productions of "Porgy and Bess", the New York City Ballet, the Canadian National Ballet and the Metropolitan Opera, and made as much as $14,000 for local art.

The ball is the staple money-raiser of most women's committees to its local art galleries, and the black tie auction sale of the Montreal Museum of Fine Arts brought the highest single returns of any money raising event itemized at the conference workshop yesterday. It made $22,000 clear for the local museum.

Turning from museum money-raising to museum promotion in the community, a volunteer from the ladies' committee of the Boston Museum of Fine Arts said her museum had installed television outlets throughout the museum and had initiated weekly programs from its galleries. This fall, the programs will be carried in color.

The Boston volunteer said the museum took a vital part in shaping the life of Boston outside the museum. Three of the museum's trustees served on a committee of 12 that advised the mayor "in an unofficial but very important capacity". And the museum director or his representative on most meetings of the municipal agencies to influence and control the development of the city.

The Boston ladies' committee also planned bus and walking tours of colonial, federal and Victorian Boston to increase members' appreciation of their city and organized a seminar on the "Realities of Urban Renewal Today".

L'Infirmiere Canadienne
Montreal, Que.
M 13,200
Carter
OCT 1967 BOWDEN'S

Un concours d'art en pédiatrie

Un concours d'art organisé à l'intérieur du service de pédiatrie de notre hôpital est accueilli avec grand enthousiasme par les malades; en outre il nous permet de choisir une carte de Noël officielle pour l'hôpital.

Le concours des cartes de Noël fut inauguré il y a quelques années afin de nous aider à trouver la carte de Noël de l'hôpital que les dames auxiliaires pourraient vendre dans leur boutique.

Les enfants hospitalisés soumettent leurs travaux qui sont exposés dans l'entrée de l'hôpital. Des artistes réputés sont invités à juger ces travaux et à proclamer le gagnant. L'année dernière, le directeur du Musée des Beaux-Arts de Montréal, a choisi le lauréat. Le concours fait l'objet d'une grande publicité ce qui stimule la vente des cartes.

Les recettes sont naturellement versées à l'hôpital et les gagnants reçoivent des prix appropriés à leur âge. Plusieurs prix de consolation sont également décernés.

Le concours est maintenant devenu une tradition au Montreal Children's Hospital et l'événement est toujours attendu avec impatience tout autant par le personnel que par les malades. — *Mme Phyllis Lee Peterson, agent de relations publiques au Montreal Children's Hospital de Montréal.* □

Kitchener Waterloo
Record, Ontario
Circ. 48,133
October 11, 1967

Y-871

Hanni's Happy and It Shows

Sculptress Hanni Rothschild is shown with one of her best-known works, Young Love.

By JOAN CARTER

Hanni Rothschild is always listening for booms in her basement.

And occasionally she hears them.

A noted sculptress and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she's more daring than most —at least, at the technical end of things.

Fashioning medieval knights in combinations of metal and clay is not only art but sometimes downright adventure.

The technique of firing clay and metal together is very complicated and has been accomplished by few. Mrs. Rothschild is one of these.

* * *

The secret, apparently, is in the melting points of both materials. Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor. In melting, however, the bronze spatters all over the kiln.

And if the whole thing isn't put together just right and handled just right it may explode.

The firing is done in "big baby"—a huge built-in kiln in Mrs. Rothschild's basement studio in Don Mills. It heats to 2,300 degrees.

The sculptress was in Kitchener recently to deliver the 15 ceramics, 17 bronze pieces and four plaques which will comprise her one-man show opening to the public Oct. 19 at the Sonneck Gallery, 108 Queen Street North.

* * *

A preview to the exhibition (by invitation only) will be held Oct. 15. The show will close Oct. 28.

But it isn't only in technique that Hanni Rothschild stands almost alone, it's in her interpretation and her attitude, reflected in the many clowns, romping children, animals, innocence of love, and romantic knights included in the collection.

Her work is happy in a world that seems almost preoccupied with its unhappiness. It's warm in a world of cold wars, cold people and colder machines. It lacks the sinister and cynical in a world of broken dreams and ideals, and it's almost naively brave in a world of push-button bombs.

Just ask the friendly artist about this optimism, this "joie de vivre" that you can't help noticing, and she laughs, "That's what they (the critics) tell me. I don't know. I just do what pleases me.

"Art, I think, is basically what is liked."

And apparently, what she likes, so do many others.

Born in Berlin, she and her husband Fred, a sporting goods salesman — "Unfortunately, no relation to the Rothschilds, or at least so far back it doesn't help financially"—came to Canada in 1948.

* * *

In direct contrast to this continent's exodus of young artists to Europe, Mrs. Rothschild didn't begin studying art until her arrival in Canada. She has never been back to Europe.

"Like every frustrated housewife I wanted to do something. It intrigued me, so I stuck to it," she said.

The fact she found just being a housewife frustrating is easily understood by a flashback to her past.

In the late 1930s Hanni Rothschild was busy training for the 1940 Olympics in Japan, which never came off, of course, because of the war. She was to have been a member of the German diving team.

When the Olympics failed to materialize she took to the stage, where she worked as a professional actress for six years.

In Canada, she studied first at the Beale Art School in London and later the Central technical school in Toronto under Bobs Cogill, specializing in ceramics.

"I was fascinated by ceramics. It's wonderful to work in clay and there's so much more to be done than just functional layout, such as ashtrays. It has enormous possibilities, especially as an outdoor medium.

"I often wish painting was my field, however. Ceramics is much more involving. You have so much heavy equipment and it's very hard to move around."

* * *

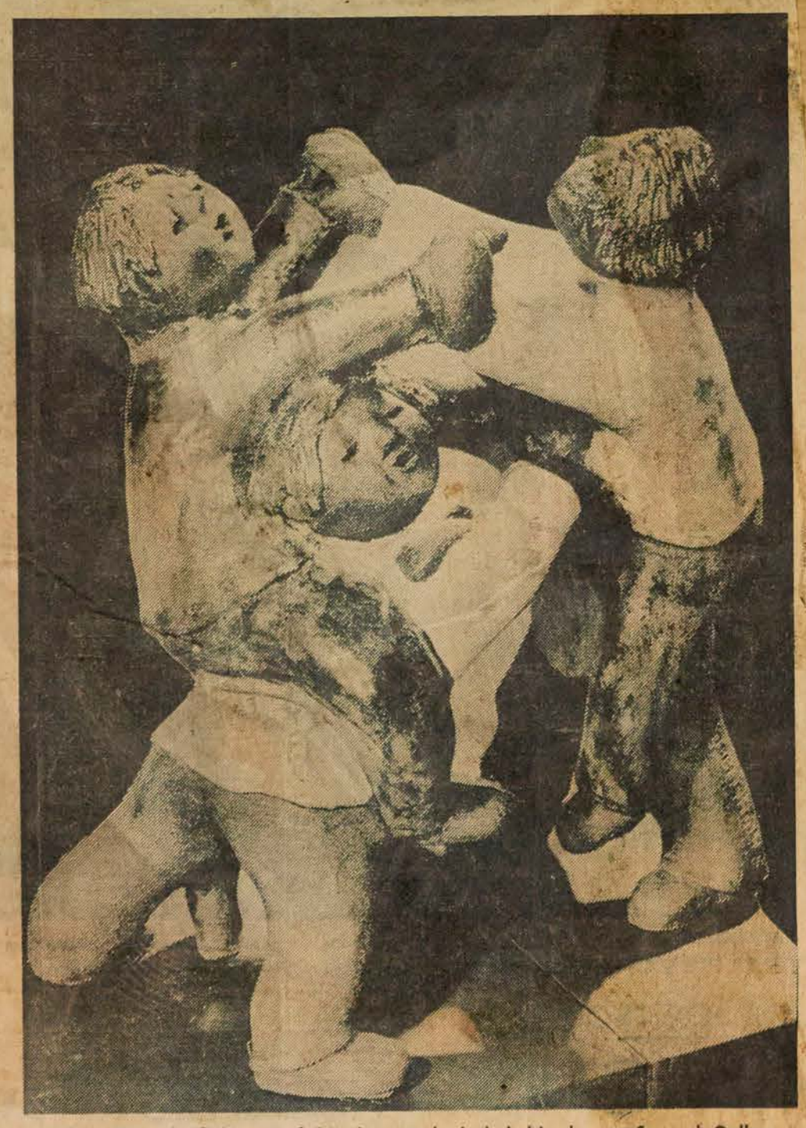
During her eight years of studying, she "blessed all my friends with my creations, which they now hide," and for the next two years taught ceramics in a Toronto studio. But teaching and Mrs. Rothschild just didn't get along.

Then came the shows, which soon developed into a full-time job and now run into a long and impressive list.

She has exhibited in the Kitchener-Waterloo Art Gallery, the Canadian National Exhibition and Visual Art Association, with the Canadian Guild of Potters at the Toronto Museum and at the Stratford Festival Exhibition and with the Canadian Ceramics for several years at the Royal Ontario Museum, the Montreal Museum of Fine Arts, and Western Canadian galleries and museums.

Her one-man shows have included the Mark Shawn Gallery, Jack Pollock Gallery and Laing Galleries, all in Toronto, and the Waddington Galleries in Montreal.

And there have been prizes—a first for ceramic sculpture at the Canadian National Exhibition in 1960 and 1963, special award and first prize at Toronto Outdoor Exhibition, 1964, and others.



Ceramic Piggy-back is one of 36 pieces to be included in show at Sonneck Gallery.
Record Photos by Ken Stanion

She presently has a piece entitled Young Love on display at the Canadian Pavilion Art Gallery at Expo in Montreal.

Family life, which includes two teen-age sons, hasn't, it seems, caused problems for the artist. Asked if they also took a keen interest in art, she replied, "Only in mine."

A basement studio allows her the luxury of working out her inspirations in her nightgown and carrying on other domestic duties without great upheaval.

Hanni Rothschild is completely at ease, unaffected and natural. She lacks all the airs an artist is supposed to have and obviously gets a great deal of enjoyment out of her work.

She believes the artist has "no responsibility whatsoever" to society.

Although she likes to "give people a piece they will be happy with and like to live with," she works to please no one but herself.

Art is really a matter of free choice, she believes, and to like or dislike is for the artist and the buyer, as well as the critics.

* * *

She is particularly fond of children and animals because of their movement - "Stumps don't move at all" - and may keep a movement in mind for months until she finds a proper frame for it.

Where does she get her ideas?

"They are just there. If you have to sit down and think about what you are going to do, then you might as well not do it. That's forcing."

For these reasons, Mrs. Rothschild never does commissioned work.

"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others and not to please myself."

She agrees with her cohorts on one point, however. It's hard for an artist starting out to make a living and hard for him to find a place where his work may be shown.

But, again, she's optimistic.

"I think lately there has been a tremendous increase in the interest in art in Canada. People are going to shows and openings, seeing art and are interested in having originals in their homes."

She has no favorites among her work—"Everyday my favorite is a different one."

Happiness of Rothschild clown is reflected in faces of Jimmy Taylor, Amy Smith.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Lasalle Le Messager, Que.
October 11, 1967

M. Francesco Iacurto, a.r.c.a., discutant avec M. Léo Ayotte, artiste-peintre, devant une de ses peintures exposées au Centre Culturel de Verdun, 5955 Bannantyne, Verdun. Cette exposition durera jusqu'au 31 octobre.

Francesco Iacurto expose à Verdun

Le Centre culturel de Verdun, 5955 Bannantyne, célébrait jeudi le 5 octobre les oeuvres du peintre québécois Francesco Iacurto, a.r.c.a.

M. Iacurto est né à Montréal en 1908 de parents italiens. A l'âge de 12 ans, il étudia la peinture au Monument National de Montréal. Il fut le plus jeune élève de l'école des Beaux-Arts en 1923. Doué d'un talent certain, il se mérita une mention honorable au concours Lord Willingdon, à Ottawa. En 1928, il remporta une bourse d'étude à l'école des Beaux-Arts de Montréal, l'année suivante. M. Iacurto obtint de la province de Québec une bourse d'étude qui le conduisit jusqu'en Europe où il fréquenta les musées et les centres artistiques. Professeur durant 9 ans à l'école des Arts et Métiers de Montréal et 3 ans à la Commission Scolaire de Montréal, il fut élu à l'Académie Royale en 1945.

Depuis 1938, Francesco Iacurto vit à Québec où il réussit de magnifiques toiles sur les sites les plus pittoresques de la vieille capitale américaine où il eut le privilège de croquer une toile du fameux commentateur américain Lowell Thomas. En 1953 à Londres, il a peint Lord Rochermere ainsi que Lord Cromer. A l'été 1956, il fut le seul artiste à obtenir la permission de peindre dans les jardins du Vatican.

Ses toiles font partie des grandes collections. Le Musée de la Province en possède quatre. On en trouve un peu partout à travers le monde. C'est ainsi qu'on peut admirer à l'Ambassade du Canada en Grèce, à la Maison canadienne à Londres, aux Etats-Unis, en Italie, en France et en suisse.

Plusieurs compagnies telles que: Price, Shell, BA, Anglo-Canadien Pulp sont propriétaires de toiles réalisées par Iacurto. La Galerie Nationale du Canada, l'Assemblée Législative de Québec, ainsi que beaucoup de politiciens tels que Messieurs Adélard Godbout, Maurice Duplessis, Antonio Barrette, Jean Lesage, Daniel Johnson, Paul Dauzois, Gabriel Loubier, Pierre Laporte etc ont possédé ou possèdent encore des toiles de Iacuto.

Iacurto connut de nombreuses expositions à travers l'Europe et le Canada notamment à l'Académie Royale Canadienne, au Musée des Beaux-Arts de Montréal, à la Société des Arts de l'Ontario, au Palais Moncalm de Québec, et dans de nombreuses Galeries canadiennes.

Le public est invité à se rendre nombreux au Centre culturel de Verdun pour y admirer les tableaux de cet excellent peintre. Nous rappelons à tous que le Centre culturel de Verdun est ouvert du mardi au vendredi de 9 hres a.m. à 5 p.m. ainsi que le lundi, mardi, mercredi, jeudi soirs de 7 hres à 9 hres.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Verdun Messenger, Que.
October 11, 1967

Vernissage des oeuvres de Francesco Iacurto

Le Centre culturel de Verdun, 5955 Bannantyne, célébrait jeudi le 5 octobre les oeuvres du peintre québécois Francesco Iacurto, a.r.c.a.

M. Iacurto est né à Montréal en 1908 de parents italiens. A l'âge de 12 ans, il étudia la peinture au Monument National de Montréal. Il fut le plus jeune élève de l'école des Beaux-Arts en 1923. Doué d'un talent certain, il se mérita une mention honorable au concours Lord Willingdon, à Ottawa. En 1928, il remporta une bourse d'étude à l'école des Beaux-Arts de Montréal. L'année suivante, M. Iacurto obtint de la province de Québec une bourse d'étude qui le conduisit jusqu'en Europe où il fréquenta les musés et les centres artistiques. Professeur durant 9 ans à l'école des Arts et Métiers de Montréal et 3 ans à la Commission Scolaire de Montréal, il fut élu à l'Académie Royale en 1945.

Depuis 1938, Francesco Iacurto vit à Québec où il réussit de magnifiques toiles sur les sites les plus pittoresques de la vieille capitale et de ses environs. L'Ile d'Orléans et le bas du fleuve l'inspirent beaucoup. Iacurto est aussi réputé comme portraitiste. En 1948, privilège de croquer une toile du fameux commentateur américain Lowell Thomas. En 1953, à Londres, il a peint Lord Rotchermere ainsi que Lord Cromer. A l'été 1956, il fut le seul artiste à obtenir la permission de peindre dans les jardins du Vatican.

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Le Journal de Montreal, Qué.
Circ. 42,000
October 12, 1967

Maria Flotats.

Pierre Gendron expose au centre d'art

Pierre Gendron, un peintre montréalais, qui a poursuivi ses études à l'école des Beaux-Arts de Montréal, exposera trente de ses oeuvres au Centre d'Art du Mont-Royal à partir de vendredi le 13 octobre jusqu'à dimanche le 12 novembre. Au nombre des musées qui ont fait l'acquisition de ses tableaux, mentionnons: le Musée des Beaux-Arts de Montréal, le Musée d'Art Contemporain de Montréal, le Musée d'Art de la province de Québec, la galerie nationale du Canada et la galerie Agnès Etherington de Kingston en Ontario.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Le Journal de Québec
C. 7,388
October 12, 1967

Maria Flotats.

Pierre Gendron expose au centre d'art

Pierre Gendron, un peintre montréalais, qui a poursuivi ses études à l'école des Beaux-Arts de Montréal, exposera trente de ses oeuvres au Centre d'Art du Mont-Royal à partir de ver[illegible] 13 octobre jusqu'à dimanche le 12 novembre. Au nombre des musées qui ont fait l'acquisition de ses tableaux, mentionnons: le Musée des Beaux-Arts de Montréal, le Musée d'Art Contemporain de Montréal, le Musée d'Art de la province de Québec, la galerie nationale du Canada et la galerie Agnès Etherington de Kingston en Ontario.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
La Presse, Montréal, Qué.
Circ. 208,609
October 11, 1967

Exposition d'oeuvres de Pierre Gendron

Pierre Gendron, peintre montréalais qui a poursuivi ses études à l'Ecole des Beaux-Arts de Montréal, exposera trente de ses oeuvres au Centre d'Art du Mont-Royal du vendredi 13 octobre au dimanche 12 novembre.

Désigné à deux reprises pour représenter le Canada en Europe, à la 4e Mestra Internationale di Bianco Enero, tenue à Lugano, en Suisse, et à la Biennale internationale de Paris, en 1961, Pierre Gendron a poursuivi des études en France, en 1958, grâce à une subvention du gouvernement du Québec.

En 1960, il retourna en Europe grâce à une subvention du Conseil des Arts du Canada. Cette fois, il s'inscrivit à l'Atelier Libre de Defobert, à Paris, où il étudia la technique de la lithographie.

Au chapitre des expositions, l'artiste montréalais a accroché ses tableaux à la Galerie du Haut-Pavé et à la Maison du Canada, à Paris, et à la Liga Nieuw Beelden, à Amsterdam, en plus de participer à des expositions tenues au Canada et aux Etats-Unis.

Parmi les musées qui ont fait l'acquisition de ses tableaux, mentionnons: le Musée des Beaux-Arts de Montréal, le Musée d'Art Contemporain de Montréal, le Musée d'Art de la province de Québec, la Galeria Nationale du Canada et la galerie Agnès Etherington, de Kingston, Ont.

Pierre Gendron est professeur spécialisé à la Régionale du Duvernay. Le public pourra visiter son exposition au Centre d'Art du Mont-Royal tous les jours, de 1 à 7 h.

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

Montreal Star, Que.
Circ. 194,939
October 13, 1967

4871

At McGill

Record reunion of grads

By D. B. MACFARLANE

The biggest reunion of graduates in McGill's history, involving 100 classes from the years 1907 to 1963, will take place from Oct. 19 to 22.

Sparked by interest in their rapidly changing Alma Mater, Expo and Canada's Centennial celebration, an estimated 2,000 graduates together with wives, will attend a round of activities during the four-day get-together.

The general pattern of scheduled events includes receptions and theatre evening on Thursday, Oct. 19. The whole day will be spent at Expo on Oct. 20, with graduates and their wives free to see whatever they wish.

Special events will be held for medical people and engineers the same day. Classes will also meet for luncheon and receptions will be held later in the day.

Saturday will be marked by visits to the campus and its buildings. Fantastic changes have occurred, with the erection of new buildings in recent years. The latest involves the start of construction of a new library.

A coffee party will be held at 10.30 a.m. in Royal Victoria College for women graduates and their husbands. Seminars will be held during the forenoon.

A pre-football box luncheon will be held in the Currie Gymnasium, with grads of 50 years or more as special guests in the COTC officers' mess. Dr. H. Rocke Robertson, principal, and vice-chancellor, will be host.

A special reception will be held by the principal following the game between Western and McGill in Redpath Hall, for those who graduated in 1942 and earlier.

Class dinners and receptions will be held during the evening. Sunday will be marked by a tour of old Montreal, commencing at 12.15 p.m. from Place d'Armes and with volunteer guides from the Montreal Museum of Fine Arts.

The largest gathering of graduates and their wives will take place during theatre evenings on Oct. 19 and 20 at the Maisonneuve Theatre, Place des Arts, and at Expo Theatre. A total of 2,000 seats have been distributed by reunion officials.

Robert B. Keefler, Montreal, is serving as chairman of the re-union committee.

The McGill Graduates' Society is 110 years old, being formed in 1857 — 10 years before Confederation.

There are now some 40,000 living graduates scattered in more than 100 countries throughout the world.

William R. Eakin, Montreal, is the current president.

WINDSOR, ONT.
STAR
D 82,000

OCT 12 1967 BOWDEN'S

D.12-M

Homecoming...

"War Dance" by Canadian artist George Heriot, painted about 1805 at Indian Lorette near Quebec City, is one of the group of nine important pictures by the painter just acquired for the Windsor community. The paintings go on public display at Willistead Art Gallery on Sunday afternoon, from 2 p.m. to 5 p.m., along with an exhibition of other pictures by the artist lent to mark the new acquisition. Brought back to Canada from the United States as a Centennial year project, the series of ceremonial dances of the Huron Indians comprise a historic and artistic treasure of national importance. The Art Gallery is located in Willistead Park with car entrance on Niagara St.

A collection of nine watercolors by the 18th-early 19th century painter George Heriot have been brought back to Canada as a Centennial year project by Willistead Art Gallery. The $50,000 collection, considered by critics to be a treasure of Canadian history and art, were painted at Jeune Lorette, nine miles from Quebec City, between 1800 and 1805. They illustrate a series of ceremonial dances by the Huron Indians and were intended for publication by the artist in a book on native life in British North America.

George Heriot, Scottish-born and trained under the English painter Paul Sandby, lived in Canada from 1792 until 1825. In 1800 he was appointed Deputy Postmaster-General for British North America and travelled extensively painting many pictures of Canadian life and landscape. His book, "Travels through the Canadas," published in London in 1807, was illustrated with many of these views. The artist died in England in 1844.

The nine previously unknown paintings acquired for the collection of the Windsor gallery were in the possession of a French-Canadian family in Ontario from early in the 19th century. For many years they remained hidden away in a family trunk and about 10 years ago were bequeathed to a member of the family now living in the United States.

The purchase of the pictures and their repatriation was undertaken by Willstead director Kenneth Saltmarche with the assistance of a small number of Windsor individuals and firms. In recognition of the community's effort to bring the uniques series of paintings back to Canada, The Canada Council made an exceptional grant in aid of the project.

The George Heriot paintings will be on special exhibition at Willistead from Oct. 15 through Nov. 9 along with a number of other Heriot paintings and prints lent by art museums and private collectors in Toronto, Ottawa and New York to mark the new acquisition. A number of art museum directors across the country have hailed the Windsor project as a major contribution to Canadian art and history. Montreal Museum of Fine Arts director David Carter considers the nine watercolors among the finest examples of George Heriot's painting.

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

OCT 14 1967 BOWDEN'S

"Notre Musée fait un peu palais romain, c'était beau jadis . . ."

N.D.L.R. – Depuis quelque temps déjà M. Jean Soucy a pris la direction du Musée du Québec, remplaçant à ce poste M. Guy Viau, maintenant directeur-adjoint de la Galerie Nationale du Canada à Ottawa. Nous avons rencontré M. Soucy qui nous a donné un aperçu de la nouvelle politique d'exposition du Musée, ses services éducatifs et la programmation de la première partie de l'année.

Une entrevue de Jean GARON

Jean Soucy : intéresser les jeunes.

Le sort du Musée repose sur les jeunes

La présence de Guy Viau comme directeur du Musée du Québec nous avait laissé soupçonner qu'il y aurait beaucoup à faire pour redonner son vrai visage à cette institution qui avait vieilli avant l'âge. Son action a permis de faire poindre les espoirs les plus sérieux d'un renouvellement.

C'est un homme tout différent qui lui succède. Professeur pendant 28 ans et ce à tous les niveaux, et peintre (ou vice-versa selon les goûts) Jean Soucy prend la relève et entend assurer une permanence à la politique de "jeunesse" désirée par son prédécesseur.

"Guy Viau a donné des structures administratives au Musée et y a amené beaucoup de monde. Son passage a été court mais très très fructueux. Il a monté de très belles expositions et les gens l'ont beaucoup aimé. Prendre sa succession n'est pas chose facile mais comme je faisais partie de la commission consultative, j'étais déjà au courant du travail qui se faisait ici.

En ce qui concerne la politique des expositions, nous suivons à peu près les calendriers préparés par M. Viau".

LIGNE DE CONDUITE

"Notre ligne de conduite, c'est d'intéresser les jeunes par nos expositions. On ne saurait se plaindre qu'il y ait eu peu de vie avec Guy Viau. Seulement, on désirait scinder le rôle des musées du Québec. Il nous serait échoué celui de maison de l'art traditionnel alors que le Musée d'Art contemporain aurait abrité celui des jeunes. Nous considérons que les jeunes ont besoin de voir de la peinture contemporaine. La peinture traditionnelle, l'art traditionnel en général les intéresse beaucoup moins".

C'est à cet effet que seront présentées les expositions "art et mouvement" à la fin novembre et qu'au mois de janvier le public pourra voir les oeuvres de trois peintres québécois.

"Dans le calendrier établi par mon prédécesseur, nous avons eu quelques défections à certains moments et nous avons cherché à combler les vides par des expositions d'aussi grande importance. Par exemple, nous ne devions pas avoir "art et mouvement" mais une de ces défections l'a permis. Cette exposition est particulièrement intéressante en ce qu'on y trouve à la fois l'art optique et l'art cinétique. Elle devrait plaire aux jeunes".

Jean-Marc Hamel, Madeleine Jean et Terry Mosher présenteront plusieurs de leurs oeuvres en janvier. "Cette exposition aura des répercussions. Elle ne laissera sûrement pas indifférent: ou l'on en dira beaucoup de mal ou l'on en dira beaucoup de bien. Sans contexte, ce sera l'exposition la plus avant-gardiste de l'année".

Le Musée d'art contemporain se proposerait de monter cette même exposition dans la métropole. "Nous allons faire des échanges avec Montréal. Nous prendrons à notre tour trois jeunes artistes de la ville. Cette initiative pourrait très bien se poursuivre et prendre des proportions plus grandes. J'ai rencontré le directeur et le conservateur du Musée des Beaux-Arts et ils considèrent que l'idée est bonne. Nous pourrions travailler dans ce sens-là avec eux".

Cette pratique de présenter des jeunes peintres québécois au public se place au premier rang des préoccupations de Jean Soucy. "Il est nécessaire de s'occuper des jeunes. Lorsque l'on s'aperçoit qu'un a du talent, il faut lui donner tout de suite beaucoup d'encouragement. Il est arrivé assez souvent que faute d'encouragement, plusieurs jeunes peintres de talent ont cessé de produire ou se sont tournés vers l'enseignement. Il existe plusieurs organismes, tel l'aide à la création, qui servent ces fins. Le talent des jeunes est une richesse pour la province et nous ne devons pas avoir peur de les aider de quelque façon que ce soit".

INITIATION DES JEUNES

La politique d'expositions telle que représentée par ces deux expositions permettra d'atteindre les jeunes artistes en plus du public déjà établi mais on n'a pas l'intention de s'arrêter là.

"Nous voudrions sensibiliser les tout jeunes à l'art, avoir des salles pour les jeunes où ils pourraient toucher aux objets. Je pense par exemple aux sculptures esquimaudes. Chez les enfants, il y a un besoin de développer le sens tactile et c'est pour ça que lorsqu'on est jeune on aime toujours à se mettre les mains pleines de confiture sur les murs. Il y a une prise de possession, une espèce de signature et lorsque les enfants viennent au Musée, ils voudraient faire la même chose.

Il est entendu qu'on ne peut leur laisser mettre les mains sur les Riopelle mais nous aimerions avoir une salle accessible aux enfants où ils auraient la possibilité de toucher des choses, voire caresser un renard, monter et démonter des sculptures jouets et s'amuser dans des sculptures habitacles. Ce serait là une catégorie du public auquel ne s'adressait pas le Musée jusqu'ici.

Les adolescents sont très difficiles à attraper. Il y aurait place pour un domaine "science-fiction", le mot est peut-être fort. Ils aiment les choses extravagantes et, si nous sommes obligés de les attirer par les moyens audio-visuels, nous disposerons de films à leur portée. S'il faut présenter des James Bond pour ce faire, nous aurons une espèce de petit ciné-club. Les adolescents cherchent une idole et nous voulons qu'ils arrivent à trouver quelque chose au Musée".

Ce travail vis-à-vis une plus grande participation des jeunes éléments à la vie du Musée relève de principes psychologiques. "La psychologie joue aujourd'hui un très grand rôle. On a pu faire des études sur l'adolescent grâce à des moyens qui n'étaient pas en vigueur à une certaine époque. Nous savons maintenant à quel âge le petit gars va avoir un blocage et pour quelle raison. Si l'on prend le cas de délinquants ou de malades mentaux, on est arrivé par l'art, sur le plan psychologique, à les aider énormément. Et il ne s'agit pas de cas isolés. La même chose s'applique à tous et nous essaierons par nos moyens de les aider".

SERVICE EDUCATIF

L'éducation par l'art ne saurait être un vain mot et la direction du Musée prévoit pour bientôt la nomination d'un responsable du service éducatif; ce qui permettra de faire démarrer l'affaire.

"Le service éducatif est au stade de la préparation. En premier lieu le personnel n'est pas complété et nous avons encore besoin de diapositives et de documentation". Le directeur venait de recevoir le catalogue de sculpture canadienne du Musée. Il y en aura aussi sur la peinture canadienne et l'art contemporain. On entend aussi publier des catalogues sur les expositions qui doivent se tenir cette année.

"Les écoles moins favorisées n'ayant pas de professeur d'art plastique pourront jouir de visites données par des professeurs entraînés par le Musée, engagés à temps partiel. La préférence ira à ceux qui ont fait les beaux-arts et tout particulièrement ceux qui ont fait de la psycho-pédagogie".

Ce ne sont pas là les seules visites. En effet depuis déjà un certain temps, plusieurs professeurs de différentes institutions amenaient leurs élèves au Musée. "Nous aurons, tout probablement après la période des fêtes, une large documentation à distribuer aux professeurs d'art plastique".

En ce qui touche aux ententes qui pourraient être prises avec les commissions scolaires de la région de Québec, M. Soucy faisait remarquer qu'il n'était pas encore entré en contact avec ces dernières mais qu'il avait communiqué avec le directeur de l'enseignement général des arts plastiques au ministère de l'Education, M. Belzile, et que celui-ci se disait enchanté du système et qu'il s'attacherait à le favoriser.

ART ET ENSEIGNEMENT

On en est arrivé dans plusieurs milieux à la conclusion que le théâtre comme beaucoup d'autres disciplines artistiques souffrait d'un enseignement trop didactique. Pour le cas des arts plastiques notamment, on a souvent insisté sur l'aspect historique de l'art. Quel serait entre le professeur strictement d'histoire de l'art et le professeur ayant fait ses Beaux-Arts, le mieux préparé des deux ?

"Je crois que celui qui serait passé par les Beaux-Arts serait favorisé à condition qu'il ait une vision très large des choses. Car il a le sens de l'analyse, il a fait de la création, de la composition et a manipulé toutes les matières alors que le professeur d'histoire de l'art, lui, voit cela plutôt dans un ordre chronologique. L'artiste, en plus d'avoir fait de l'histoire de l'art connaît les techniques et surtout, c'est un créateur.

Il existe cependant un danger. Si sa formation pédagogique n'est pas bonne, il risque de s'imposer. Les élèves de Fernand Léger par exemple, faisaient du Fernand Léger. Le peintre doit être avant tout un créateur. S'il fait ce que son maître fait, il devrait faire autre chose . . .". Ceci s'applique, toutes proportions gardées au professeur qui aurait tendance à favoriser sa propre conception et seulement celle-là.

Parlant de son utilité, Jean Soucy considère le professeur d'art plastique comme un intermédiaire entre les musées et les artistes. "Depuis près de quatre ans, nous les formons à ce travail d'éducation par l'art. Et pour ceux qui croiraient que l'enseignement déshydrate l'artiste, je dirai que c'est faux. Au contraire l'artiste constamment en contact avec des jeunes, reçoit quelque chose de nouveau dans son art. Cela a été le cas pour moi et celui de bien d'autres".

Tout en considérant que le rôle du Musée du Québec est de faire connaître nos artistes, le nouveau directeur insiste sur la multiplicité des genres. "Je suis peut-être un des seuls à voir comme ça mais je pense qu'il doit y avoir un peu de tout dans un Musée. C'est bien d'avoir des meubles canadiens mais c'est aussi bon d'avoir des vases grecs. L'Art ne commence pas avec l'art canadien. Nous avons eu des ancêtres.

Si l'on tient en ligne de compte le côté éducatif de la chose, il est bon que les jeunes soient en mesure de contempler certaines oeuvres de l'Antiquité. Les élèves des Beaux-Arts ont des cours d'histoire de l'art. Il en est de même pour les élèves des cours d'art plastique dans les régionales.

Ce qui est enseigné dans les écoles est toujours supporté par des diapositives. Seulement elles manquent un peu de consistance. L'élève apprendrait beaucoup plus en venant contempler un vase grec au Musée et dont on lui a parlé durant ses cours".

Comme il le mentionnait plus haut, les publications seront distribuées aux professeurs d'art plastique afin de leur fournir un matériel complet sur les pièces disponibles au Musée et qui permettraient de rattacher la pratique à la théorie.

Si l'enseignant peut jouer un rôle d'intermédiaire, il en est de même pour l'institution. "Entre l'artiste et le contemplateur, le Musée joue un rôle d'intermédiaire. L'artiste fait d'abord sa création. Le Musée va placer l'oeuvre dans un lieu favorable et le contemplateur pourra l'admirer. Si vous allez voir un tableau chez l'artiste à travers un fatras de toutes sortes de choses, vous ne serez peut-être pas impressionné alors que si vous le voyez dans un beau montage, vous serez heureux et l'artiste aussi qui connaîtra un double plaisir vis-à-vis son oeuvre et l'admiration du contemplateur".

Le nombre de salles ayant diminué en raison des expositions permanentes consacrées à l'art traditionnel aussi bien sculpture que peinture et meuble, la direction entend, dans la mesure du possible présenter autant d'expositions que l'an dernier. "Elle ne dureront peut-être pas aussi longtemps. Nous voulons garder plus de temps pour les monter et surtout les mieux monter. Il ne s'agira pas simplement d'accrochage mais de véritable montage".

L'effort de sensibilisation à l'art fait sur la jeunesse et par les professeurs et par le Musée pourrait selon lui avoir des résultats bénéfiques sur un tas de situations rattachées à la condition de l'artiste dans la société.

"Il y a un manque de compréhension de la part du public envers l'artiste, que ce soit sur le rôle qu'il a à jouer ou sur sa qualité. L'importance du rôle étant de plus en plus acceptée, il ne faut pas oublier que l'artiste est un précurseur qui voit bien en avant de ses contemporains.

Les impressionnistes étaient accusés de vouloir nous "impressionner". Regardez aujourd'hui le prix obtenu pour un Corot ou pour un Renoir. On ne les apprécie souvent que cinquante ans après leur temps. La même chose pour Riopelle que l'on accepte, certains parce qu'il jouit d'une réputation internationale, d'autres parce qu'ils l'aiment. Il y a trente ans, personne ne l'aurait accepté. Cette réaction est normale et il est normal qu'un commerçant ne puisse encaisser Miro. Il y a tout un apprentissage à faire.

Mais il est assez facile de convertir un jeune au non figuratif. Tandis que si vous prenez un homme d'affaires de 60 ans, je l'ai expérimenté, ce n'est pas facile. Au début les jeunes diront: "Ah non, je n'aime pas ça". On finit toujours par réussir à les convaincre en leur laissant croire que la constatation vient d'eux. Les gens d'un certain âge vont l'aimer dans un sens décoratif alors que les jeunes arrivent à le sentir. Cette peinture leur plaît réellement".

TRANSFORMATION

Toute cette énumération de projets à court et à long terme nous fait nous demander si le Musée est capable de supporter physiquement les répercussions quasi-nécessaires d'une telle politique.

"Au point de vue de l'art traditionnel, le Musée du Québec possède peut-être la plus belle collection du Canada. Il est évident que nous sommes en retard sur les autres musées du pays quant aux services éducatifs. Je crois que l'édifice ne remplit plus les conditions. Il est devenu trop petit; nous manquons de salles de restauration (on a d'ailleurs l'intention de demander en tout premier lieu un atelier de restauration au gouvernement en raison de l'état des tableaux aussi bien contemporains que traditionnels), d'entreposage, de préparation d'exposition.

Je préconise la construction d'un édfice nouveau correspondant aux besoins modernes de l'institution. Notre Musée fait un peu palais romain, c'était beau jadis. Lorsqu'on voit celui de l'Exposition universelle, on comprend ce que doit être physiquement un musée".

Toutes les transformations apportées à la politique d'exposition, à la nature des services et même à la direction retireront leur succès d'une seule et même source: "Si nous arrivons à stimuler les jeunes, nous sommes assurés que le tout va fonctionner. Jusqu'à aujourd'hui on a fait beaucoup pour le Musée en attirant une classe particulière. Nous désirons attirer surtout les jeunes et ce en donnant un esprit jeune au Musée".

VERDUN, QUE.
Messager
W 25,000

OCT 11 1967 BOWDEN'S

Iacurto Paintings at Cultural Centre

13-12-M

The Verdun Cultural Center, 5955 Bannantyne Ave., held a varnishingday on Thursday, October 5th for paintings by Francesco Iacurto, a.r.c.a.

Mr. Iacurto was born in Montreal in 1908 from Italian parents. At age 12, he studied painting at the Monument National of Montreal. He was the youngest student at Fine Arts School in 1923. Gifted with a great talent, he deserved an honorary mention at Lord Willindon's contest in Ottawa. In 1928, he won a bursary at the Fine Arts School of Montreal. The following year, Mr. Iacurto obtained from the Province a scholarship allowing him to visit the museums and artistic centers of Europe. Professor during nine years at the Montreal Arts and Trades School and three years at the Montreal Catholic School Commission, he was elected to the Royal Academy in 1945.

Since 1938, he resides in Quebec City where he has made several beautiful paintings of the most picturesque scenes in the city and surrounding district. He gets great inspiration from Ile d'Orléans and the Lower St. Lawrence River. Mr. Iacurto also has a great reputation as a portrait-painter. In 1948, he stayed in the American capital where he was privileged to sketch a painting of the famous American commentator Lowell Thomas. In 1953, in London, England, he painted Lord Rothermere as well as Lord Cromer. In the Summer of 1956, he was the only artist permitted to paint in the Vatican Gardens.

His paintings form part of great collections. The Provincial Museum has four of them. Some are found here and there all over the world. We can admire them at the Canadian Embassy in Greece, at the Canadian House in London, in the United States, in Italy, France and Switzerland.

Several large companies such as Price, Shell, BA, Anglo-Canadian Pulp own paintings realized by Mr. Iacurto. The Canadian National Gallery, the Quebec Legislative Building and several politicians including Messrs. Adélard Godbout, Maurice Duplessis, Antonio Barrette, Jean Lesage, Daniel Johnson, Paul Dozois, Gabriel Loubier, Pierre Laporte, etc. owned or still own paintings by Iacurto.

Mr. Iacurto had several exhibitions across Europe and Canada, especially at the Royal Canadian Academy, Fine Arts Museum of Montreal, Ontario Arts Society, Palais Montcalm in Quebec City and in several other Canadian galleries.

The public is invited to the Verdun Cultural Center to admire the paintings by this talented artist. We wish to remind everyone that the Verdun Cultural Center is opened Monday through Friday from 9 a.m. to 5 p.m., also on Monday, Tuesday, Wednesday and Thursday evenings between 7 and 9.

Furthermore, in order to give better service to the public, the Center will in future open its Adults' Library every Sunday between 2 and 9 p.m. This will provide an occasion to admire the paintings which decorate the entrance hall of the Verdun Cultural Center.

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

Kitchener Waterloo
Record, Ontario
Circ. 48,133
October 14, 1967

ART AND ARTISTS

V-871

Carr Show a Must

By JOHN ZARITSKY

An excellent week is in store for Twin City art buffs as two new and important exhibitions open at local galleries.

Tomorrow at 3 p.m. in the gallery of the Theatre of the Arts, University of Waterloo, the Emily Carr Exhibition will be opened by Mrs. Dorothy Shadbolt of Vancouver.

Mrs. Shadbolt, considered one of the foremost experts on Emily Carr, has recently completed a book on the Victoria-born artist.

Mrs. Shadbolt will give a lecture on the life and works of Miss Carr and then will answer questions and comment on the paintings.

But for those unable to attend tomorrow's opening, the exhibition itself should be considered a must. Continuing until Nov. 12, the exhibition represents a rare opportunity to see several of the finest Carr paintings.

Mrs. Nancy-Lou Patterson, art director, has worked for more than a year on the exhibition and has successfully borrowed Carr paintings from major galleries across Canada.

Mrs. Patterson and the university are to be congratulated for bringing exhibition into the community during Centennial Year.

Miss Carr was, of course, one of Canada's greatest artists. Her paintings of west coast landscapes and Indian villages in a strongly individual style are unique celebrations of the beauty and lore of Canada.

Gallery hours for the exhibition are 9 a.m. to 5 p.m. weekdays and 2 to 5 p.m. Sunday.

* * *

The Sonneck Gallery, 108 Queen St. N., opens its season this week with an exhibition of ceramic and bronze sculpture by Hanni Rothschild.

Mrs. Rothschild, a Toronto artist, has had her work exhibited in several major Canadian galleries, including the Royal Ontario Museum, Toronto, the Montreal Museum of Fine Arts and the Canadian pavilion at Expo 67. She has also had four one man shows at private Toronto and Montreal galleries.

Mrs. Rothschild is one of the most promising and exciting Canadian artists in her field.

The exhibition opens Thursday evening at 8 p.m. Regular gallery hours are 2 to 6 p.m. Thursday, Friday and Saturday. The exhibition continues until Oct. 28.

* * *

Now being shown at the K-W art gallery is a print exhibition by Canadian artists Bush, Coughtry, Gladstone, Levine, Meredith, Ronald and Snow.

In addition, an exhibition showing the stages in the production of a silk screen print has been set up.

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

Victoria Times, B.C.
Circ. 29,763
October 18, 1967

DONALD HARVEY

V-871

For Local Artist, Color the Force

By KATHRINE THOMAS

This is the age of color.

And color is the predominant force in the paintings of Donald Harvey.

Mr. Harvey, an assistant professor at the University of Victoria fine arts department, has just returned from 14 months in England and Greece made possible by a senior grant from the Canada Council.

He has a one-man show at Pandora's Box until Oct. 26.

An artist of international stature, Mr. Harvey exhibited paintings in a show celebrating Canada's Centennial, first in London and then at the Edinburgh Festival.

He is represented in most of the major collections of Canadian art including the National Gallery and the Montreal Museum of Fine Arts.

One-Man Show

This year he was asked to exhibit in the Centennial Pavilion of Canadian Art in Kingston and the Dunkelmann Gallery's exhibition of Canada '68 in Toronto. He will have a one-man show in Toronto in April at the Albert White galleries.

A fairly recent interest of Mr. Harvey is the process of silk-screening.

"It's a very colorful, direct medium very much like painting" There are a number of his new prints in the show.

His paintings are large and powerful abstracts.

"They are predominantly hard-edged but at the same time there is invariably some kind of free organic form involved.

"I'm very interested in this kind of dualism. There is an obvious ambiguity between the two dimensional surface in which you work and the illusion of three dimensional active forces. It's the contrast of order and chaos and the flux between the two that makes a painting visually exciting.

"All forms are changed by discipline and discipline is always being changed by freedom. They are interdependant."

Mr. Harvey is also concerned with depicting a sense of physical activity in his paintings.

A New Space

"It's the idea of physical as well as social rejection or acceptance. With physical entry into a new space, there is a total change in the immediate physical environment. I am concerned with making this effect visual."

But he is not interested in pigeon-holing art.

"Talk is one thing but you can never really be sure—you don't want to be certain. When I know exactly what I'm doing, I'll be in the wrong business.

"Explaining art has only a limited value. You shouldn't be concerned with fixing a painting. Once you give a thing a name, it dies a little. Man is so concerned with explaining everything but a painting exists regardless of explanation."

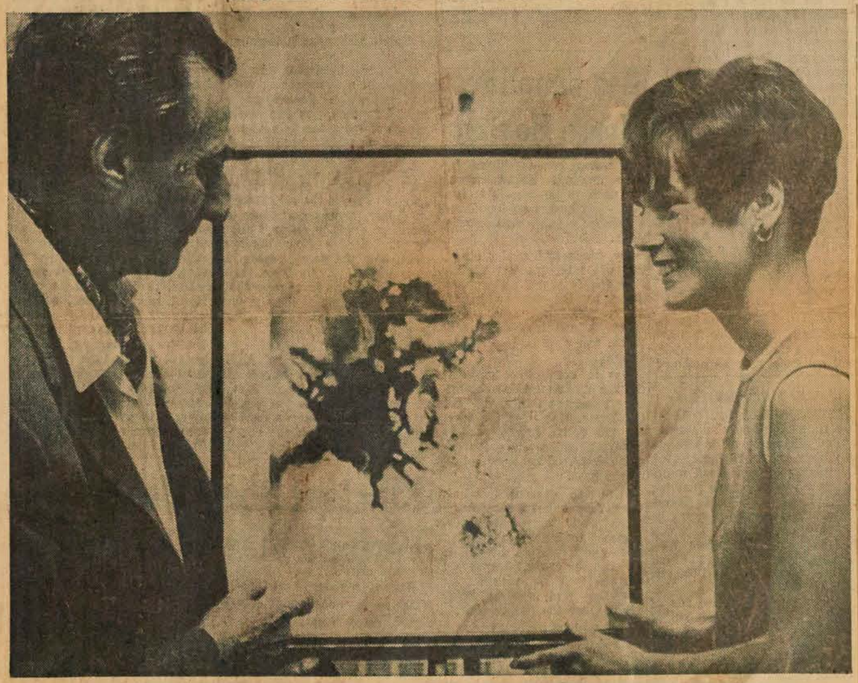
Artist Donald Harvey Frames New Painting

Oshawa Times, Ont.
Circ. 23,225
October 17, 1967

Y-871

ART FOR RECREATION HAS GROWING APPEAL

MRS. DENIS FERGUSON'S COLLAGE INTERESTS MRS. NEILL MacLEAN



FREDERIC STEIGER COMMENTS ON AN ABSTRACT BY MRS. F. H. GOURLEY

Art Association Open House Introduces Fall Program

Art in action was displayed by the Oshawa District Art Association at its open house held recently at the Civic Auditorium.

The Oshawa Recreation Department, of which the Art Association is an affiliate, is offering constructive programs for people with leisure time.

The president of the Art Association, Mrs. Neill MacLean, suggests a good way to utilize leisure time is to be given an opportunity to be creative.

The Art Association does not want merely to instruct but to encourage the expression of any artistic ability and to challenge those who have already shown potential.

The weekly workshops for the members begin this week. Beginners hold their workshops on Monday evening under the expert guidance of Mrs. J. A. Mitchell of Whitby, at the Civic Auditorium.

Mrs. Mitchell is a graduate of the Ontario College of Art. A well known area artist, she has conducted evening art classes at Anderson High School, Whitby, for the past six years and her work has been exhibited with the Canadian Society of Painters and the Hamilton Art Gallery.

The intermediate groups meet Wednesdays and the advanced group on Thursdays. Both of these groups will have as their instructor, Frederic Steiger, a talented self-taught painter of abstracts and portraits. He has exhibited with the Ontario Society of Artists; the Royal Canadian Academy; the Vancouver Art Gallery; the Montreal Museum of Fine Arts and the United Nations Library in New York among others.

"Culture is something that you develop," according to Mrs. MacLean, "it is not acquired merely by attending a painting session."

"We hope to begin young adults' and children's art classes next year and I would like to see an arts council in Oshawa, to co-ordinate the arts such as our association, the Little Theatre, the symphony and ultimately a centre for the performing arts."

The Art Association open house was the culmination of efforts by Mrs. MacLean and her executive, Mrs. Ted Remington, first vice-president (program); Mrs. Denis Ferguson, second vice-president (membership); Mrs. Nelson Starr, treasurer; Mrs. R. H. Gourley, recording secretary; and Mrs. D. J. Calder, corresponding secretary.

The first four women mentioned are the actual founders of this association and have worked in co-operation with the Oshawa Recreation Committee in programming and in attaining professional art instructors. They now have about 100 members in all, including the patrons. At the actual open house, Mrs. MacLean stated, "I really didn't know what to expect, but the response has been good."

"We work with various media and subject matter and with the expert guidance from our instructors the program should be enjoyable and fun."

In the future a winter weekend seminar may be planned for the members and openings should be available in the workshops for those who have been waitlisted.

MONTREAL, QUE.
GAZETTE
D 133,600

OCT 14 1967 BOWDEN'S

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

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

La Presse, Montréal, Que.
Circ. 208,609
October 21, 1967

M-871

Murales exécutées avec des matériaux déposés sur nos rivages à l'heure des grandes marées

par Marie BOURBONNAIS

Hier, au Pavillon de l'Hospitalité, à l'EXPO, réception intime en l'honneur de Mme Yolande Rousseau-Rioux, céramiste et potier, dont les oeuvres "Images de mon pays sur la Terre des Hommes", ont orné les murs de la salle d'assemblée de ce pavillon. Quelques-unes de ces murales, qui font partie de collections privées avaient été prêtées pour la durée de l'EXPO. Confectionnées de bois d'épave, de coquillages et de galets, elles ont suscité un vif intérêt chez ceux qui ont su regarder ; plusieurs artistes étrangers, italiens, japonais en ont été particulièrement frappés. Une murale de Mme Rioux, "Le Petit Prince", est en outre exposée au Jardin du Petit Prince.

En dépit de ces nombreuses occupations, M. André Mercier, chef du service aux visiteurs avait tenu à rendre un hommage personnel à toutes les dames qui ont contribué au succès du pavillon de l'Hospitalité, où se sont rencontrées des femmes de tous les pays pendant les derniers six mois.

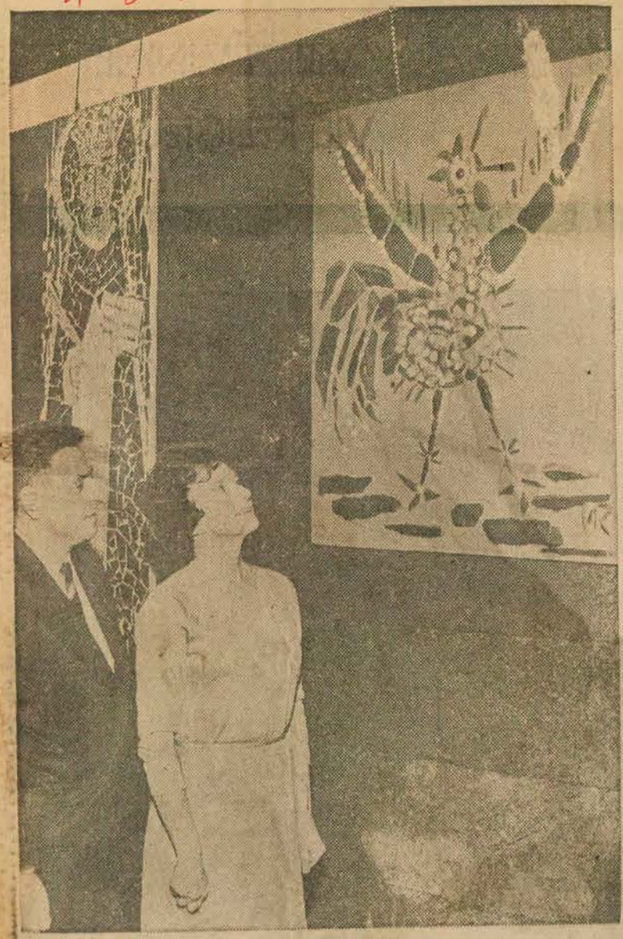
L'artiste

Née à Trois-Pistoles, Mme Rioux y a pris le goût de la mer, des grands espaces. "En face de chez nous, le fleuve a 32 milles de large, dit-elle. A l'heure des grandes marées, les vagues ont 15 pieds de hauteur. C'est alors que la mer dépose sur le rivage des richesses que j'ai pensé utiliser. Un jour, sur la plage, je me suis dit. Pourquoi toujours s'extasier sur ce qui se fait ailleurs, sur les matériaux venus de loin alors que nous avons de si belles choses à notre portée ?"

Quand on a l'instinct créateur, le courage de traduire ce qu'on ressent, l'ingéniosité d'imaginer des moyens d'expression, on s'exécute et c'est ce que fit Mme Rioux, après deux ans de cours à l'Ecole des arts appliqués avec Jean Cartier. En 1960, elle remporte le 2e prix au concours artistique de la province; deux années elle participe au Salon du printemps au Musée des Beaux arts; elle a exposé à Montréal, Québec et en Ontario. Elle exécute des murales commanditées.

Les matériaux

Ses matériaux: du bois de vieille grange, des galets, schistes, ardoise, quartz, mousses, parmélie, cladonia des Alpes, coques, moules, os de mammifères marins forment les divers éléments de ses tableaux. Quand elle va à la chasse sur la plage, elle part de bon matin et pieds nus dans l'aube, tâte les galets, les petites roches plates, luisantes, celles qui ont de la couleur, les pas comme les autres. Quand elle revient "de cette pêche" le soir, elle est fourbue, portant ses sacs remplis de roches. Et ses murales pèsent une tonne chaque pièce est collée avec un ciment spécial. Une murale "Les Fleurs" au pavillon sont faites avec des vertèbres de loup marin. Saint Albert le Grand, de la collection du Monastère Dominicain a deux yeux qui brillent de l'éclat du quartz avec du granit bleu au centre. "Ça m'a pris deux mois pour trouver la 2e prunelle", dit Mme Rioux. Mère de cinq enfants, elle enseigne la céramique dans une colonie de vacances, au Camp Tékakwitha, dans le Maine; elle donne aussi des cours de céramique à Verdun au Centre de loisirs. Elle fera école, et c'est tant mieux.



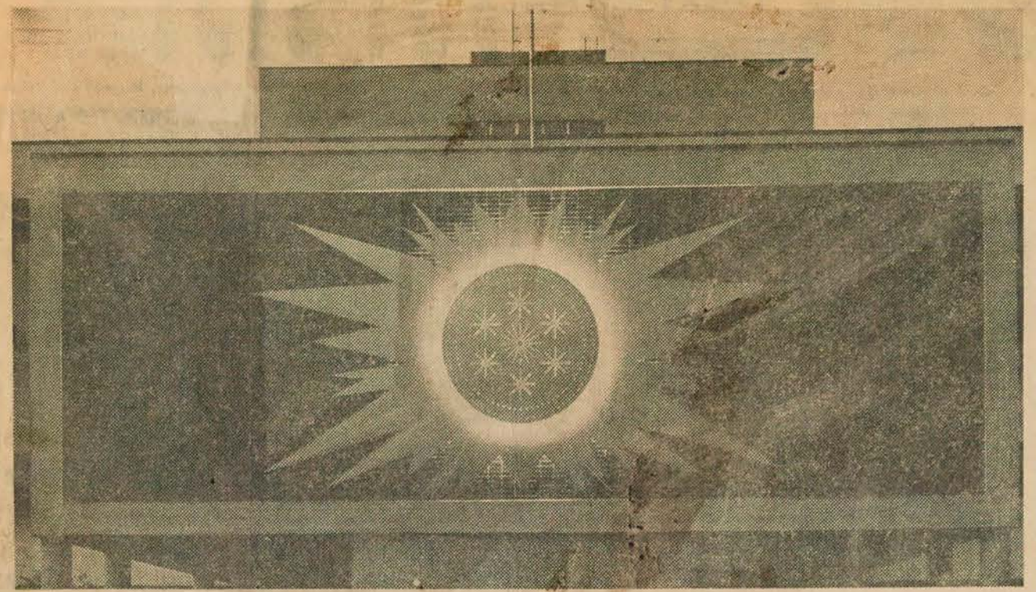
photos J.-Y. Létourneau, LA PRESSE

Mme Yolande Rousseau-Rioux, céramiste et potier, photographiée hier au pavillon de l'Hospitalité en compagnie de M. André Mercier, chef du service aux visiteurs à l'EXPO 67, à l'occasion d'une réception en hommage à Mme Rioux dont on voit les murales qui ont décoré le pavillon pendant toute la durée de l'EXPO.

"LA TERRE DES HOMMES", une oeuvre de Mme Rousseau-Rioux qui sera offerte par son auteur au maire de Montréal et qui pour l'instant décore le salon de réception du pavillon de l'Hospitalité. La "TERRE" illustre les micro-réalisations de l'EXPO.

Vancouver Province, B.C.
Circ. 106,501
October 23, 1967

Art R-891



Star of Hope—a dramatic light mural from John Korner

By JOAN LOWNDES

Star of Hope, the first metal mural designed by Vancouver painter John Korner, sheds its ray over a projecting wing of the recently opened Cowichan District Hospital at Duncan.

Of anodized aluminum, it is 28 feet long by 16 feet high and attached to the wall by brackets.

In the daytime the trees around filter the light, creating a constant play on the sparkling surface of the Star against its soft blue tile wall.

Our photo shows the dramatic aspect at night. Then a gentle yellow light shines through quarter of an inch perforations which prick out shapes like snowflakes in the central disc, rimmed with two neon tubes.

The hospital board, which commissioned the mural, originally asked for a painting, but John Korner convinced them that this would not be practical in our climate.

Instead he made a model in plywood of the 45 by 17 foot wall, and affixed to it his star, cut out of stiff cardboard and sprayed silver. To demonstrate the effect at night he used little lights from a toy train.

He made numerous trips to the Island last spring to discuss the project with the board. Theatre devotees will recall that at about this time he designed a poster for the Playhouse's production of She Stoops to Conquer, which shows how much the star configuration was in his mind.

The actual production of the mural took only six weeks. It was manufactured by Ted Scroggs, of Scroggs and Associates, Designers, illustrating the new alliance between studio and factory.

The Star, beautifully proportioned, is simple yet effective, and achieves the purpose which the board so imaginatively sought, of mitigating institutionalism.

John Korner, who has painted numerous murals for private homes, was one of four artists commissioned by CHQM in 1964 to execute billboard paintings.

He is represented in the permanent collections, among others, of the National Gallery, the Montreal Museum, the Art Gallery of Ontario, the Seattle Art Museum, and of course, closer to home, the Vancouver and Victoria Art Galleries.

Montreal Gazette, Que.
Circ. 137,735
October 23, 1967

OURTOWN

By Al Palmer

The Ames

It doesn't seem so very long ago really, that singing brothers in fours dominated show business.

It was the trend. The quartets jammed night clubs, dominated television screens, edged into movies and crowded radio time. Teenagers in their howling millions chose favorites and record sales zoomed.

Some of the better groups came out of Canada, such as the Four Lads, and, thinking back, the quartets favored the type of singing that had a more general appeal than the stuff heard around these days.

On the top of the heap were the Ames Brothers. There were four of them, Vic, Gene, Joe and Ed, and they actually are brothers. They started out singing together at high school in their native Boston.

From what we recall of the cabaret circuit in those years, the postwar years they were, the Ames youngsters were the most popular of the brother acts doing the rounds in these parts.

They made friends easily and had a rollicking sense of humor which always helps in show business. They also had marvelous voices in those days when good voices were more appreciated.

We had often wondered whatever had happened to all those brother acts. We stopped wondering at the Playboy Club the other night because up there onstage was Vic Ames singing up a storm, as we rounders are so wont to exclaim from time to time.

"The Ames Brother"? Fine billing.

"Where are Gene, Joe and Ed?" we asked.

"Well," said Vic, "Gene is in the industrial interior design business in New Jersey."

That figured. When the act played here Gene spent much of his time in the art galleries and said he preferred playing Montreal because of the number and excellence of our art centres. His favorite was the Montreal Museum of Fine Art and we suspected at the time that he was in there more than he was in the club.

"Joe," Vic went on, "has an interest in real estate but is now studying classical music in Europe. Ed left the quartet in 1960 to become an actor."

VIC AMES
. . . on his own

Vic recalled the era during which it was generally agreed around Ourtown that if you wanted a club closed just book the Ames boys.

"Let's see now," thought Vic. "We opened and closed The Black Orchid. Also the Monterey on Peel just below Ste. Catherine. I'm not quite sure but I think we closed out the vaudeville policy at The Seville.

"Of course," he said as an afterthought, "we opened a few, too. Remember The Downbeat? We opened that one."

Who could ever forget the swinging Downbeat? It was on Peel above Ste. Catherine on the west side. Previously it had many names, Club New Yorker, The Carrousel, The Russian Samovar and others.

There's a vacant lot there now, by the way. Pity. But it's good to see some of the acts that played there in its heyday again — even in an abridged version.

Echo Laval
Laval, Qué.
October 25, 1967

Pierre Gendron au Centre d'Art

Pierre Gendron, un peintre montréalais, qui a poursuivi ses études à l'école des Beaux-Arts de Montréal, exposera trente de ses oeuvres au Centre d'Art du Mont-Royal du vendredi, 13 octobre, au dimanche, 12 novembre.

Désigné à deux reprises pour représenter le Canada en Europe, à la IV Mestra internationale DI BIANCO ENERO tenue à Lugano en Suisse et à la Biennale internationale de Paris en 1961, Pierre Gendron a poursuivi des études en France, en 1958, grâce à une subvention du gouvernement du Québec. En 1960, il retourne en Europe grâce à une subvention du Conseil des Arts du Canada. Cette fois, il s'inscrit à l'Atelier Libre de Dejobert, à Paris, où il étudie la technique de la lithographie.

Au chapitre des expositions, l'artiste montréalais a accroché ses tableaux à la galerie du Haut-Pavé et à la maison du Canada à Paris et à la Liga Nieuw Beelden à Amsterdam sans énumérer ses nombreuses participations à des expositions tenues au Canada et aux Etats-Unis.

Au nombre des musées qui ont fait l'acquisition de ses tableaux, mentionnons: le Musée des Beaux-Arts de Montréal, le Musée d'Art Contemporain de Montréal, le Musée d'Art de la province de Québec, la galerie nationale du Canada et la galerie Agnès Etherington de Kingston en Ontario.

Courrier de Laval
Chomedey, Qué.
October 18, 1967

MERCREDI, 18 OCTOBRE 1967

Pierre Gendron expose au Centre d'Art du Mont-Royal

Pierre Gendron, qui a poursuivi ses études à l'Ecole des Beaux Arts de Montréal, et qui occupe actuellment un poste de professeur spécialisé à l'Ecole Régionale de Duvernay, expose trente de ses oeuvres actuellement au Centre d'Art du Mont-Royal. L'exposition dont le vernissage a eu lieu le 12 octobre se poursuivra jusqu'au dimanche 12 novembre, et elle est ouverte de 13 heures à 19 heures.

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Port Alberni Twin City Times, B.C.
October 25, 1967

17-871

Enthusiastic youngsters of Gold Lake reserve were interested in Robert Aller's instruction in painting and sculpture. Photo by Marlis Kruetzfeldt.

ALLER'S STUDENTS EXHIBIT PAINTINGS

Robert Aller, artist and instructor, has returned to his home here after a summer spent in teaching and study in Ontario. After teaching Algonquin Indian children at Gold Lake, Ontario, for five weeks and continuing his studies of West Coast Indian masks at the National Museum in Ottawa, he will pause briefly here before starting another jaunt.

In the Gold Lake community, Mr. Aller taught 40 youngsters, some of whom had never seen a painting before this summer. An exhibit of their water colors concluded their course and Mr. Aller said he was as pleased by the children's enthusiasm as he was by the paintings and sculptures they had produced. The sculpture was, mainly, in the form of plaster of paris masks cast in moulds of clay and sand found on the Gold Lake Reserve.

In an article in the Ottawa Journal Mr. Aller was reported as saying of the exhibit, "There is not a mournful painting here, and they mixed more brilliant colors than the children at Port Alberni and Dauphin."

After completing the holiday course of instruction, the artist gave a series of three lectures to Department of Indian Affairs & Northern Development personnel in Ottawa while making studies of the collection of Indian masks in the national museum there. This study, in which he had already made dozens of paintings of the masks, will be continued in museums in Ottawa and across the U.S.

In the meantime, plans have been made for exhibits of paintings and sculptures chosen from the Gold Lake children's work. The Montreal Museum of Fine Arts will show a collection of paintings by Indian children in Dauphin, Manitoba; Gold Lake, Ontario, and the Alberni Valley, all of whom have had instruction from Mr. Aller. Other exhibits from Gold Lake will be at the Lakehead University, Fort William, and University of Toronto, while some will be selected for a forthcoming exhibit in the National Museum.

Mr. Aller has been invited to return to Gold Lake next summer and he has also been approached by the Six Nations with a plan for working with children in the Indian Community at Fort William.

MONTREAL, QUE.
GAZETTE
D 133,600

OCT 28 1967 BOWDEN'S

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

"I bequeath to The Montreal Museum of Fine Arts

the sum of _____

dollars." _____

_____

La Presse, Montréal, Qué.
Circ. 208,609
October 26, 1967

11-871

"Les fleurs et l'amour"

Tel sera le thème de l'exposition de fleurs automnales qui sera présentée du 9 novembre au 10 décembre, dans la grande serre du Jardin botanique de Montréal. Comme le démontre l'esquisse préparée par l'artiste Roland Proulx (ci-haut), le public poura y admirer un féerique jardin inspiré du Temple de l'Amour des jardins de Versailles et orné de statues gracieusement prêtées par le Musée des Beaux-Arts. C'est dans ce merveilleux décor que seront étalées les fleurs de la saison, principalement les chrysanthèmes. A compter du 9 novembre, les visiteurs y seront admis gratuitement tous les jours, de 9 h. du matin à 9 h. du soir.

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

OCT 28 1967
BOWDEN'S

Louis-Philippe Beaudoin, un pionnier de l'enseignement des arts graphiques au Québec

T-12-M

NDLR — A l'occasion de la mort, le 2 octobre dernier, de Louis-Philippe Beaudoin, directeur-fondateur de l'Institut des Arts graphiques de Montréal, nous publions ci-dessous un article où M. Jean-Marie Gauvreau, directeur de l'Institut des Arts appliqués de Montréal, retrace la carrière exceptionnelle de ce pionnier de la reliure d'art au Québec.

IL N'EST PAS FACILE de porter un jugement sur un homme, dont la carrière fut particulièrement féconde, quand il faut remonter à plus de quarante ans pour évoquer des souvenirs susceptibles d'inspirer la petite ou la grande histoire.

Les principales étapes de son ascension ont été évoquées, dans l'ordre chronologique, à l'occasion de son décès.

Louis-Philippe Beaudoin est l'exemple typique de l'autodidacte le plus authentique de son époque. Quand on songe qu'à l'âge de quinze ans, il était apprenti relieur à la librairie Beauchemin, et cela pendant huit ans ! Mais il eut la chance de rencontrer un homme inspiré et averti en la personne de l'honorable Athanase David, à qui ceux de notre génération ne rendront jamais assez hommage, alors Secrétaire de la province, titulaire du ministère de l'Education et des Beaux-Arts. Pressentant les aptitudes professionnelles et artistiques du jeune Beaudoin, il n'hésita pas, chose rare à l'époque, à lui accorder une bourse d'études de quatre années, à Paris, au Collège technique Estienne, équivalent de notre Institut

Louis-Philippe Beaudoin

actuel des Arts graphiques. Là, il peut donner libre cours à son inspiration artistique, car son ambition première était de revenir transmettre ses connaissances au Québec. Il eut l'avantage d'avoir comme directeur, Georges Lecompte, secrétaire perpétuel de l'Académie française, et comme professeur, l'illustrateur-relieur d'art, Robert Boufils. A deux reprises, nous eûmes la joie d'accueillir ce dernier dans nos écoles respectives, pour le plus grand profit de nos élèves : (cours, conférences, expositionsé. Ces événements furent pour nous une exultation : par sa présence, la France nous stimulait, nous encourageait, nous rendait des témoignages, non équivoques, du résultat de nos efforts collectifs.

Une aventure téméraire

Mais, revenons en arrière. A son arrivée de Paris, en 1927, Louis-Philippe Beaudoin ouvre un atelier de reliure d'art au quartier latin de Montréal. Les anciens se souviennent de ce secteur savoureux : l'Université avec ses mini-facultés, les écoles des Hautes Etudes Commerciales, de Chirurgie dentaire et Polytechnique, sans oublier non plus Géracimo — le restaurant toujours présent — et Kerhulu où l'on bouffait pour pas trop cher, sous le regard de nos maîtres, les Montpetit et les Dalbis.

Cet atelier d'art, une aventure téméraire, s'il en fut, pour l'époque ! Beaudoin attire chez lui une clientèle d'élite, mais peu rentable pour la survie de l'entreprise. Les oeuvres étaient, toujours de qualité, mais trop souvent, le prix ne correspondait pas à l'idée qu'on s'en était faite. Louis-Philippe Beaudoin travaillait dans la brousse. Il fut un pionnier.

Il avait de précieux amis; il sut, sans arrêt, s'en gagner de nouveaux. C'est ainsi qu'en 1937, l'honorable Hector Perrier, devenu à son tour Secrétaire de la province, lui confie les cours de reliure d'art à l'Ecole Technique de Montréal, dans un local de fortune, dont notre ami sait très bien s'accommoder et qu'il va transformer. Il y crée une ambiance artistique avec ces beaux mafoquins du Levant, avec ces chagrins multicolores, avec ces papiers marbrés, faits main et moirés, qui nous font penser à ces extraordinaires batiks.

Dans cet atelier-école de reliure, l'ami Beaudoin attire comme élèves des personnalités marquantes du monde professionnel : le Dr Philippe Panneton, ancien ambassadeur du Canada à Madrid, le Dr Albéric Marin, Mme Pierre Charton, Mme Jean-Marie Roussel, le Dr et Mme Prud'homme, Mme Beauset et plusieurs autres.

Une de ses plus grandes joies fut de découvrir de vieux manuscrits en restaurant des livres anciens. Ainsi, au Collège Sainte-Marie, il identifie seize parchemins d'un ouvrage latin du 13e siècle, trente pages d'un manuscrit et quinze autres parchemins de la même époque. Après ces découvertes, à bon droit, il exultait comme l'eut fait un archéologue.

Devant un succès aussi manifeste, l'honorable Hector Perrier crée, en 1940, l'Ecole des Arts graphiques de Montréal. Il désigne Louis-Philippe Beaudoin comme premier directeur-fondateur. Ceci entraîne la fusion de la section de reliure de l'Ecole Technique de Montréal et celle de typographie. Beaudoin y trouve là toute une équipe déjà bien rodée et l'Ecole des Arts graphiques devient véritablement le foyer d'une vie intense d'avant-garde et de progrès. Rien, désormais, ne rebute Louis-Philippe Beaudoin. Il connaît toutes les audaces. Et, quand il faut frapper à la tête, il ignore le bas de la ceinture ! Ce fut la politique de toute sa vie. Et à travers tout cela, la plus grande humilité pour lui-même. Rarement il a adressé la parole en public. Il déléguait ses adjoints dans ces sortes d'occasions auxquelles il ne tenait nullement, même s'il y était directement impliqué.

Mais comme coordonnateur, organisateur, il s'est révélé un maître. Qu'on se souvienne du retentissant "Gala Gutenberg", organisé dans le grand hall de l'Ecole Technique de Montréal, en 1940, année de la fondation de l'Ecole des Arts graphiques; de son livre "Gutenberg et l'Imprimerie" publié la même année. Sans aucune allusion à une publication récente, on parlait déjà de Gutenberg, il y a vingt-sept ans, grâce à Beaudoin !

Aux quatre coins du monde

Son oeuvre personnelle de relieur d'art est considérable. La collection des oeuvres les plus marquantes, est déjà aux quatre coins du monde. Que d'exemplaires de "L'Ile d'Orléans", de Pierre-Georges Roy, archiviste de la province, et de "Maria Chapdelaine", de Louis Hémon, illustré par Clarence Gagnon, ne lui ai-je pas vu relier, cadeaux classiques, à l'époque, destinés aux personnalités de passage avec les hommages du gouvernement du Québec.

Parmi les oeuvres les plus prestigieuses du maître, voici une liste très sommaire de leurs destinataires. Elle constitue un ensemble réalisé avec "l'amour de la belle ouvrage bien faite" suivant l'expression de nos ancêtres : à Sa Sainteté PIE XII — 45 volumes au Vatican (Don du C.P.R.) — au Quirinal, 6 volumes — à l'Elysée, 8 volumes destinés au Président Poincaré et au Général de Gaulle; en ANGLETERRE, au Prince de Galles — à Lord Baldwin — à S.M. George V — à S.M. Edouard VIII — à S.M. George VI — à S.A.R. Margaret — à S.M. Elizabeth II; au CANADA, au T.H. Mackenzie King, au Musée des Beaux-Arts de Montréal; à QUEBEC, la collection complète des oeuvres de Thomas Chapais, offerte par le Conseil législatif du Québec — dans un coffret conçu par l'Institut des arts appliqués et léguée par sa succession à la Bibliothèque provinciale du Québec.

Louis-Philippe Beaudoin réalisa un livre d'or rappelant les origines de la citadelle de Québec. Il se souvenait que nous avions, avec de vieilles poutres, réalisé un mobilier pour le mess des officiers. Il nous réclama les retailles pour un chef-d'oeuvre de reliure, déposé au Musée historique.

Il est impossible de dénombrer tous les amateurs d'art qui possèdent des oeuvres de Beaudoin.

Les ateliers d'arts graphiques

Il faudrait entrer dans tous les détails de ce que fut son agissant rayonnement à l'institut des Arts graphiques. D'autres se chargeront, sans doute, de cette tâche. Le magnifique bâtiment des Arts graphiques, son équipement sans pareil, rue Saint-Hubert, sont dus à sa ténacité et à son opiniâtreté.

Récemment, dans "La Presse", Jean-René Ostiguy rappelait le rôle qu'a joué, il y a vingt ans, l'édition des cahiers "Les ateliers d'arts graphiques". Cela démontre péremptoirement l'influence de Beaudoin qui avait compris, qu'en faisant confiance, il gagnerait à sa cause toute une équipe de jeunes peintres, graveurs, écrivains, poètes, graphistes, relieurs, issus de son école et qui saurait donner le départ au mouvement d'art contemporain qui se dessinait alors.

"Les ateliers d'arts graphiques"! Que de discussions, que de revendications mais quelle belle victoire, un des plus beaux fleurons au panache déjà si bien garni de Louis-Philippe Beaudoin!

Louis-Philippe Beaudoin fut un précurseur, un fondateur, un éducateur et un artisan-artiste. Il est un maître incontesté. Il avait "de la branche"!

Souffrances et joies

Souhaitons qu'une rétrospective de ses oeuvres soit organisée. Il eut toujours la grande humilité de reconnaître ses limites. Il faut le souligner. Tant d'incompétents notoires se croient exemptés de cet acte de foi. Il savait reconnaître le mérite. A ce point de vue, surtout à l'égard des jeunes, il fut sans égal.

Avant le grand départ, il m'a confié : "J'ai beaucoup souffert moralement et physiquement. J'ai connu aussi de grandes consolations et de grandes joies. La plus grande joie, entre toutes, est de réaliser que mes enfants ont pleinement accompli les idéaux auxquels j'aspirais au début de ma carrière : mon fils Marcel est maître relieur, ma fille Suzanne Dumouchel est

BRANDON, MAN.
SUN
D 12,900

OCT 28 1967
BOWDEN'S

Booms In The Basement Mean Sculpture Blew Up

12-M

KITCHENER, Ont. (CP) — Hanni Rothschild is always listening for booms in her basement. And sometimes she hears one.

A noted sculptor and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she is more daring than most at the technical level of things.

The booms may come from the firing of clay and metal together, a complicated process. Mrs. Rothschild said in an interview.

Fashioning medieval knights in a combination of bronze and clay at her suburban Toronto home is not only art but sometimes downright adventure.

The secret apparently is in the melting points of both materials.

Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor.

In melting, however, the bronze spatters all over the kiln. And if there's some little snag, it may explode.

The firing is done in what Mrs. Rothschild calls her "big baby"—a huge built-in kiln which heats in her Don Mills basement studio to 2,300 degrees fahrenheit.

Mrs. Rothschild was here recently to deliver 15 ceramics, 17 bronze pieces and four plaques which comprised her one-woman show at a local gallery.

Her work shows many clowns, romping children, animals, innocence of love and romantic knights.

Asked about her basic optimism she laughed.

"That's what they (the critics) tell me. I don't know. I just do what pleases me. Art, I think, is basically what is liked."

She has exhibited at the Canadian National Exhibition, with the Canadian Guild of Potters at Toronto's Royal Ontario Museum, the Montreal Museum of Fine Arts and in Western Canada galleries and museums.

One of her pieces, entitled Young Love, is on display at the Canadian Pavilion Art Gallery at Expo 67.

A mother of two children, she works only to please herself. She said art is a matter of free choice and to like or dislike is for the artist and the buyer, as well as the critics.

Sydney Cape Breton Post, N.S.
Circ. 27,569
October 28, 1967

She Listens For Booms In Basement

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New Glasgow News, N.S.
Circ. 8,634
October 28, 1967

Noted Sculpture:

More Daring Than Most

871

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One of her pieces, entitled Young Love, is on display at the Canadian Pavilion Art Gallery at Expo 67.

A mother of two children, she works only to please herself. She said art is a matter of free choice and to like or dislike is for the artist and the buyer, as well as the critics.

"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

SAULT STE. MARIE, ONT.
STAR
D 19,300
OCT 28 1967
BOWDEN'S

She sculpts what she likes

4-12-M

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(CP Photo)

MRS. HANNI ROTHSCHILD

. . . leading Canadian sculptor and ceramist, with one of her best-known works, Young Love.

Winnipeg Free Press, Man.
Circ. 123,533
October 28, 1967

871

Artist Keeps Hearing Booms From Basement

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St. Catharines Standard, Ont.
Circ. 33,489
October 28, 1967

Sculptor Judges Progress Of Her Work By Booms

Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation. —CP photo

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Ottawa Journal, Ont.
Circ. ~~76,903~~
October 28, 1967

Sculptor's Daring At Technical Level

HANNA ROTHSCHILD
(CP-Journal Photo)

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FREE CHOICE

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Calgary Herald, Alta.
Circ. 91,378
October 28, 1967

Ceramist Mixes Clays And Metals With Resulting Chemical Booms

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BOOMS IN THE BASEMENT . . . Mrs. Hanni Rothschild and Young Love

Québec Chronicle-Tele., Que.
Circ. 4,958
October 28, 1967

HANNI ROTHSCHILD HOLD YOUNG LOVE

Fashioning Knights 'Downright Adventurous' Says Sculptor

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STRATFORD, ONT.
BEACON-HERALD
D 10,000

OCT 28 1967

BOWDEN'S

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

Cornwall Standard-Freeholder, Ont.
Circ. 13,911
October 30, 1967

Sculptor sometimes finds work booming

A-12-M

BOOMS IN THE BASEMENT — Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation. (CP Photo)

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S-8?

HANNI ROTHSCHILD AT WORK

Booms In Her Basement Mean Clay Combinations Melt Too Soon

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Montreal Gazette, Que.
Circ. 137,735
October 30, 1967

V-871

Basement Booms Signal Artist's Daring

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

Evening Times Globe
Saint John, N.B.
Circ. 50,759
October 28, 1967

Basement Blasts Normal In Artist's Home

H-871

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

Sherbrooke Record, Que.
Circ. 9,075
October 30, 1967

V-871

Complicated process of firing clay and metal is downright adventure says noted sculptor

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SASKATOON, SASK.
STAR-PHOENIX
D 46,900

OCT 30 1967

BOWDEN'S

Explosions in basement kiln part of art for sculptor

R-12-M

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PORT ARTHUR, ONT.
NEWS-CHRONICLE
D 15,100

OCT 30 1967

BOWDEN'S

Sculpture In Bronze and Clay Created by Toronto Ceramist

R-12-M

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Canadian Press Clipping Service

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

Mont Laurier Le Flambeau
Québec
October 31, 1967

—CP Photo

Sculptor

Mrs. Hanni Rothschild of Toronto, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. The piece was on display at the Canadian Pavilion Art Gallery at Expo 67.

PAGE 6 FLAMBEAU

Exposition-automne au Jardin Botanique

L'exposition d'automne du Jardin Botanique sera ouverte au public tous les jours de 10 heures à 22 heurs, à compter du 9 novembre jusqu'au 11 décembre inclusivement.

Dans le cadre de cette exposition, ayant pour thème "Les fleurs et l'amour", les visiteurs pourront admirer de magnifiques arrangements de chrysanthèmes ainsi qu'un temple de l'amour réalisé en s'inspirant de celui que l'on retrouve dans les Jardins de Versailles. Quelques statues des Déesses de l'amour, prêtées par le Musée des Beaux-Arts, contribuent à compléter le décor.

La maquette de cette exposition est signée Roland Proulx.

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

Trail Times, B.C.
Circ. 6,500
October 31, 1967

Booms From Basement By Medieval Knights

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MEDICINE HAT, ALTA.
NEWS
D 8,000
OCT 30 1967
BOWDEN'S

Oshawa Times, Ont.
Circ. 23,225
October 31, 1967

Booms in the basement — Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation. (CP Photo)

Leading Ceramist Gets A Bang Out Of Her Work

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Sculptor experiments with daring methods

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LINDSAY, ONT.
POST
D 2,900

OCT 30 1967 BOWDEN'S

Always listening for booms

12-M

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BRAMPTON, ONT.
TIMES & CONSERVATOR
D 10,100

OCT 30 1967 BOWDEN'S

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Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
divers
Arts Canada
Ottawa, Ontario
November 1967

Reviews

871

John Chambers
Isaacs Gallery
reviewed by Paul Russell

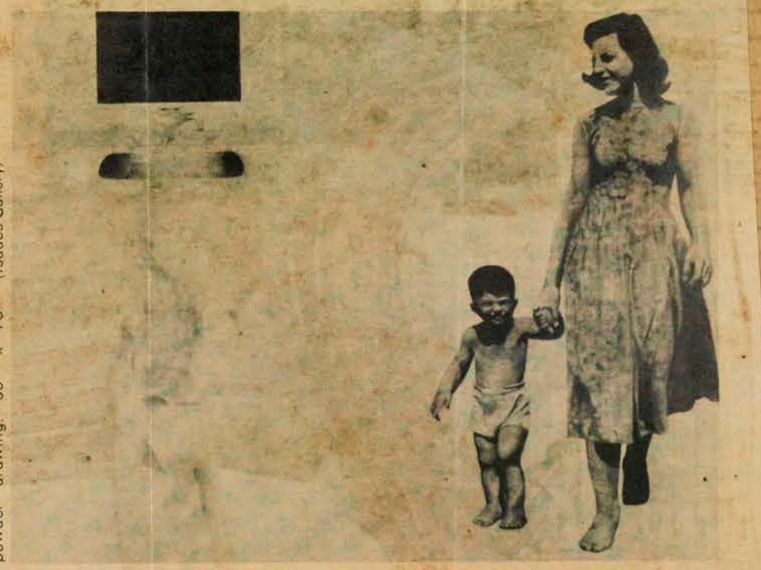
John Chambers has been exhibiting consistently in Toronto for the past several years, since returning to his native London, Ontario from five years of study in Madrid. His peculiar and evocative brand of surrealist painting is an established part of the city's gallery scene.

His October show at Isaacs is, against this surrealist background, a decisive progression towards a more formal painting. It also indicates an increased involvement with film, for these paintings have the tonal qualities, the grainy texture, the illusive space, of a frame of black and white film, not as seen projected on a screen, but as a piece of film held up to a studio light.

Tap is a good example of this film-negative imagery. The figure, stylized into patterns, reduced to two gray tones for surface definition, may at first appear as if in space because of the visual conventions we all have, but demands to be read flat, as surface. The austere, gray image of an everyday domestic episode has a frozen timelessness about it, a gray memory of an active incident, detached, past and dead. Chambers also seems to use a trick in the tradition of western art to make this vision even more immediate. The figure of the woman is cut off on the right, presumably by a mirror; the tap faces toward the viewer, implying that the figure is a mirror image of the actual woman who occupies the same space as the viewer himself. But the anecodotal quality, even in *Tap*, is notably less important than in earlier Chambers oils, such as *Olga near Arva* in the Montreal Museum Collection, or Vancouver's *Olga visiting Graham*.

Ross Woodman, in the August/Semptember issue of *arts/canada* states that "Chambers' paintings reveal a quest for self. The landscape of the London region has performed for him the same function that the Lake Country performed for Wordsworth: remembering 'what was so fugitive'."

Chambers would seem to be progressing through and past that sort of regionalism in the works of this exhibition. Paintings such as *Middle I* and *Tulips with Colour Option* would seem to be more consciously part of a much wider tradition that such a local regionalism — the tradition of western painting itself, with its present formal conflicts between illusion and the literal object. The metaphysics of these paintings are also more interested in the dimly remembered traditions of this culture — the recurring vague Ingres nudes — than in the daily domestic routine.



Moving side and forwards, 1967 graphite powder drawing, 55" x 73" (Isaacs Gallery)

The grand tradition of western art is, after all, the tradition of his student past at the Royal Academy of Fine Arts in Madrid. The intense metaphysical concern with death is too, the milieu of Spanish painting. Chambers may again be remembering "what was so fugitive" but the focal point of this memory has moved on.

Canadian Press Clipping Service
A division of MacLean-Hunter
481 University Ave., Toronto 2
Kirkland Lake Northern
Daily News, Ontario
Circ. 6,147
November 1, 1967

Y-871

Sculptor, Housewife And Mother Works Only To Please Herself

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Winnipeg Tribune, Man.
Circ. 73,285
November 1, 1967

E 871

Booms from sculpture, not bombs

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MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
NOV 4 1967 BOWDEN'S

R 12 M

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

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

MONTREAL, QUE.
GAZETTE
D 133,600
NOV. 4 1967 BOWDEN'S

R-12-M

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dollars." _____

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Guelph Mercury, Ont.
Circ. 16,580
November 1, 1967

Art, Basically What Is Liked Says Noted Kitchener Sculptor

E 871

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Le Magazine Maclean's
Montreal, P.Q.
November 1967

AUBERT BRILLANT, FINANCIER FANTAISISTE

suite de la page 49

aux courses d'hydroglisseurs."

Toutefois, en dépit de pareils témoignages et du comportement relativement bon de la compagnie, les actions de Corpex ne se vendent présentement qu'au double des gains. A une époque où les "agglomérés" américains se vendent jusqu'à trente fois leurs gains, la situation de Corpex, de l'avis d'un analyste financier de Montréal, indique une "profonde méfiance". L'impression que Brillant donne de lui-même — on a parlé de lui dans la presse de langue anglaise comme de "ce coureur d'hydroglisseur qui a pris Corpex" — nuit-elle à sa réputation d'homme d'affaires sérieux?

Ses critiques seraient portés à voir en lui un simple dilettante à cause de son style personnel haut en couleur et de la diversité de ses intérêts, mais l'ennui c'est que ce dilettante réussit trop bien.

Les succès extraordinaires qu'il a connus dans le domaine des investissements depuis qu'il a quitté Rimouski pour l'univers de la finance, à Montréal, ne sont qu'un aspect de sa montée spectaculaire. Du côté des arts, il est encore, si possible, plus heureux.

Il y a deux ans, le Musée d'art moderne de New York a consacré le bon goût d'Aubert Brillant — en même temps que ses artistes — lorsqu'il a accordé son prestigieux appui à l'art Op en présentant une exposition d'abstraction perceptuelle sous le titre *The Responsive Eye* et en publiant un magnifique catalogue illustré dans lequel William C. Seitz, conservateur de la peinture et des expositions de sculpture décrivait l'art optique et en retraçait les racines "au delà de ce que nous appelons l'art, dans le dessin graphique, la technologie, la psychologie et autres sciences." Guido Molinari et Claude Tousignant étaient représentés dans l'exposition et on citait Molinari dans le catalogue. L'an dernier la galerie recevait un autre hommage. Dartmouth College se cherchant un artiste en résidence a choisi Jacques Hurtubise de la Galerie du Siècle.

Les courses d'hydroglisseurs, l'un des sports les plus dangereux, ont apporté à Aubert Brillant la publicité des grandes vedettes du sport. Il a échappé à la mort au moins une fois lorsque son embarcation a tourné à l'envers dans le *Orange Bowl* à 150 milles à l'heure. Mais Aubert Brillant a également établi des records de vitesse qui n'ont pas encore été égalés dans sa catégorie. Il s'est intéressé à ce sport dangereux — les embarcations sont généralement mues par des moteurs d'avion — lorsque les coureurs de Rimouski lui ont dit qu'ils perdaient toujours dans les concours à cause de leurs embarcations. Il a commencé sa propre carrière spectaculaire lorsqu'il a rencontré Gérald Longtin, un génie de la mécanique, de Montréal, qui a conçu pour lui trois bateaux exceptionnels. C'est avec Miss Rimouski, Golden Canadiana et Miss Canadiana que Brillant et son second, le chauffeur ontarien Art Ashbury, ont établi trois records mondiaux. "Je trouve cela fantastique, de dire M. Brillant, que nous ayons pu mettre sur pied ici une équipe qui est la plus rapide en Amérique du Nord et probablement au monde."

Aubert Brillant s'intéresse à beaucoup d'autres choses et laisse entendre qu'il est disposé à élargir encore l'éventail de ses intérêts. "Nous ne savons jamais à quoi il va s'intéresser d'une journée à l'autre", de dire sa sœur, Madeleine Brillant-Gagnon. Les associés d'Aubert Brillant savent qu'ils s'attend à réussir même dans des domaines difficiles à évaluer . . . Récemment, il s'est découvert une passion pour le théâtre. Il a transformé un coin inutilisé de la Place Ville-Marie en théâtre de poche et y a installé une compagnie qui ne devait produire que des pièces écrites par des Canadiens. Le public n'ayant pas répondu à son attente, il s'est retiré l'automne dernier de l'entreprise estimant que l'argent serait mieux placé auprès de l'Ecole nationale de théâtre. Il est devenu l'un des gouverneurs de l'Ecole et l'a aidée financièrement à obtenir un immeuble permanent.

Aubert Brillant s'est intéressé également au cinéma. Il a fourni l'apport financier canadien nécessaire à la production du film *Les années héroïques* réalisé par des équipes canadienne et française. Le film a mérité deux ou trois trophées internationaux à des festivals européens et Brillant a vendu les droits à la télévision.

L'une des plus récentes et non des moins étonnantes aventures d'Aubert Brillant c'est sans doute ses travaux de sauvetage dans l'*Empress of Ireland* qui depuis 52 ans repose au fond du fleuve Saint-Laurent, à 10 milles de Rimouski. M. Brillant conservait une photo du navire dans sa chambre lorsqu'il était enfant, et il y a deux ans il a importé un scaphandre spécial d'Italie. Il a fait la première descente dans la cloche lui-même et par la suite, avec d'autres plongeurs, il a remonté toute une cave de vin. "Nous avons trouvé toutes sortes de boissons, dit-il, mais toutes étaient salées. Le meilleur c'est un champagne car les bulles empêchaient l'eau salée d'entrer. On ne peut le boire qu'en petite quantité mais j'en garde quelques bouteilles à Rimouski."

M. Brillant s'intéresse présentement à des travaux de restauration dans le Vieux Montréal; il vient d'en terminer d'intéressants avec sa sœur Madeleine et le vice-président de Corpex, M. Jacques Melançon. Le vieil édifice renové date de 1780 et comporte une cour intérieure en arcade. Il l'a transformé (en préservant avec beaucoup de soins la pierre d'origine) en un restaurant, une discothèque et un musée; M. Brillant espère que ses travaux encourageront d'autres personnes à poursuivre des travaux semblables dans le Vieux Montréal. Autre projet dont la réalisation est déjà commencée, il va créer des écoles populaires d'équitation dans toute la province. Cet automne il a fondé une école nationale d'équitation à Sainte-Marguerite dans les Laurentides. Le directeur permanent de l'école, M. Bruce Fuller, entraîne présentement quatre étudiants qui recevront leur diplôme en juin prochain.

Ces diplômés dirigeront à leur tour des écoles d'équitation que M. Brillant veut établir en divers points de la province. "L'équitation a toujours été considérée comme un sport de riches ici, dit-il. C'est un sport excellent et je projette de le démocratiser. Nous voulons demander deux ou trois dollars l'heure pour faire de l'équitation avec instructeur." Aubert Brillant a commencé lui-même à faire de l'équitation il y a un an et il y consacre maintenant dix-huit heures par semaine.

Certains croient que la réputation qu'Aubert Brillant s'est faite auprès des hommes d'affaires de Montréal tient à ce que l'argent qui l'a lancé en affaires, il ne l'a pas gagné lui-même, mais l'a reçu en héritage. De plus, M. Brillant a peut-être manqué de tact. On l'accuse d'ignorer les fi-

LA ROBE EST SIGNÉE GEOFFREY BEENE, LES BIJOUX K.J.L.

NOUVELLES SERVIETTES KOTEX AUX "DOUCES IMPRESSIONS"

Seules, les Kotex vous offrent ces "douces impressions", de minuscules alvéoles de surface qui concentrent l'humidité vers le centre de la serviette. La serviette absorbe mieux et protège davantage; elle reste douce, fraîche, confortable et vous êtes conséquemment sûre, sereine, tout à fait à l'aise. Il n'est pas surprenant que plus de femmes préfèrent les serviettes Kotex à toutes les autres marques de serviettes réunies. Essayez-les.

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Une astucieuse façon de se soustraire à l'impôt?

ceptuelle. Ses collègues de la rue Saint-Jacques le soupçonnent d'avoir trouvé une astucieuse façon de se soustraire à l'impôt, mais le vice-président de Corpex, M. Jacques Melançon, explique: "C'est curieux ce trait d'Aubert. Avant même de commencer à acheter des entreprises, il établissait cette galerie." Au début il achetait des peintures dans le style de Gainsborough mais il est graduellement passé à l'art Op. Depuis qu'il a acheté sa galerie, il s'est donné comme ligne de conduite de passer des contrats chaque année à un certain nombre d'artistes. "Pourquoi faire les choses à moitié? disait-il à Jean Goguen, artiste Op qui enseigne au Musée des Beaux-Arts de Montréal et au *Sir George Williams University*. Quand on croit à quelque chose il faut y aller à fond." Les artistes qui travaillent pour lui n'ont que des éloges à son égard. "Personne au Canada n'a appuyé l'art perceptuel comme Aubert Brillant, de dire Guido Molinari qui a commencé à s'occuper d'art Op en 1956 et qui vend ses toiles sur le marché international. Grâce à lui, cette expérience a pu se poursuivre."

Comme Molinari, plusieurs des artistes qui exposent à la galerie de M. Brillant se tournent maintenant vers la sculpture de type Op. M. Brillant achète leurs œuvres mais il ne n'en a pas encore apporté à son bureau, car elles posent un problème d'espace! Et les œuvres d'art qu'il a accrochées au mur de son bureau provoquent déjà de vives réactions. "Lorsque les gens entrent ici, explique M. Brillant, en général ils rient. C'est un point de compté puisqu'après tout ils rient. Ils demandent ensuite ce que ça signifie. Et je leur dis de faire travailler leur matière grise, que ça va les améliorer." Pour lui, l'art Op n'est pas une blague. "Il est certain que c'est un art difficile à accepter, dit-il, et qu'il y faut un certain entraînement. Mais je n'aime pas les choses faciles."

Un empire international

En affaires, Aubert Brillant ne s'est pas fixé un objectif aisé. Son père qui, à 20 ans, avait créé la première usine d'énergie électrique de la Gaspésie et qui, par la suite, y a ajouté de nombreuses entreprises d'utilité publique, est un exemple difficile à suivre. Brillant père a construit son empire dans le Bas Saint-Laurent. Brillant fils a déclaré qu'il érigerait le sien sur des bases internationales. Il a même confié à des intimes qu'il donnerait du fil à retordre à E. P. Taylor. La famille Brillant, aussi unie que celle des Kennedy, croit que Aubert réussira. "Aubert a l'intelligence de son père, explique sa sœur Madeleine Brillant-Gagnon. Ce n'est pas un aventurier mais il a l'esprit d'aventure."

Jusqu'ici, Aubert Brillant s'est assez bien tiré d'affaires. Lorsqu'il a acquis le contrôle de Corpex, il y a trois ans, l'entreprise avait un déficit de 314,971 dollars. En 1966, Corpex et ses filiales industrielles affichaient des gains nets de 2,095,000 dollars, soit une hausse de 10 p. 100 par rapport à 1965. Corpex est aujourd'hui, il va sans dire, une entreprise complètement différente. M. Brillant y a fait un placement initial personnel de deux millions et demi; l'entreprise a été par la suite solidifiée par l'addition d'autre argent de la famille Brillant provenant de la vente de Québec Téléphone. L'entreprise étend maintenant son activité à la construction, la fabrication, l'assurance et les services. "Corpex est l'une des entreprises canadiennes-françaises les plus en vue et l'une de celles dont la croissance est la plus rapide" déclarait M. H.E. Moquette, président de la North America Trust Company qui considère M. Brillant comme un homme d'affaires très actif, qui a de l'imagination et du courage. M. Dominik Dlouhy, président de la Maison Bienvenu Limitée, assureur de Corpex, déclarait: "Il faut avoir du cran pour mettre de l'argent dans des entreprises non rentables avec l'espoir de les remettre sur pied; Brillant court des risques pour le faire. Il pourrait vivre de son revenu sans se donner de maux de tête mais il apporte aux affaires le courage qu'il apportait

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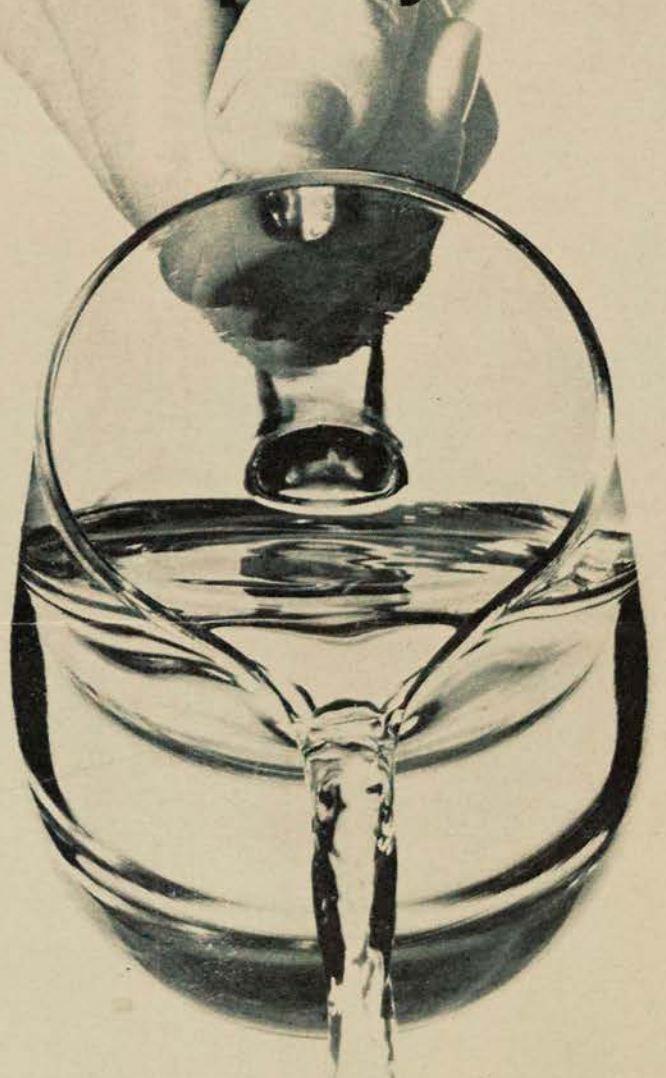

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Le Magazine Maclean's
Montreal, P.Q.
November 1967

Il lan[illegible] Québecair seul et en fait un succès prodigi[illegible]

AUBERT BRILLANT, FINANCIER FANTAISISTE

"Il est bien en avant de nous tous", affirme le peintre Guido Molinari.

par Dorothy Eber

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Aubert Brillant est sans doute appelé à jouer un rôle important dans les affaires au Canada français mais sa façon d'agir et l'intérêt qu'il porte aux arts, au sport, et, à l'occasion, au théâtre et au cinéma incite les hommes d'affaires du Québec à se demander qui est le véritable Aubert Brillant. Pour certains peintres du Québec, il est une sorte de conseil des Arts; mais pour la rue Saint-Jacques, il est une sorte d'excentrique. Le milieu traditionnel des affaires, conservateur, se demande s'il se trouve devant un bricoleur qui veut s'amuser aux affaires ou devant un financier exceptionnellement adapté à son époque.

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AUBERT BRILLANT, FINANCIER FANTAISISTE

suite de la page 46

mocratiser l'équitation en établissant des écoles populaires d'équitation dans toute la province. De plus, il détient des actions dans certaines discothèques, dispose d'une petite écurie d'autos de course, porte au doigt un diamant de la grosseur d'une poignée de porte et est propriétaire de sa propre galerie d'art rue Sherbrooke, où il expose les peintres les plus d'avant-garde.

De ce temps-ci, la rue Saint-Jacques surveille M. Brillant avec autant d'attention que le cours de la bourse. On sait qu'il dispose de beaucoup d'argent. Il y a dix ans, son père remettait entre les mains de ses cinq enfants des valeurs d'au moins 100 millions de dollars. Mais est-il sérieux? "Je prétends qu'il s'amuse en affaires, et je n'aime pas les dilettantes", déclare un éminent conseiller en placements.

Par ses propos, M. Brillant ne fait pas toujours ce qu'il devrait pour soigner sa renommée. "On dit que je suis un playboy, confiait-il un jour à un journaliste; ce n'est pas vrai, je suis plutôt du genre cultivateur." Cette boutade n'est pas sans fondement: il exploite sur une base commerciale 10 mille acres de terre près de Montréal ce qui fait de lui probablement le plus gros cultivateur du Québec.

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Sur le front des affaires, M. Brillant expédie son travail — la mise sur pied d'entreprises — avec l'alacrité d'un vrai baron de la finance. L'un des cinq enfants de l'honorable Jules Brillant, qui a mis sur pied un réseau d'entreprises d'utilité publique dans le Bas Saint-Laurent, Aubert Brillant est né riche et a déclaré publiquement qu'il entendait se "construire un empire". Il y a cinq ans, lorsque la nationalisation par l'Hydro-Québec d'une compagnie d'énergie appartenant à la famille l'a mis en possession de capitaux liquides, il a quitté Rimouski pour Montréal et peu après achetait et contrôlait Québecair. Deux ans plus tard, il acquérait le contrôle de Corpex, la Corporation d'Expansion Financière, un *holding* administrant des avoirs d'environ 50 millions. Depuis lors, Aubert Brillant se cherche des entreprises à placer dans le panier à provisions Corpex. "J'examine constamment des entreprises, dit-il, peut-être 50 par semaine." L'actif dépasse maintenant les 100 millions et la rumeur veut que M. Brillant se prépare à acquérir le contrôle de deux vastes groupes de compagnies dont on parle beaucoup: la British International Finance (Canada) Ltd. de M. Marc Bienvenu, et la Corporation Foncière de Montréal.

Ce qui jette la confusion dans l'esprit de ses collègues en affaires, c'est d'entendre les rédacteurs sportifs parler du "sensationnel Aubert Brillant". Il détient trois records d'hydroglisseur, il a déjà chaviré dans le *Orange Bowl* à 150 milles à l'heure. Il aime faire de la plongée sous-marine, il vient d'annoncer qu'il projette de dé-

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tend à la voir grandir et s'étendre grâce à des fusions, des acquisitions et au développement de ses affaires. "Nous avons une excellente équipe, dit-il et nous nous défendons bien." On estime qu'au sein de cette équipe, le vice-président de Corpex, M. Melançon, joue un rôle clé. Ancien professeur à l'Ecole des Hautes Etudes Commerciales, et l'un des fondateurs de Corpex, M. Melançon a toujours préconisé la fusion des petites entreprises familiales québécoises.

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constate la beauté, la ligne effilée et bien équilibrée du nouveau Stylist . . . et que dire de la richesse de son fini chrome, satiné. Voilà! Vous êtes convaincu? Procurez-vous votre Stylist dès demain. Il se vend $3.95 entièrement chromé, fini satiné et seulement $1.98 en chrome brillant et différentes couleurs gaies.

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SHEAFFER

breton. Misère de la solitude pour lui et, pour elles, drame de l'absence de la mère. Après quelques romans décevants, Béatrix Beck retrouve les qualités de ses premiers livres, surtout de *Barny*.

LE SATYRE
par James Purdy
(Roman / $4.50 / Gallimard)

L'histoire tourne autour de Cabot Wright, héros très américain de faits divers. C'est aussi la mise en question des valeurs falsifiées et des sentiments fabriqués, dans une Amérique de l'argent et de la compétition, où le vide des cœurs est à combler.

ALLEGRO BARBARO,
par José-Luis de Villalonga
(Roman / $3.60 / Seuil)

L'histoire, avant et pendant la guerre d'Espagne (1936-39), du déclin d'une vieille famille de l'aristocratie. Par la même occasion, un tableau saisissant d'une société pourrie, confrontée à l'événement.

LA MUSIQUE DES ANGES,
par Marcel Arland
(Roman / $4.70 / Gallimard)

Le monologue d'un homme vieilli, mêlé à des visions d'enfance, d'homme mûr, de voyages, ou arrachées à des êtres de rencontre. Arland, inquiet et passionné à ses débuts, renouvelle le grand art de la confidence avec une maîtrise unique faite de sobriété, de subtilité, de tendresse, de nostalgie, de musique.

UNE POIGNEE DE RIZ
par Kamala Markandaya
(Roman / $4.50 / Robert Laffont)

Le Riz et la Mousson, suivi de *Les Sables chantants*, *Possession*, lui ont attiré un large public. Nous sommes, avec *Une poignée de riz*, dans les faubourgs des grandes cités de l'Inde, où vit un petit peuple dans des conditions misérables, et dans le fatalisme. Le jeune

depuis la constitution de la nouvelle jusqu'à sa diffusion.

HISTOIRE DU COLONIALISME,
par Raimondo Luraghi
(Histoire / $2.10 / Marabout Université)

Un exposé de la formation des empires coloniaux à travers les siècles, de la mise en place des mécanismes d'exploitation et d'humiliation, de la création des mouvements de libération. Un ouvrage qui nous aide à comprendre la mondialité en miettes, qui évite le piège des analogies au profit du détail historique spécifique.

LE MEPRIS
par Alberto Moravia
(Roman / $0.60 / Le Livre de Poche)

Observateur féroce de la bourgeoisie, Moravia est aussi un analyste sagace du couple. *Le Mépris*, c'est celui d'Emilie pour son mari Richard Moltoni, homme de théâtre, au moment où celui-ci, grâce au cinéma, accède à l'argent et au confort.

L'HOMME-MACHINE
par J. O. de La Mettrie
(Philosophie / $1.00 Libertés / Pauvert)

La Mettrie (1709-1751), médecin, savant et philosophe, fut à la fine pointe de son temps et eu tout le monde à dos. Le présent texte est son plus novateur, celui où il défend le principe matérialiste et dans lequel il a l'intuition des relations entre le corps et l'âme (la psychosomatique). Pour nous, il permet de nous représenter la conception que l'homme avait du monde et de lui-même au XVIIIe siècle.

N.B. Vu la disparité des prix que pratiquent les libraires, ceux que nous mentionnons n'ont qu'une valeur indicative.

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nanciers, dont certains se plaignent de n'avoir jamais réussi à le rencontrer. M. Brillant se montre peu empressé à mousser la publicité de ses entreprises. "Je n'ai pas le temps de m'occuper de cela, aurait-il dit à des conseillers. Le public nous appuiera lorsqu'il verra le genre d'entreprises sûres que nous mettons sur pied."

Pourtant, un baron de la finance de style Op peut avoir du bon. La première aventure dans laquelle M. Brillant s'est lancé seul est Québecair Inc., qui ne fait pas partie de Corpex. L'entreprise, sous sa direction, a grandi au point où, selon M. Brillant, elle constituerait "la ligne aérienne de brousse la plus considérable au monde". La liste des actionnaires de Québecair a quelque chose de particulier. M. Brillant suit périodiquement des cours de gestion d'affaires, et à l'époque où il a acquis Québecair il suivait un cours de ce genre au Harvard Business School, avec d'autres hommes d'affaires. "A la fin de la rencontre, dit-il, chacun des participants remit un souvenir de son entreprise aux autres. Un fabricant de clous à donné un clou à chacun des autres. J'ai donné à chacun de mes collègues une action de Québecair. Aujourd'hui, la liste des actionnaires compte des personnes comme le gérant du Canal de Suez. Ils ne viennent pas à l'assemblée annuelle mais chaque année ils m'écrivent et me disent: Prenez bien soin de notre compagnie!"

Victoire contre GM

Quant à Corpex, M. Brillant s'attend à la voir grandir et s'étendre grâce à des fusions, des acquisitions et au développement de ses affaires. "Nous avons une excellente équipe, dit-il et nous nous défendons bien." On estime qu'au sein de cette équipe, le vice-président de Corpex, M. Melançon, joue un rôle clé. Ancien professeur à l'Ecole des Hautes Etudes Commerciales, et l'un des fondateurs de Corpex, M. Melançon a toujours préconisé la fusion des petites entreprises familiales québécoises.

Pour l'instant, tout ce que les actionnaires de Corpex reçoivent, de l'aveu même de M. Brillant, c'est un rapport annuel magnifiquement conçu. Tous les rapports annuels des entreprises Brillant sont dessinés par Vittorio Fiorucci, graphiste de Montréal, dont les œuvres se sont mérité des trophées internationaux. Bien que Corpex verse à ses employés un demi million de dollars en salaires et honoraires, Aubert Brillant lui-même ne touche aucune rémunération. Il n'en tire pas moins une certaine satisfaction; de la fenêtre de son bureau, Aubert Brillant peut voir la voie principale d'accès à l'Expo, construite au coût de plusieurs millions de dollars par une entreprise qui appartient à Corpex, Simard-Beaudry, Inc. Il peut aussi se vanter de l'avoir emporté sur la General Motors dans un conflit qui lui opposait une de ses entreprises, la GM Plastic Corp. qui a mis au point un nouveau ski entièrement de plastique qui sera distribué sur le marché international sous le nom de Toni Sailer Ski. L'entreprise fabrique également des feuilles et des produits de mousse de plastique. La General Motors ayant mis en demeure la GM Plastic Corp. de changer de nom, cette dernière a pu rétorquer qu'elle est en affaires depuis 1911, époque où elle produisait des bijoux de plastique, des *tees* de golf et des cols et poignets de chemise en plastique pour les membres du clergé. M. Brillant de conclure: "Notre entreprise porte les lettres GM depuis beaucoup plus longtemps que la General Motors, alors nous leur avons demandé à eux de changer leur nom!"

Reste à savoir, selon M. Jacques Melançon, si Aubert Brillant pourra consolider ce qui est encore une entreprise de spéculation en une compagnie bien établie. S'il y parvient, ce sera une belle réussite.

A Rimouski, où on a appris à connaître ce qu'était le talent des Brillant, on ne se pose guère cette question. De fait, il y circule un dicton: "Ne donnez jamais la main à un Brillant, il va la garder." ADAPTATION MASSUE BELLEAU

Sudbury Star, Ont.
Circ. 31,686
November 1, 1967

A Boom in the Basement Means Work Gone to Waste

R-871

KITCHENER, Ont. (CP) — Hanni Rothschild is always listening for booms in her basement. And sometimes she hears one.

A noted sculptor and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she is more daring than most at the technical level of things.

The booms may come from the firing of clay and metal together, a complicated process, Mrs. Rothschild said in an interview.

Fashioning medieval knights in a combination of bronze and clay at her suburban Toronto home is not only art but sometimes downright adventure.

The secret apparently is in the melting points of both materials.

IT MAY EXPLODE

Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor.

In melting, however, the bronze spatters all over the kiln. And if there's some little snag, it may explode.

The firing is done in what Mrs. Rothschild calls her "big baby"—a huge built-in kiln which heats in her Don Mills basement studio to 2,300 degrees fahrenheit.

Mrs. Rothschild was here recently to deliver 15 ceramics, 17 bronze pieces and four plaques which comprised her one-woman show at a local gallery.

Her work shows many clowns, romping children, animals, innocence of love and romantic knights.

Asked about her basic optimism she laughed.

"That's what they (the critics) tell me. I don't know. I just do what pleases me. Art, I think, is basically what is liked."

She has exhibited at the Canadian National Exhibition, with the Canadian Guild of Potters at Toronto's Royal Ontario Museum, the Montreal Museum of Fine Arts and in Western Canada galleries and museums.

One of her pieces, entitled Young Love, is on display at the Canadian Pavilion Art Gallery at Expo 67.

A mother of two children, she works only to please herself. She said art is a matter of free choice and to like or dislike is for the artist and the buyer, as well as the critics.

"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

Brantford Expositor, Ont.
Circ. 24,378
November 1, 1967

H-871

BOOMS IN THE BASEMENT — Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation. — (CP Photo)

Sculptor Fashions Medieval Knights In Basement Studio

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Timmins Press, Ont.
Circ. 11,740
November 2, 1967

Noted Kitchener Sculptor Never Finished Commissioned Work

E 871

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Galt Evening Reporter, Ont.
Circ. 13,136
November 3, 1967

A Leading Canadian Ceramist Works Only To Please Herself

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PETERBOROUGH, ONT.
EXAMINER
D 25,000
NOV 6 1967
BOWDEN'S

Sculptor Listens For Booms From Firing of Clay, Metal

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Hamilton Spectator, Ont.
Circ. 122,355
November 2, 1967

HANNI ROTHSCHILD
Explosive Work
—CP

For Sculptor

Pleasing Herself Always Works

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Current Events
Montreal, Que.
W 8,800

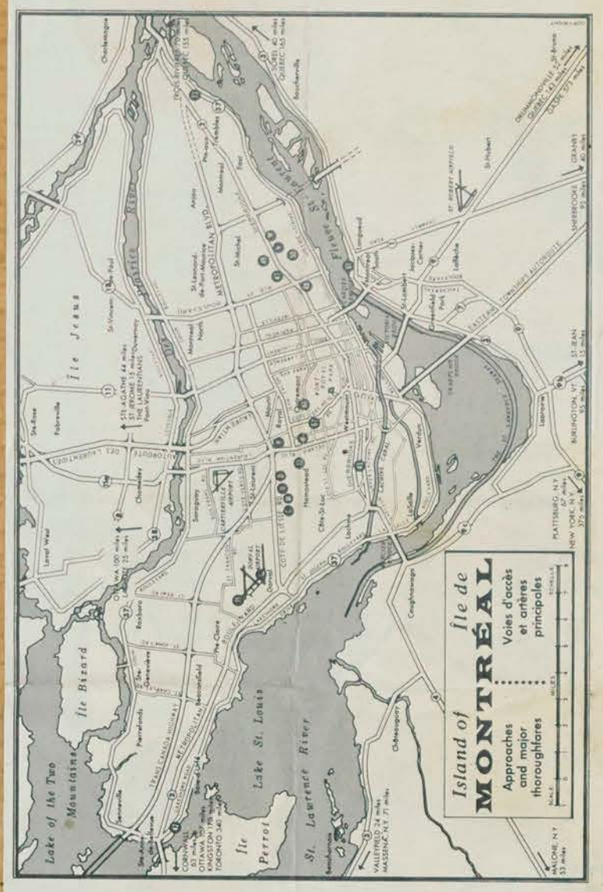
NOV 4 1967
BOWDEN'S

W 12-M

HOTELS

(A) Berkeley Hotel †
(B) Capri Hotel *†
(C) Grand Motor Hotel *†
(D) Holiday Inn - Côte de Liesse Road *†
(E) Holiday Inn - Downtown †
(W) Holiday Inn - Seigneurie *†
(F) Hôtel Bonaventure †
(G) Hôtel de LaSalle †
(H) Hôtel Laurentien †
(I) Le Château Champlain †
(J) Le Martinique Motor Inn †
(K) Lucerne Motel *†
(L) Montréal Aéroport Hilton *
(M) Motel Fontainebleau *
(N) Queen Elizabeth Hotel
(O) Queen's Hotel †
(P) Ritz Carlton Hotel †
(Q) Royal Embassy Hotel †
(R) Ruby Foo's Motor Hotel *†
(S) Seaway Motor Inn †
(T) Sheraton - Mt. Royal Hotel †
(U) Skyline Hotel *†
(V) Windsor Hotel †

* Members of the Montreal Hotel Association
† Membres de l'Association des Hôtels de Montréal.
* Places not located downtown are shown on island map.
* La carte régionale situe les points d'intérêt en dehors du centre de la ville.



POINTS D'INTÉRÊT
POINTS OF INTEREST

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

Montreal Star, Que.
Circ. 194,939
November 4, 1967

A 871

Jan Menses' ambitious cycle

MONTREALERS looking for new work by Montreal painters and sculptors will have an opportunity next week when the Herman Abramowitz Chapter of Hadassah holds its annual art auction at the Windsor Hotel on the evening of November 21. Prior to that the work by the 46 participating artists will be on view at Eaton's 9th floor foyer from next Tuesday. The exhibition will be opened by Dr. Jean Sutherland Boggs, Director, The National Gallery of Canada.

One of the painters in the show is Jan Menses, a relatively new Canadian (he arrived from Morocco in 1960) but an artist who has already made a very considerable impact on the national and international scene. If you look down his list of credits which these days are as important to any self-respecting artist as a film star's Nielson ratings, you'll find that he's had one-man shows in Montreal, Toronto and Rotterdam (Menses is Dutch born), and is in the permanent collections of such celebrated institutions as the Guggenheim Museum, the Chicago Art Institute, the National Gallery of Canada, the Montreal Museum of Fine Arts, Museum of Modern Art, New York, Yale Art Gallery, Cleveland Museum of Art, Detroit Institute of Arts, Museo Ciani, Lugano, and more.

Next year he's working on an exhibition for Hart House in the University of Toronto, for Amsterdam's Stedelijk Museum, and others. Earlier this year he was among the award winners in the centennial commission's Perspectives 67 exhibition at the Art Gallery of Ontario.

JUST AT THE moment Mr. Menses has his hands full. He's virtually giving shows in commercial galleries for the time being so he can concentrate on an ambitious project which has engaged his attention for the better part of four years already—and which he estimated will take another three to five years to complete. This is the so-called Kliphot series of paintings which are inspired (or perhaps motivated is a better word) by the experience of the concentration camps of World War II and which Menses uses, in strikingly graphic black and white form, to chronicle the tedious and helplessness of mankind caught in a seemingly unending web of personal and mechanical pressures.

In this series he has eschewed the use of color, working entirely in black and white, but in so skilful a manner that he creates extraordinarily subtle and complex effects by manipulating lines and curves in order to suggest patterns and situations of harrowing power.

To contemplate an undertaking like this, let alone embark upon it, requires a certain dedication, a high degree of devotion to one's own cause. Menses is all these things, a quiet, courteous man plainly and confidently serious about his work which he does in an uncluttered, spare studio on the top floor of an old office building near the waterfront.

His life, to use the old cliché, is his work. A nice idea but a little awkward from the material point of view, even if your wife is willing to work and help support two children. Grants from the Canada Council and elsewhere help, but they're not limitless.

WHAT MAKES IT even tougher is that Menses wants the Kaddish paintings around him while he's working on the series. They're all of a piece, a continuing narrative and he doesn't dare lose sight of what he's done before. It's like editing a film. For this reason he won't show them in galleries lest they're sold and dissappear and if he doesn't exhibit he doesn't sell and if he doesn't sell . . .

At the same time he's working on a film based on the Kaddish series, a short one, using bits and pieces of real documentary with a commentary and using the movement, lines and architecture of the paintings to lead the eye into the groups of figures and away again.

As far as the tone of the paintings are concerned, Menses wants to make them "as clinical as possible. It's like writing poetry in this way."

Before he began work on the Kaddish and Kliphot series in 1963, Menses produced what he called the Diabolica paintings, another series, entirely figurative, of very large groupings of people in which he was deliberately solving the kind of technical problems he expected to encounter later on.

He tried teaching for a while but eventually had to abandon the idea when he found that it was too exhausting, too demanding. "I had to give too much of myself in the classes and I'd come home feeling absolutely drained. Too often one had the impression of being a baby sitter. As far as I am concerned painting is far too serious a subject to be treated as just another hobby anyway."

What Menses would like to do one day is go to an event like the Documenta exhibition held in Kassel, West Germany, every four years and take a whole room and turn it into a three-dimensional work of art, a complete environment in itself. But this of course, requires a degree of enlightened patronage that is always in short supply.

Jan Menses

Today he feels all the politicking and conventioneering that are so inextricably bound up with the big international biennials, and the enormous publicity that surrounds so many fashionable artists, obscure real worth. "Before," he said, quoting a Dutch critic friend, "it used to be the artist behind his work. Now it is the man in front of his work."

"It restores your faith to go to a non-commercial place like Kassel where you can find completely unknown artists from, say, Japan, India or Thailand, producing the most beautiful things."

M.B.

Fredericton Gleaner, N.B.
Circ. 16,210
November 7, 1967

For Her, Art Is An Adventure

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"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

ST. JOHN'S, NFLD.
EVENING TELEGRAM
D (M-F) 17,300
(S) 38,100

NOV 1 1967 BOWDEN'S

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Hanni Rothschild's business is booming

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PORT HOPE, ONT.
GUIDE
D 2,800

NOV 6 1967 BOWDEN'S

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"I never have finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

Moncton Transcript, N.B.
Circ. 15,549
November 7, 1967

R-871

Always Listening For Booms

KITCHENER, Ont. CP) — Hanni Rothschild is always listening for booms in her basement. And sometimes she hears one.

A noted sculptor and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she is more daring than most at the technical level of things.

The booms may come from the firing of clay and metal together, a complicated process, Mrs. Rothschild said in an interview.

Fashioning medieval knights in a combination of bronze and clay at her suburban Toronto home is not only art but sometimes downright adventure.

The secret apparently is in the melting points of both materials.

Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor.

It May Explode

In melting, however, the bronze spatters all over the kilm. And if there's some little snag, it may explode.

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BOOMS IN THE BASEMENT — Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation.—(CP Photo)

MONTREAL, QUE.
GAZETTE
D 133,600

NOV 18 1967

BOWDEN'S

tic of parts of the East end.

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."

LINDSAY, ONT.
Thursday Post
W 3,300

NOV 8 1967

BOWDEN'S

Always listening for booms

B-Mfl2-C

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

Montreal Star, Que.
Circ. 194,939
November 18, 1967

ma hunt.

R-871

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

Town of Mount Royal
Weekly Post, Que.
November 9, 1967

Mtl. Gen. Hospital Auxiliary to Hold Xmas Tea, Nov. 20

X-971

The annual Christmas Tea, sponsored by the T.M.R. branch of the Montreal General Hospital Women's Auxiliary, is being held in St. Peter's Hall, on Monday, Nov. 20, at 2.30 p.m.

Proceeds will be used to supply layettes for infants of mothers unable to otherwise provide them.

In previous years the money was used to fill ditty bags.

Guest speaker at the tea will be Mrs. de Guise Vaillancourt, of the Town, who will illustrate her talk on "Introduction to the Museum with Reference to the Montreal Museum of Fine Arts."

In order that ladies of the Town will have an opportunity to hear this interesting speaker, members of the Auxiliary are asked to bring a friend. Tea will follow Mrs. Vaillancourt's lecture.

Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Sarnia Observer, Ont.
Circ. 17,838
November 11, 1967

K-871

HANNI HOLDING 'YOUNG LOVE'

Booms In Basement Have Real Meaning

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Canadian Press Clipping Service
A division of MacLean-Hunter 481 University Ave., Toronto 2
Welland-Port Colborne Tribune, Ont.
Circ. 19,052
November 9, 1967

871

PORT COLBORNE Cellar Art Studio, 9 Kent St., will present their 21st annual Fall Art show this weekend, Friday, Saturday and Sunday from 2 to 9 p.m. daily. Eric Freifeld ARCA, will be present to re- view the presentations. Cellar Art Studio members Mrs. Margaret Woodhouse, left and Mrs. Clarence Schilling are shown with a painting by Do- rothy Michael Sherkston of Einstein which will be on dis- play at the showing. — Tribune photo.

Eric Freifeld Critic Of Cellar Studio Show

The Port Colborne Cellar Stu- dio Art Club have been very for- tunate in securing Eric Freifeld ARCA, a highly qualified person for this years' criticism of the 21st annual fall art show, to be held Nov. 10, 11, and 12, 2-9 p.m. daily.

The criticism is open to Cellar Studio Club members only, and will begin at 10 a.m. Sunday.

STUDIED IN LONDON

Mr. Freifeld studied in London, England and New York and was the delegate from Alberta to the Conference of Canadian Artists at Queen's University, Kingston. He is a member of Canadian So- ciety of Graphic Art (past pre- sident), Canadian Society of Painters in Water Color, Asso- ciate Royal Canadian Academy of Arts, a member of Arts and Letters Club, Toronto, and sen- ior instructor at the Ontario Col- lege of Art.

He has had one - man shows in Edmonton, Alberta, London, Eng- land, Vancouver Art Gallery and College of Art, Ontario Col- lege of Art, Edmonton Art Gal- lery twice and Rodman Hall, St. Catharines.

In Pickering College New Mar- ket his work was part of a three- man show, part of a four-man show in the Montreal Museum of Fine Art at Brantford Art Gal- lery and at Waterloo University part of a six-man show.

Many of his paintings were ex- hibited at Brooklyn Museum In- ternational Biennial New York Allied Artists of America, New York and many other group and national shows in Canada, En- gland and United States. The Carnegie Trust Fund Scholar- ship, Edmonton, Alberta, Alberta Society of Artists Award, Queen's University Travelling Fellowship, C. W. Jefferies Award and Canada Council Sen- ior Arts Fellowship have been presented to Mr. Freifeld for his tremendous work.

His work appears in Brook Street Galleries London, Eng- land, British Fine Art Society, London, England, University of Alberta, The Solomon Collec- tion, London, England, and in private collections in Canada, England, United States, Israel, Australia, Austria and Ireland, and was written up in "Who's Who in American Art" and Mar- quis "Who's Who".

La Presse, Montréal, Que.
Circ. 208,609
November 11, 1967

Voulez-vous acheter un tableau à l'encan?

4-871

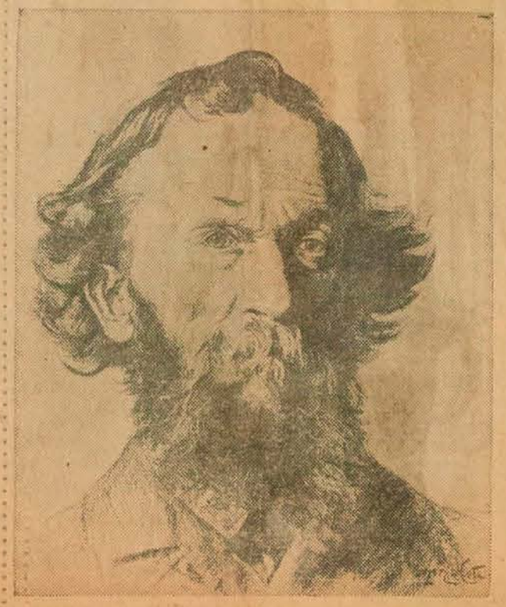
TROIS VENTES publiques d'oeuvres d'art auront lieu cette semaine et au début de la semaine prochaine, la vente à l'encan des dessins, peintures et sculptures d'artistes du 15e siècle à nos jours chez Jacoby, les 16 et 17 novembre, celle des peintures et sculptures d'artistes canadiens contemporains, organisée par Hadassah à l'Hôtel Windsor, mardi soir le 21 et la vente d'oeuvres d'artistes québecois contemporains, organisée par les amis de l'Institut Thomas More dans le foyer de la Banque Royale du Canada, Place Ville-Marie et qui se terminera vendredi soir le 18. Trois ventes qui n'ont évidemment pas le même intérêt, les deux dernières cherchant surtout à aider les artistes et la première à offrir des pièces rares.

Hadassah organise depuis onze ans une exposition annuelle et Thomas More depuis cinq ans. Je me rends bien compte à regarder ces expositions qu'elles doivent répondre à tous les goûts. Il y a donc de tout avec tout de même un certain sens de la qualité. Il est possible d'y trouver de belles pièces. Mais il ne faut pas s'attendre à des innovations. Les artistes en général réfèren les réserver pour autres occasions.

L'intérêt premier de ces expositions est d'inciter les gens à acheter des oeuvres d'art et de nombreuses personnes ont pris goût à collectionner en commençant par acheter à ces manifestations. Voici donc en vrac ce qui m'a le plus intéressé : au Thomas More, une très belle toile d'Arsenault, le tableau primé de Mariam Scott, une nouvelle sérigraphie de Gilbert Marion, un étonnant Gindon Gérin, une encre de Giguère, une esquisse de Surry et deux lithographies récentes de Riopelle ; à l'exposition d'Hadassah, les tableaux de Ferron, Gagnon-Lavoie, Hurtubise, Lacroix, Menses, Roberts, Toupin, Les sculptures de Vaillancourt et de Paul Borduas.

L'exposition des Amis de l'Institut Thomas More comprend 95 pièces de 69 artistes, ceux-ci choisis par un comité qui leur demande de soumettre différentes oeuvres. Le comité retient alors une oeuvre ou deux de chacun et le prix de celles-ci sera fixé par l'artiste après avoir calculé la commission de 33 pour cent qu'il devra remettre au comité qui organise l'exposition. Il ne s'agit pas là d'une vente à l'encan. On vend en général 70 pour cent des oeuvres exposées.

Les bénéfices de la vente vont aux fonds de construction du nouvel édifice de l'Institut et de plus le comité achète, chaque année, une oeuvre qu'il fait choisir par des juges pour constituer la collection de l'Institut. Messieurs Martin O'Hara, collectionneur, Michel Ballantyne, critique d'art au Star et Gyde Sheppherd, conservateur d'art européen à la Galerie nationale, formaient cette année ce jury. Ils ont décidé de choisir deux oeuvres au lieu d'une, un grand tableau de Mariam Scott et une petite lighographie de John Snow.



Un dessin de Suzor Coté chez Jacoby

La vente Hadassah

Hadassah, c'est le nom abrégé du chapitre Herman Abramowitz de Hadassah, organisme d'Israël qui a une cellule à Montréal, organisme qui voit à distribuer des vivres et produits médicaux aux pauvres d'Israël. Les ventes d'Hadassah sont des ventes à l'encan. On organise une exposition des oeuvres deux semaines avant — cette année, elle a lieu au 9e étage du magasin Eaton — et le dernier soir, on fait la vente, qui aura lieu cette année à l'Hôtel Windsor.

Pour le choix des artistes et des oeuvres, on procède de la même façon qu'à Thomas More. Cependant, les artistes n'ont à payer aucune commission. Ils établissent eux-même leur prix et il faudra obtenir à l'encan au moins le montant demandé par l'artiste, sinon on retirera son oeuvre de la vente. Mais comme à l'encan, on dépasse ordinairement le montant demandé par l'artiste, c'est sur ce surplus que l'on touche un bénéfice, bénéfice que l'on partage avec l'artiste. De plus, Hadassah décerne chaque année, quatre prix, $200, $150, $110, $100 qui ont été remportés cette année par Jan Menses, Arthur Lismer, Sam Borenstein et Paul Borduas. Le jury était constitué de Messieurs Guido Molinari, peintre, Paul Gladu, critique d'art et Luc d'Iberville-Moreau, conservateur en chef du Musée des Beaux-Arts de Montréal. Et les bénéfices de l'encan sont employés à acheter des produits canadiens que l'on envoie en Israël.

photo Michel Gravel, LA PRESSE

Le prix de sculpture d'Hadassah : une oeuvre de Paul Borduas

Jacoby, un événement

Environ 45 pièces sont mises, à l'encan, chaque année, la somme totale d'une vente variant habituellement entre $10,000 et $12,000. Selon la présidente du chapitre, les montants obtenus à la vente aux enchères pour chaque pièce sont équivalents à ce qu'il en coûterait pour acheter ces oeuvres dans une galerie d'art. La plus haute somme à laquelle un objet est monté est $2,000 payé l'année dernière pour un petit marbre d'Hans Schlee. "En général, de continuer Madame Lithwick, les gens n'achètent qu'une seule pièce. Et il ne nous en reste rarement plus de deux ou trois. Il y a habituellement une audience de 500 personnes aux ventes d'Hadassah".

M. George Tutsch, responsable de l'exposition des Amis de l'Institut Thomas More, s'entretient avec une des exposantes, Herta Riedl-Ursin, devant une de ses oeuvres.

Les ventes à l'encan de Jacoby, c'est autre chose et celles du 16 et 17 novembre constituent un événement pour la métropole. En effet, si l'on regarde la liste des oeuvres qui seront mises en vente, on remarque, entr'autres, les noms suivants : Jeudi le 16 : Fungai, italien du 15e siècle, Vecellio, italien du 16e, deux Piezetta, vénitien du début du 18e siècle, Daumier, Corot, Toulouse-Lautrec, Degas, Rodin, Le Sidaner, Juan Gris et de nombreux Canadiens ; vendredi, le 17, David, Gainsborough, Utrillo, soit 185 oeuvres, la plus importante vente d'oeuvres d'art de valeur jamais réalisée par la maison Jacoby, les Piezetta, par exemple, étant évalués chacun à $75,000.

La maison Jacoby est une maison de vente à l'encan spécialisée dans les antiquités. Elle organise environ une fois par mois une vente à l'encan qui a lieu durant six soirées successives, chacune étant consacrée à une catégorie d'objets, meubles, tapis, ustensiles, verrerie, oeuvres d'art, etc...

Ce genre de commerce est habituellement alimenté par les successions qui veulent écouler leurs produits. Jacoby n'achète habituellement pas. Il se contente de mettre aux enchères et de toucher une commission sur ce qu'il vend. Mais à travers tout ce qu'il a à écouler, il fait des choix, réservant à des séances spéciales la vente des oeuvres de valeur. J'ai rencontré M. Louis Kisley, directeur de la maison et lui ai demandé comment il faisait pour reconnaître les oeuvres de valeur.

"Nous avons des lampes à rayons violets qui nous permettent de voir quelles ont été les retouches sur le tableau, comment pouvait être l'original et à partir du genre de toile employé et de nos connaissances en histoire de l'art, nous pouvons quelque peu nous situer."

"Nous faisons alors appel à un expert qui authentifie. Les deux Piezetta, évalués chacun à $75,000 proviennent de la collection de M. Gabriel Drouin. Or ce dernier ignorait que ces tableaux étaient des originaux du maitre vénitien. C'est en les voyant que je l'ai deviné et j'ai alors fait appel au Dr. R. Medgessy, un expert de réputation internationale qui habite à Montréal, puis à un autre expert le Dr. Herbert Paulus d'Allemagne qui a corroboré le jugement du Dr. Medgessy."

—Comment faites-vous pour évaluer une oeuvre d'art ?

—En regardant comment des oeuvres semblables ont été vendues à d'autres ventes à l'enchère et en ajoutant la commission que le marchand d'art prendra s'il vend le tableaux dans la galerie.

—Est-ce que cela veut dire que les acheteurs devront payer $75,000 pour un Piezetta ?

— Nullement, mais j'espère en tirer au moins $54,000, soit le prix qu'un Piezetta a été payé à une vente aux enchères à Londres en janvier 1967.

— Jusqu'à quel point la vente à l'enchère agit-elle sur la cote d'un artiste ?

— C'est la galerie qui établit la cote. Cela dépend de la demande. Mais le prix qu'on va obtenir dans la vente à l'encan aide à monter ou à descendre la cote en ce sens que c'est le prix de base à partir duquel le marchand va chercher son bénéfice.

Y.R.

LETHBRIDGE, ALTA.
HERALD
D 19,300

NOV 13 1967

BOWDEN'S

Daring Work Of Noted Sculptor

Booms In The Basement

12-M

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* * *

MRS. HANNI ROTHSCHILD

* * *

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LACHINE, QUE.
Messenger
W 100

NOV 9 1967

BOWDEN'S

Francesco Iacurto expose à Verdun

B-12-M

Le Centre culturel de Verdun, 5955 Banantyne, célébrait jeudi le 5 octobre les oeuvres du peintre québecois Francesco Iacurto, a.r.c.a.

M. Iacurto est né à Montréal en 1908 de parents italiens. A l'âge de 12 ans, il étudia la peinture au Monument National de Nontréal. Il fut le plus jeune élève de l'école des Beaux-Arts en 1923. Doué d'un talent certain, il se mérita une mention honorable au concours Lord Willigdon, à Ottawa. En 1928, il remporta une bourse d'étude à l'école des Beaux-Arts de Montréal, l'année suivante, M. Iacurto obtint de la province de Québec une bourse d'étude qui le conduisit jusqu'en Europe où il fréquenta les mulées et les centres artistiques. Professeur durant 9 ans à l'école des Arts et Métiers de Montréal et 3 ans à la Commission Scolaire de Montréal, il fut élu à l'Acaxémie Royale en 1945.

Depuis 1938, Francesco Iacurto vit à Québec où il réussit de magnifiques toiles sur les sites les plus pittoresques de la vieille capitale et de ses environs. L'Ile d'Orléans et le bas du fleuve l'inspirent beaucoup. Iacurto est aussi réputé comme portraitiste. En 1948, il fit un séjour dans la capitale américaine où il eut le privilège de croquer une toile du fameux commentateur américain Lowell Thomas. En 1953 à Londres, il a peint Lord Rochermere ainsi que Lord Cromer. A l'été 1956, il fut le seul artiste à obtenir la permission de peindre dans les jardins du Vatican.

Ses toiles font partie des grandes collections. Le Musée de la Province en possède quatre. On en trouve un peu partout à travers le monde. C'est ainsi qu'on peut admirer à l'Ambassade du Canada en Grèce, à la Maison canadienne à Londres, aux Etats-Unis, en Italie, en France et en suisse.

Plusieurs compagnies telles que: Price, Shell, BA, Anglo-Canadien Pulp sont propriétaires de toiles réalisées par Iacurto. La Galerie Nationale du Canada, l'Assemblée Législative de Québec, ainsi que beaucoup de politiciens tels que Messieurs Adélard Godbout, Maurice Duplessis, Antonio Barrette, Jean Lesage, Daniel Johnson, Paul Dauzois, Gabriel Loubier, Pierre Laporte etc. ont possédé ou possèdent encore des toiles deiacurt

Iacurto connut de nombreuses expositions à travers l'Europe et le Canada notamment à l'Académie Royale Canadienne, au Musée des Beaux-Arts de Montréal, à la Société des Arts de l'Ontario, au Palais Moncalm de Québec, et dans de nombreuses Galeries canadiennes.

Le public est invité à se rendre nombreux au Centre culturel de Verdun pour y admirer les tableaux de cet excellent peintre. Nous rappelons à tous que le Centre culturel de Verdun est ouvert du mar-de au Vendredi de 9 hres a.m. à 5 p.m. ainsi que le lundi, mardi, mercredi, jeudi soirs de 7 hres p.m. à 9 hres p.m.

De plus, dans le but évident de desservir la population, le centre ouvrira sa bibliothèque pour adultes tous les dimanches de 2 hres p.m. à 5 hres p.m. On pourra alors admirer l'exposition qui décore le Hall d'Entrée du Centre culturel de Verdun, et qui se continuera jusqu'au 30 octobre prochain.

Current Events
Montreal, Que.
November 18, 1967

P-871

special

ICE CAPADES

America's no. 1 Family Show will be coming to the Forum for an 8-day engagement - from November 13th to 20th inclusively.

Each succeeding edition of Ice Capades, this being its 28th, brings innovations that consistently amaze the vast Canadian and American audiences attending the show and this year is no exception.

This year's series of numbers will include: "Wild, Wild, Wild West"; "Ritual of the Waters"; "Let There Be Girls"; etc.

(At the Forum, 2313 St. Catherine Street West - information for reservations available by dialing: 932-6131).

DOW PLANETARIUM

"Man in Space"

The present showings are based on man's age-old desire to penetrate space, starting with Icarus and his attempt to imitate birds in flight, and struggles to overcome the forces of attraction of earth's gravity. The rapid advances being made in the 20th century, especially since the launching of the first artificial satellite, and the stepped-up pace of space exploration are brought vividly to the fore.

The schedule of performances in English follows:

Monday through Saturday, 3:30 p.m. with an additional show at 1 p.m. Saturday and one at 2:15 p.m. Sunday; evening shows nightly except Monday at 8:15.

French shows:

Monday through Saturday at 2:15 p.m. with an additional show at 4:30 p.m. and Sunday afternoons at 1:00, 3:30 and 4:30 p.m.; evenings nightly except Monday at 9:30.

The admission is 75 cents for adults, 25 cents for children under 16.

(Dow Planetarium, Chaboillez Square - 1000 St. James Street West).

FALL FLOWER SHOW

A section of the ... 'ersailles, complete with the Tem... has come to life in the central cou... the Montreal Botanical Garden for the ...ual fall chrysanthemums show.

The exhibition, grouping thousands of chrysanthemums in formal arrangements, is titled "Flowers and Love". It is open daily from 10 a.m. to 10 p.m., and will remain on view until December 11th.

Contributing to the authentic Versailles atmosphere will be statues of goddesses of love loaned by the Montreal Museum of Fine Arts.

Design of the show was prepared by Roland Proulx, parks department artist and designer.

VAL D'OR, QUE.
L'Echo Abitibien
W 4,900

NOV 15 1967

BOWDEN'S

carrefour de l'art vivant

B-12-M

"L'amour de l'art", c'est le titre d'un ouvrage français, c'est une espèce d'enquête poursuivie sur les musées et leur public en France; Pierre Bourdieu et Alain Darbel qui ont présenté ce volume y font des révélations qui nous ont étonné : par exemple, on y découvre que dans ce pays de haut savoir, ne vont au musée que les gens qui ont fait des études avancées et que le public en général se fait plutôt réfractaire.

Quelle ne fut pas notre joie en tentant de nous renseigner sur ce qui se passait dans nos musées canadiens d'apprendre qu'ici, bien au contraire, le public va en grand nombre au musée. Nous n'avons certes pas toutes les richesses des musées européens; pourtant certains musées sont fort convenables tels le Royal Ontario Museum of Toronto, la Gallerie nationale à Ottawa, le Musée de Montréal et le Musée d'Art contemporain, également à Montréal.

On a expliqué le phénomène en disant que nos artistes ne sont peut-être pas aussi "sacralisés" qu'en France mais surtout par le fait que nos muséologues sont avant tout des animateurs. D'où, moyens très diversifiés d'amener le public à visiter ces hauts lieux de l'art : visites guidées et commentées, conférences, colloques, films, diapositives, rencontres avec les artistes.

On verra même dans nos musées des événements choc pour attirer la clientèle : concerts, cinéma, bals, expositions - ventes, location d'oeuvre d'art et jusqu'au happenings.

Un directeur d'un grand musée a placé du pop art pour attirer les enfants; un autre a décoré son restaurant un peu à la go-go; un autre, dans une exposition très "pop" a placé un jeu de fléchettes pour détendre les jeunes.

Est-ce notre façon "américaine" de publicité qui veut que presque tous les moyens soient bons s'ils atteignent leur but, qui amènent les directeurs de musée à vulgariser l'art à ce point? Et puis après? Il faut absolument qu'on aide le public à trouver "son" oeuvre.

Les expositions présentées ici, au cours de la dernière saison artistique, ont été, à ce point, fort révélatrices et le défilé anonyme, respectueux et représentant toutes les classes de la société, a prouvé que la beauté c'était l'affaire de tout le monde, mais que c'était aussi l'affaire de quelques uns de procurer à une population avide les moyens de se familiariser avec les oeuvres d'art.

M. F.

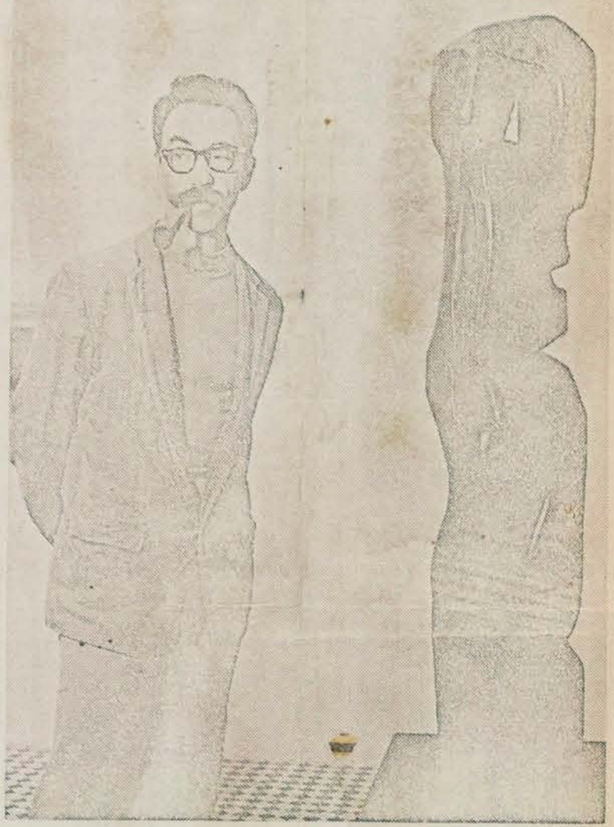
WINNIPEG, MAN.
The Israelite Press
W

NOV 17 1967

BOWDEN'S

Ex-City Man, Now Famed Israel Sculptor, Exhibits Here

12-M



A leading Israeli sculptor who hails from Winnipeg, will be present Sunday, November 19 at 8 p.m. when a one-man exhibition of his works officially opens here.

Eli Ilan's first showing of his world-famed works, in his home city, is sponsored by the Shaarey Zedek Brotherhood, and will be held in the lounge of the synagogue, from Monday, November 20 to Friday, November 24, 11:30 a.m. to 9 p.m. daily.

Ilan, formerly Allen Schulbaum, studied at Kelvin Tech, U. of Manitoba and U. of B.C. and at the age of 20, in 1948, went to Israel in 1948 during the War of Independence.

He settled at Kibbutz Sasa for eight years, and began painting, and later sculpting. He spent the years 1956-59 in Canada studying sculpture at the Ontario College of Art, and identification of skeletal remains and other identification techniques at the R.C.M.P. headquarters in Ottawa. Following a period of service with the Israeli Police, he devoted himself full time to sculpture and took a studio in the Old City of Jaffa in 1963.

Strong influences on his work are the dynamic forms of nature, an abiding interest in archeology and primitive sculpture, and the work of Henry Moore, with whom Ilan visited in England last year. Prior to his present showing he has held sixteen one-man exhibitions, and will hold further one-man shows at the Montreal Museum of Fine Arts, Beth Tzedek Synagogue in Toronto, and C. W. Post University of Long Island. Among local collectors of his works are Cecil Blankstein, T. Z. Olenick, Myles Robinson, D. Gales, Brian Kanee, and former Winnipegger Dr. Milton Aron. Mr. Ilan will be present at the showing all week.

St. Thomas Times Journ., Ont.
Circ. 11,307
November 30, 1967

MALARTIC, QUE.
L'Echo de Malartic
W 800

NOV 15 1967

BOWDEN'S

BOOMS IN THE BASEMENT—Mrs. Hanni Rothschild, one of Canada's leading ceramists and sculptors, shows off one of her best-known works, Young Love. She says she's always listening for booms in the basement, an explosion that could happen if her bronze and clay combinations melt at the wrong time during preparation.—(CP Photo)

Noted Canadian Sculptor Hears Many Basement Booms

KITCHENER, Ont. CP) — Hanni Rothschild is always listening for booms in her basement. And sometimes she hears one.

A noted sculptor and one of Canada's leading ceramists, she probably hears more of them than the average artist simply because she is more daring than most at the technical level of things.

The booms may come from the firing of clay and metal together, a complicated process, Mrs. Rothschild said in an interview.

Fashioning medieval knights in a combination of bronze and clay at her suburban Toronto home is not only art but sometimes downright adventure.

The secret apparently is in the melting points of both materials.

Bronze melts first, running down over the clay, which will become ceramic and in which Mrs. Rothschild may have embedded nails and washers to give the effect of ancient armor.

In melting, however, the bronze spatters all over the kiln. And if there's some little snag, it may explode.

The firing is done in what Mrs. Rothschild calls her "big baby"—a huge built-in kiln which heats in her Don Mills basement studio to 2,300 degrees fahrenheit.

Mrs. Rothschild was here recently to deliver 15 ceramics, 17 bronze pieces and four plaques which comprised her one-woman show at a local gallery.

Her work shows many clowns, romping children, animals, innocence of love and romantic knights.

Asked about her basic optimism she laughed.

"That's what they (the critics) tell me. I don't know. I just do what pleases me. Art, I think, is basically what is liked."

She has exhibited at the Canadian National Exhibition, with the Canadian Guild of Potters at Toronto's Royal Ontario Museum, the Montreal Museum of Fine Arts and in Western Canada galleries and museums.

One of her pieces, entitled Young Love, is on display at the Canadian Pavilion Art Gallery at Expo 67.

A mother of two children, she works only to please herself. She said art is a matter of free choice and to like or dislike is for the artist and the buyer, as well as the critics.

"I have never finished a commissioned piece yet. I get so frustrated; I feel I am working for others."

carrefour de l'art vivant

B-12-M

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M. F.

Winnipeg Western
Jewish News, Man.
November 16, 1967

FROM ISRAEL TO CANADA:

Sculptor's First Home-City Show

A leading Israeli sculptor, who is a former Winnipegger, will be present this Sunday, when a one-man exhibition of his works opens here.

Eli Ilan's first showing of his world-famous works in his home city is being sponsored by the Shaarey Zedek Brotherhood and will be held in the synagogue lounge. The official opening of the exhibition will take place Sunday, Nov. 19, at 8 p.m., while the show will continue from Monday Nov. 20, through Friday, Nov. 24, between the hours of 11:30 a.m. and 9 p.m. daily.

Eli Ilan poses beside a recent work

Eli Ilan, formerly Allen Schukbaum, studied at Kelvin High School, the University of Manitoba and the University of British Columbia. In 1948, when he was 20, he went to Israel during the War of Independence.

For eight years he lived at Kibbutz Sasa, where he began painting and later sculpting. From 1956 to 1959 he was here in Canada, studying sculpture at the Ontario College of Art, and identification of skeletal remains and other techniques at the RCMP's Ottawa headquarters. Following a period with the Israeli police, he devoted himself full-time to sculpture and took a studio in the Old City of Jaffa in 1963.

Strong influences on Mr. Ilan's work are the dynamic forms of nature, an interest in archeology and primitive sculpture, and the work of Henry Moore, with whom Ilan visited in England last year.

Prior to his present showing, he held sixteen one-man exhibitions, and will hold further one-man shows at the Montreal Museum of Fine Arts, Beth Tzedek Synagogue in

(Continued on page 8)

SCULPTOR

(continued from page 1)

Toronto, and C. W. Post University of Long Island.

Local collectors of his work include Cecil Blankstein, T. Z. Olenick, Myles Robinson, D. Gales, Brian Kanee, and former Winnipegger Dr. Milton Aron. Mr. Ilan will be present at the showing all week.

MONTREAL, QUE.
GAZETTE
D 133,600

NOV 25 1967
BOWDEN'S

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

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

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

NOV 25 1967
BOWDEN'S

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La Patrie
Montreal, Que.
W-E 191,400

NOV 19 1967
BOWDEN'S

expositions

Atelier Renée : (46, Côte de la Montagne, tél. 524-3344). Exposition des oeuvres d'Aline Goulet.

Au Tande..: (362 est, Notre-Dame, tél. 866-5204). Jusqu'au 30 novembre, exposition des toiles de Sylvie Melançon.

Bibliothèque Nationale : (1700, St-Denis). Le dimanche 20 novembre, le groupe "Image et Verbe" exposera une rétrospective de ses activités : des dessins et des croquis de costumes d'Irène Chiasson et les ouvrages de François Piazza, Denis Vanier, Yves Leclerc, Anthony Phelps et Raymond Charland.

Boutique Soleil : (430, Bonsecours). Jusqu'au 14 décembre, exposition des tapisseries de Denise Beaudin.

Centre Culturel : (50 ouest, St-Laurent, Longueuil, tél. 674-4911). Exposition des photographies de Bernard Michaud et des collages d'Irène Chiasson.

Centre Culturel : (5955, Bannantyne, Verdun). Exposition des peintures de Léo Ayotte, jusqu'au 30 novembre.

Centre Maisonneuve : (3819, Calixa-Lavallée, tél. 872-2556). Exposition des oeuvres de Pierre Gendron, jusqu'au 12 novembre. Jusqu'au 19 novembre, exposition "Jeux et couleurs", travaux exécutés par des enfants de 4 à 8 ans.

Coin des Arts : (Gare Windsor). Exposition des oeuvres de 40 artistes québécois.

Ecole de Mécène : (2615 est, Bélanger). Jusqu'au 19 novembre, exposition des sculptures de Jean-Louis Chelminski.

Galerie Anette : (3171, Masson). Jusqu'au 1er décembre, exposition des oeuvres de Pière-Léon. La Galerie est ouverte tous les jours de 10 h. à 18 h. Le dimanche excepté. Les jeudi et vendredi jusqu'à 21 h.

Galerie de l'Etable : (Musée des Beaux-Arts, 3424, Ontario). Exposition d'affiches de peintures du XXe siècle.

Galerie des Peintres canadiens : (Place des Arts, 145, ouest, Ste-Catherine, tél. 844-9645). Exposition des oeuvres de René Gagnon, Roméo Vincelette, Henri Masson, Cosgrove, Marc-A. Fortin, René Richard, Léo Ayotte et plusieurs autres.

Galerie du Siècle : (1494 ouest, Sherbrooke). Exposition "Espace dynamique", à laquelle participent plus de 15 artistes canadiens français.

Galerie Kaléidoscope : (2600 ouest, Notre-Dame, tél. 931-2000). Jusqu'au 15 décembre, exposition des oeuvres d'un peintre naïf canadien. La Galerie est ouverte du lundi au samedi, de 10 h. à 18 h.

Galerie l'Art Vivant : (2020, Crescent, tél. 849-8587). Jusqu'au 16 décembre, exposition des oeuvres d'André Durand.

Galerie Les Ecores : (2361, boul. Lévesque, tél. 669-9693). Jusqu'au 29 novembre, exposition d'oeuvres récentes de Raoul Duguay (peintre, sculpteur, poète et musicien). La Galerie est ouverte tous les jours de 13 h. à 17 h. Les lundi, mercredi et vendredi soirs, de 19 h. à 22 h.

Galerie Libre : (2100, Crescent, tél. 288-6080). Oeuvres de Marcel Bellerive. Ouvert tous les jours sauf le dimanche de 11 h. à 18 h. Jusqu'au 1er novembre.

Galerie Martin : (1380 ouest, Sherbrooke, tél. 845-2062). Exposition des oeuvres de Suzor-Côté. La Galerie est ouverte tous les jours de 10 h. à 17 h. 30, excepté le dimanche.

Galerie Morency : (1564, St-Denis, tél. 845-6894). Jusqu'au 18 novembre, exposition Fleurimond Constantineau, toiles et pastels de la région de Fort-Chimo au Nouveau-Québec.

Galerie Nationale du Canada : (Ottawa). Jusqu'au 30 novembre, exposition des dessins d'Inigo Jones, un des plus grands dessinateurs du XVIIe siècle.

Galerie Paris : (460 est, Notre-Dame). Jusqu'au 1er décembre, exposition des oeuvres de C. Lahrosse.

Galerie Soixante : (280 ouest, Sherbrooke, tél. 288-5029). Jusqu'au 28 novembre, exposition des oeuvres de Claude Goulet, intitulée "Peinture multidimensionnelle".

Galerie Waddington : (1456 ouest, Sherbrooke). Jusqu'au 25 novembre, exposition des oeuvres de Varvarande. La Galerie est ouverte du lundi au samedi de 9 h. 30 à 17 h. 30.

Galerie 1640 : (1445, Crescent, tél. 849-2906). Jusqu'au 2 décembre, exposition des oeuvres de Sylvia Singer (Gravures en couleur). La Galerie est ouverte tous les jours de 10 h. 30 à 17 h. 30.

L'Ecole de Mécène : (Clan, Café-étudiant, 2615 est, rue Bélanger). (Jusqu'au 19 novembre. exposition des sculptures de Jean-Louis Chelminsky.

Maison Jacoby : (480, St-François-Xavier, tél. 842-1803). Les 16 et 17 novembre vente aux enchères de tableaux de grands maîtres.

Musée des Beaux-Arts : (2379 ouest, Sherbrooke, tél. 842-1803). Jusqu'au 22 novembre, exposition du "Royal Canadian Academy". Jusqu'au 22 novembre, exposition de 75 toiles, 11 sculptures et 57 dessins d'architecture. Le Musée est ouvert les mardi, jeudi, vendredi et samedi de 10 h. à 17 h. Le mercredi, de 10 h. à 22 h. Le dimanche, de 14 h. à 17 h. Le Musée est fermé le lundi.

Place Ville-Marie : (ouest, Dorchester). Exposition d'art québécois : le Frère Jérôme, Réal Arsenault, Rita Briansky, Colin Haworth et plusieurs autres. Jusqu'au 18 novembre.

Université Sir George Williams : Jusqu'au 10 décembre, exposition d'aquarelles prêtées par la Galerie d'Art de Toronto.

Sept-Jours
Montreal, Que.
November 19, 1967

"Le couteau sur la table"

Cela se fait à toute vitesse. Quoi donc? L'actualité artistique. Une firme de "designers", Girard, Bruce, Garabedian, vient de produire son premier "bébé", un charmant petit duo visuel, composé d'une salière et d'une poivrière. C'est fort beau. On est surpris et puis ému, flatté par un si beau produit, fait et pensé ici. La marque: "Tukilik". On connaît "Dansk" pour les beaux produits scandinaves, "Tukilik", à son tour nous fera-t-il une prestigieuse réputation? On le souhaite et c'est bien parti. Je sais qui est Marcel Girard, j'ai confiance et il a bien raison de m'écrire qu'il faut se débarrasser de la camelote de "nos" souvenirs "made in Japan". Longue vie: "Tukilik"! (En esquimau, cela veut dire "qui a un sens", "qui est bien pensé".)

Au fait, il faut le dire, ce "Danish house", boutique de la Place Ville-Marie est bien l'une de nos belles galeries d'art. Les produits de l'esthétique industrielle qui y sont exposés nous font rêver d'un monde meilleur, aussi bien que poésie ou belle musique. En ajoutant "La Maison du Danemark", ce serait parfait. Chaque fois que je passe par là, rien ne peut m'empêcher d'y aller fureter . . . toucher une belle poterie-lampe, flatter la courbe voluptueuse d'un fauteuil bien pensé, caresser le bois poli d'une table simple, le métal luisant d'un couteau sobre, élégant et de race.

Peinture ou élément visuel décoratif!

Pierre Dupras (l'auteur de "Vive le Québec libre", caricatures drôles et mal dessinées) est aussi peintre (et professeur de biologie!). Ses tableaux sont de petits panneaux que l'acquéreur peut déplacer à son aise. Couleurs saturées et vives, formes simplistes, Dupras n'est plus peintre de tableaux ordinaires. Claude Goulet, à la Galerie Soixante, nous invite à admirer de la "peinture multidimensionnelle" (sic). Pourquoi pas? Déjà, Goulet, il y a deux ou trois ans, se livrait à des exercices élémentaires avec le relief et l'éclairage sommaire, cette fois, il faudra voir où il en est . . .

"La "peinture" fout le camp, Villon", peut-on fredonner.

Prague: quadriennale, Québec y était

Jean-Claude Rinfret ("Faust", "Manon" récemment) revenait tout récemment de la première quadrienale de Prague. Il s'agit d'une rencontre internationale de décorateurs de théâtre. Le Québec y participait et j'ai vu un beau document publicitaire (réalisation Guy Lalumière) montrant (en un pieux mensonge) la vie théâtrale intense d'ici. Rinfret est emballé par les conditions excellentes de la Tchécoslovaquie du côté de la scénographie. L'autre midi il rêvait de socialisme oui, mais aussi, pour le pays, d'aussi adéquates installations techniques. Il a été séduit par les réalisations de la "vedette" Svoboda (co-réalisateur de Laterna magika et du Pavillon de la Tchécoslovaquie à Expo 67) et aussi par l'ouvrage du "père" de cette brillante école de Prague: Trösler. Le trio se boucle avec Ladislav Vychodil, autre grand scénographe là-bas. Vingt pays y étaient représentés. J'ai lu des critiques par des Français sur la pauvre participation française. Et la nôtre? Rinfret soupire: "Ecoute un peu, tout ce que je peux dire, c'est qu'il faudrait bien un jour pouvoir y arriver à cette compétence; mais je te jure qu'on a encore un peu de chemin à faire."

On en reparlera si vous voulez, surtout qu'une association vient de réunir les scénographes d'ici et que le président en est Rinfret lui-même.

Professeurs en colère

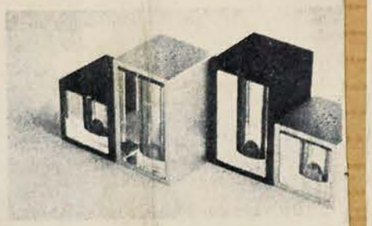
On vient de lire que des professeurs en art plastique sont fâchés.

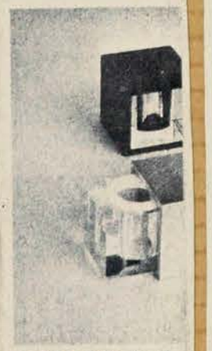
Pourquoi? Parce que, souvent, ils enseignent dans des locaux de fortune. Aussi parce que certaines écoles, dans certaines commissions scolaires, emploient, pour ces leçons d'art plastique, des gens sans formation. Alors, on vient de fonder une association (une cinquantaine de professeurs). C'est une bonne chose. Mais d'où vient cette pagaille? C'est, je crois, que nous revenons de loin en cette matière. Nous nous souvenons de ces braves titulaires qui, soudain, le vendredi en fin d'après-midi, sortaient une pomme, une cafetière ou un sucrier et se transformaient illico en professeurs d'art! Cela se faisait, non pas il y a un siècle, mais hier encore. Aujourd'hui même, disent ces professeurs d'art en colère. Le ministère de l'Education peut-il imposer des normes? Il me semble. N'y a-t-il pas un certain Belzile (le peintre Belzile) qui, au ministère, coordonne les politiques en cette matière: l'enseignement de l'art? Le temps est venu, pour lui, de faire connaître publiquement ce qu'il sait, ce qu'il pense de ces anomalies, de ces lacunes graves en certains endroits . . . et aussi, de ses projets précis pour corriger certains faits déplorables.

D'un autre côté, les "vrais" professeurs en art, jouissent-ils toujours d'un atelier véritable car, les méthodes actives, les leçons théoriques illustrées ne se donnent pas sérieusement dans une classe ordinaire. Et puis, le vrai, le profond malaise ne vient-il pas du fait suivant: l'ensemble des cours, partout, n'a rien à voir avec les méthodes actives.

Alors, l'élève se désintéresse d'un système entier et se passionne pour l'art, et c'est nocif, ou bien, d'instinct, il rejette ce cours isolé qui pourrait bouleverser ses habitudes, une discipline paresseuse. Création, liberté de penser, spontanéité, personnalité, intelligence autonome, individualisme sain, etc., toutes ces qualités sont tabous, sont denrées bannies des programmes pour l'ensemble de notre système.

Il faudrait ou fermer les écoles ou bien révolutionner complètement l'enseignement et . . . déjà le timide rapport Parent en effarouche plusieurs! On est moins loin qu'on pense du problème réel des professeurs d'art, non?





Les premiers "TUKILIK" sont "bien pensés"

Graphisme de GOTTSCHALK pour le Musée des Beaux-Arts

Montréal Le Devoir, Qué.
Circ. 41,081
November 21, 1967

Les audiences de la Commission Rioux

Trois conceptions s'affrontent autour d'un projet de "complexe des arts"

par Gilles Gariépy

Un projet déjà vieux de plusieurs années a été ressuscité hier, lors des audiences publiques de la Commission Rioux, par trois organismes venus y présenter un mémoire: celui de créer à Montréal un "complexe des arts" regroupant sous un même toit les principales écoles spécialisées dans l'enseignement artistique.

Mais, en appuyant l'idée d'un tel complexe, l'Union générale des étudiants du Québec, l'Association des professeurs de l'Ecole des Beaux-Arts et celle des professeurs de l'Institut des arts appliqués ont montré qu'elles entendaient en fait des réalités assez différentes.

Pour l'Union générale des étudiants du Québec, qui favorise l'intégration de l'enseignement des arts à tous les niveaux dans les cadres du système scolaire relevant du ministère de l'éducation, il importe de différencier, dans les écoles d'art actuelles, ce qui appartient au niveau collégial et ce qui appartient à l'enseignement universitaire.

L'UGEQ confierait aux CEGEP le soin d'organiser, par le jeu des options et des concentrations, les cours d'art de niveau collégial (exemple: les deux premières années des Beaux-Arts) dans toute la gamme des disciplines artistiques imaginables, et fusionnerait d'autre part les divers enseignements artistiques de niveau supérieur dans un "complexe" intégré qui serait rattaché à une université.

Dans le cas de Montréal, l'université mère serait alors, non pas l'université de Montréal, jugée trop compartimentée, mais la deuxième université française à venir. Le complexe des arts apparaît dès lors, dans la perspective de l'UGEQ, un des éléments de la future université, et non un simple regroupement physique des écoles d'arts telles qu'elles existent présentement.

Aux yeux des professeurs de l'Institut des arts appliqués, le problème se pose tout à fait autrement. Le mémoire des professeurs soutient que les collèges d'enseignement général et professionnel (CEGEP) ne seront pas en mesure d'assumer une véritable responsabilité pédagogique dans le domaine des arts, parce que les directions de ces collèges polyvalents seront aux prises avec tellement de disciplines qu'elles pourraient rester "étrangères aux problèmes très spécifiques" de l'enseignement des arts.

Le "complexe des arts" imaginé par ces professeurs organiserait les enseignements artistiques tant du niveau collégial que supérieur, "de façon à ce qu'il n'y ait pas de scission" mais plutôt "continuité" entre les deux niveaux d'enseignement. Le complexe réunirait sous une même direction et un même toit les écoles suivantes: Institut des Arts appliqués, Ecole des Beaux-Arts, Institut des Arts graphiques, Conservatoire de musique et d'art dramatique.

L'Association des professeurs de l'Ecole des Beaux-Arts a exprimé elle aussi une opposition ferme à ce qu'on confie aux CEGEP les premières années de l'enseignement artistique. En plus d'être horrifiés par les programmes mis au point par le ministère de l'éducation concernant les cours d'arts dans les CEGEP, les professeurs estiment qu'en deux ans il n'est pas possible de former des artistes capables de gagner convenablement leur vie, sinon dans des disciplines artisanales ou techniques.

L'Association propose que l'on conserve à l'Ecole des Beaux-Arts un cours de quatre ans, mais qu'on n'y admette plus que les étudiants ayant complété leurs études de formation générale de niveau CEGEP, donc les étudiants ayant terminé une 13e année.

Les professeurs des Beaux-Arts ont réclamé l'érection d'un complexe des arts groupant les écoles gouvernementales actuelles et les autres à venir, chaque école demeurant toutefois autonome et disposant de son propre budget. La totalité de l'enseignement qui y serait offert, à ce qu'il faut comprendre, se situerait au-delà du niveau collégial (CEGEP), donc au niveau universitaire, mais les professeurs ne proposent guère que le complexe soit formellement rattaché à une université. Par contre, ils admettraient que les programmes d'études conduisant à un grade de maîtrise soient déterminés en collaboration avec l'université.

Si le mémoire présenté par l'Association des professeurs de l'institut des Arts appliqués ne porte que sur la création d'un complexe des arts, celui de l'UGEQ et celui des professeurs des Beaux-Arts débordent largement cette question. Ils passent notamment en revue la situation de l'enseignement des arts au niveau élémentaire et secondaire, abordent le problème de la formation des maîtres et celui du rôle de l'art dans notre société.

Seize organismes au total ont témoigné hier devant la Commission d'enquête sur l'enseignement des arts au Québec, présidée par le professeur Marcel Rioux. C'était la dernière journée d'audiences publiques de la Commission à Montréal.

Le Musée des Beaux-Arts de Montréal, qui organise lui-même des cours d'arts plastiques, a fait valoir que les problèmes de cet enseignement sont particulièrement compliqués au Québec, à cause notamment des "restrictions linguistiques" et du "contrôle exercé par les autorités religieuses au sein des commissions scolaires".

Le Musée a suggéré que l'on enseigne aux étudiants des Beaux-Arts d'autres matières que les disciplines artistiques, telles les mathématiques, la littérature, les sciences, si l'on veut que l'artiste soit un "membre valable" de la société.

L'Association des photographes professionnels a demandé d'une part, que la photographie soit mise au programme d'études des écoles secondaires, notamment comme cours optionnel au 2e cycle, et d'autre part que soit créé un Institut de photographie capable d'assurer une formation supérieure aux futurs photographes professionnels.

La Fédération des associations de musiciens éducateurs du Québec a réclamé que l'on réorganise l'enseignement musical de telle sorte que tous les enfants soient en mesure d'en bénéficier et de manière à ce que les enfants particulièrement doués puissent, tout en poursuivant leurs études régulières, profiter d'une formation musicale plus poussée et ce dans leur propre milieu, par le jeu des options dans les écoles.

Dimanche-Matin
Montreal, Que.
November 19, 1967

T-871

Exposition d'Yves Rajotte

Yves Rajotte, un peintre montréalais qui réalise la plupart de ses travaux à l'acrylique, expose au Centre d'art du Mont-Royal depuis le début du week-end. Cette exposition se poursuivra jusqu'au 3 décembre.

L'ancien élève de l'Ecole des Beaux-Arts de Montréal a accroché 34 de ses oeuvres dans les salles d'exposition du Centre d'art.

Un boursier de la province de Québec, en 1961 ou 1954, Rajotte participe à des expositions depuis une dizaine d'années. Au chapitre des principales, notons sa participation à l'exposition du Musée des Beaux-Arts en 1960, à la Galerie libre en 1960 et au Musée d'art contemporain en 1965. Des oeuvres de Rajotte font partie des collections du Musée d'art contemporain et du Musée provincial du Québec.

L'exposition d'Yves Rajotte au Centre d'art du Mont-Royal est ouverte tous les jours, de 13 heures à 19. Le Centre d'art est situé près du Lac-Aux-Castors.

Par ailleurs, dès le 7 décembre, le Centre municipal abritera une exposition d'oeuvres de grands peintres français contemporains. Cette importante exposition se poursuivra pendant un mois, pour couvrir la période des fêtes.

SASKATOON, SASK.
STAR-PHOENIX
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NOV 28 1967

BOWDEN'S

R-12-M

Lyman's works at art gallery

A collection of paintings by a little-known but important figure in Canadian painting, John Lyman, is being shown at the Mendel Art Gallery.

The Montreal Museum of Fine Arts, in co-operation with the National Gallery of Canada and the Art Gallery of Hamilton, has prepared this exhibition to provide a better opportunity for a proper appraisal of Lyman's achievement.

The paintings were borrowed from Mrs. Lyman's personal collection. The 115 paintings on display are numbered chronologically to give an idea of Lyman's artistic development.

Lyman, like many post-impressionists, chose his subjects from France, North Africa and the Caribbean.

One critic has said of his works, "Lyman is the creator of a classic land where light reveals form through color."

The exhibition will be here to Dec. 10.

Montreal Gazette, Que.
Circ. 137,735
November 24, 1967

T-871

Art Expert Tackles Three Jobs In One

By LINDE HOWE BECK

Virginia Jansen is too young to be a museum piece.

Snub-nosed with strawberry blonde hair piled hurriedly on top of her head, she looks more like a cheerleader than of the assistant curator in charge of special projects for the Montreal Museum of Fine Arts.

Is she the youngest person at the museum to hold such a responsible job?

"Well, yes," she grimaced. "I'm almost 25. My birthday's on Saturday."

But if she looks younger than she really is, Mrs. Jansen doesn't sound it. She knows exactly what her role is and tackles it with thoroughness.

It's a three-in-one job. As the first person appointed assistant curator at the museum, she spends a third of her time with curator's work for the Department of Education; the next third helping to catalogue the museum's permanent collection of Canadian painting; and the last, "pure and simple — assisting the curator."

Art Specialist: Virginia Jansen uses slides to illustrate her lectures on early Christian and Byzantine art at the Montreal Museum of Fine Arts.

Her Department of Education work involves lecturing to about 75 volunteers who act as guides for children's groups who visit the museum in classes. Guides also lecture to children in schools.

Next week Mrs. Jansen will give the last in a series of four lectures on early Christian and Byzantine art.

When cataloging paintings, she assists Russell Harper who has received a Canada Council Grant for the project.

At present, they work in the storeroom where they examine and measure paintings. Next they will research both paintings and their artists.

This should be the most interesting. We'll research documents in the archives and perhaps turn up some letters or sketches from artists, she explained.

Most of the paintings in storage have never been researched although the easily available data on them has already been catalogued.

Mrs. Jansen hopes to discover preliminary sketches which might have been done for some paintings, and which could also be displayed in the museum.

It's a time-consuming project, but a fascinating one for the young expert.

"It's a monumental task. I'm not sure we're going to get through," she laughed.

Mrs. Jansen came to the museum in September after receiving a master's degree in the history of art from the University of California, Berkeley. She is married to George Jansen, a transportation engineer involved in operations research.

After receiving a BA in German from Smith College, Mrs. Jansen taught English to German students in Berlin and also studied art at the Free University, Berlin, for a year.

"I always wanted to teach and work in a museum. But I didn't want to teach only. You can get too tied up in books and scholarly arguments," she smiled.

"And I wouldn't want to do just one with the exclusion of the other for the rest of my life."

Happily, her museum work combines both. And even her German doesn't get rusty since she needs it to research ancient German documents.

CLARKSON, ONT.
MISSISSAUGA NEWS
W. 24,100

NOV 22 1967

BOWDEN'S

Useful Books For Art Lovers At Port Credit Library

R-12-19

The Mississauga News
WOMEN'S

PORT CREDIT — Few people can afford to own a Gainsborough or Monet original, but they can enjoy good reproductions in art furniture of the early French period through slides of famous paintings.

A recent addition to the books at the library is Three Hundred Years of Canadian Art, an illustrated catalogue from the first of the Centennial year exhibitions at the National Gallery in Ottawa, now showing at the the Art Gallery of Ontario, Toronto, Oct. 21 to Nov. 26.

For some, too, who belong to groups such as the Art Loan Society which meets monthly in the Texaco Room, there is the pleasure of having good originals in their own homes on a rental basis.

Illustrated in color at the front and black and white further on, are representative works of art, from fine books, groups of prints and embroideries, statues and paintings by Krieghoff, Harris, Watson, the Group of Seven, Carr, to Riopelle, Cosgrove, Roberts, Coughtry and other famous modern Canadian artists.

Manet, by Robert Rey, has many interesting color reproductions as well as informative commentary, which are also features of Impressionism, vols. 1 and 2, and A Concise History of Modern Painting.

European Paintings in Canadian Collections is of particular interest, since many of those pictured may be seen in the Art Gallery of Ontario, the National Gallery, and the Montreal Museum of Fine Arts.

Impressionist Painting by Albert Chatelet is unusual, as it includes color slides which may be projected at home to the actual size of the original paintings, bringing out color and detail in a way impossible to reproduce on paper.

Biographies, both factual and fictional, include Picasso, A. Y. Jackson, Rembrandt, Rodin and van Gogh.

In honor of young Canada's book week a children's costume contest will be held during the story hour period in the Texaco Room.

The date is Nov. 18: Time 10.30 a.m. There will be prizes for best costumes in the 4-6 year-old group, and for the best 7-12 years.

The judges will be Mrs. Betty Clarkson, Miss M. Varley, and S. J. A. Legault.

Library hours are 12.30-8.30 p.m. Tuesday through Friday: Saturday 9.00 a.m. 4.30 p.m. Closed all day Monday.

Canadian Press Clipping Service
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Hudson Lake of Two Mtn.
Gazette, Que.
November 23, 1967

R-891

Traudl Markgraf Holding Exhibition At The Red House Gallery

A major exhibition of paintings and one-of-a-kind pottery pieces by Traudl Markgraf will open on Tuesday, November 27 at The Red House Gallery in Hudson. This will be the new gallery's second exhibition and, in gallery owner Beth E. Duff's words, is "further evidence of the rich cultural resources within our own community."

Widely known for her pottery, Traudl Markgraf's paintings range from small oils to large non-objective works. All stress movement through colour harmony and contrast. Trained in Germany at the Academy of Munich and at private art schools, Mrs. Markgraf has, since coming to Canada 10 years ago, worked with her husband Peter in manufacturing reproductions of paintings. Their world-famous reproductions, often employing 60 to 70 different inks, are done for the National Gallery in Ottawa, the Beaverbrook Gallery in Fredericton, the Boston Museum of Fine Arts and other galleries in Canada and the United States. Several works in the Montreal Museum of Fine Arts have been reproduced by the Markgrafs, as have Canadian paintings in private collections rarely seen by the public. A selection from the Markgraf Print Collection is on display at The Red House.

Mrs. Markgraf's paintings and pottery pieces are represented in several important private collections. The exhibition of her works will continue at The Red House until December 15.

A preview of the exhibition will take place at the gallery, at 51 Main Road, Hudson, on Monday, November 26 at 8:30 p.m. Persons wishing to attend the preview are invited to do so by telephoning 236-4816.

La Presse, Montréal, Que.
Circ. 208,609
December 22, 1967

M-871
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Montreal Gazette, Que.
Circ. 137,735
December 30, 1967

M-871
Museum Closed Over Holidays

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Montreal-Matin, Qué.
Circ. 124,118
December 22, 1967

M-871 AU MUSEE

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Your Community
Montreal, Que.
December 6, 1967

and the Greystone Curling Club.

X-871
Chairman of Endowments

Mr. Lande was chairman of the Endowments, Legacies and Grants committee and is a member of the Budget committee of Allied Jewish Community Services. He was President of Mount Sinai Hospital and now is Honorary President.

He was Joint Campaign Chairman in 1956 and has maintained an active position in the campaign for many years. He has also been active in the Montreal Children's Hospital, Montreal Museum of Fine Arts, Montreal Symphony Orchestra and the Combined Health Appeal and Canadian Red Cross.

He is the Chairman of the Board of Family Finance (1964) Corporation, and is a Past President of the Montefiore Club.

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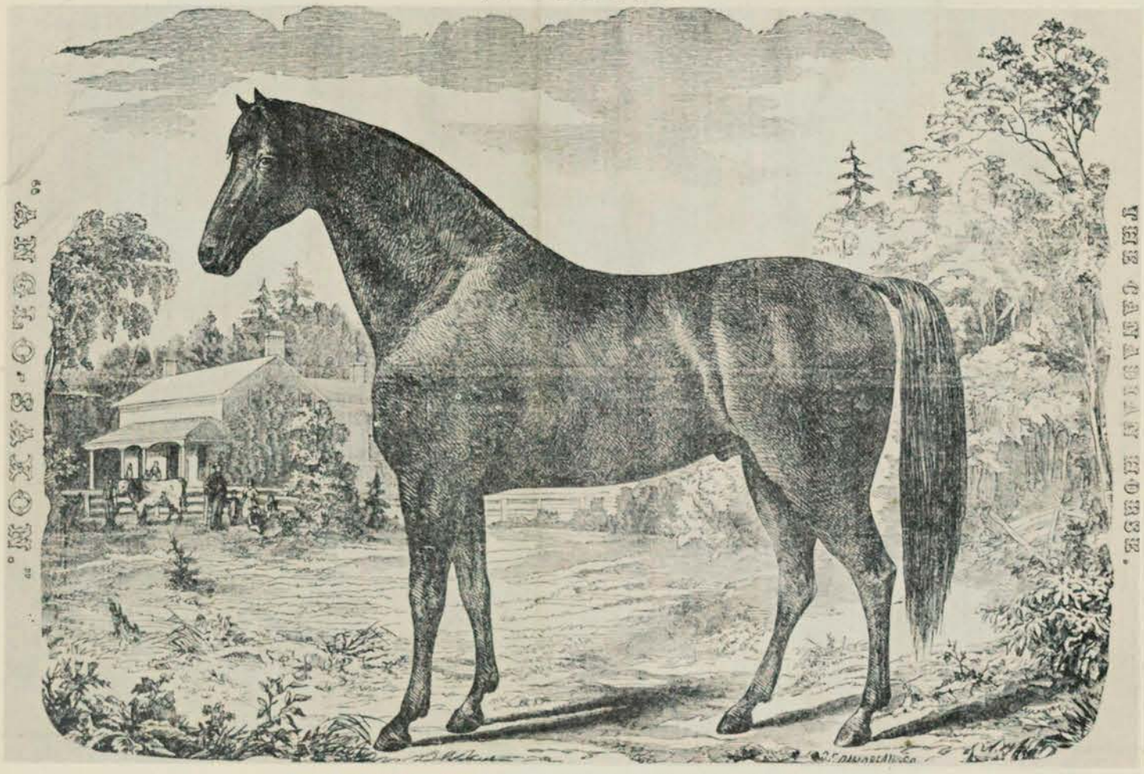
President of Canadian Business Finance Corporation, he is a member of Congregation Shaar Hashomayim and of the Montefiore Club.

WILLOWDALE, ONT.
CDN. ANTIQUES
COLLECTOR
M.
DEC 1967
BOWDEN'S

P12/M

The Proud Years of Farming

by J. RUSSELL HARPER



Henri Perré: Anglo-Saxon, the Canadian Horse, (Sigmund Samuel Collection, R.O.M.)

ONTARIO RURAL life during the 1850s, '60s and '70s tingled with a personal pride of achievement unequalled at any other period. The farmer had made himself master of his own estate by the sweat of his brow. He had hewn broad fields from the virgin wilderness where now he grew wheat, oats and hay. Each autumn he harvested apples from orchards which he had planted, and his wife gathered a quota of fruits, vegetables and herbs from the kitchen garden. And his farm animals grazed peacefully in his pasture.

Now that the untold labours of establishing the farm lay behind, the farmer turned his attention to improving his livestock. Fine farm animals measured one further step in his upward progress and a means by which he could gauge his progress against that of his neighbours. This developing interest and pride in pure bred horses, cattle and sheep motivated the painting of an extraordinary number of farm animals during the Confederation years. Art in the North American scene, as in other places, reflects over and over again local interests. Nothing could more vividly mirror the healthy state of Ontario agriculture in those years than the outpouring of these many paintings. Animals graced farm living rooms in the new houses then replacing pioneer log cabins. Merits of the individual cows or horses portrayed were discussed by the farmer and his guests over dinner in that period when hospitality was a dominant countryside diversion; then the animals themselves were examined at length in new barns being built everywhere throughout the province.

Ontario's most active painter of farm animals was Henri Perré. He had been Strasbourg born but had had to leave Europe because of participation in some local revolution, and settled in Toronto during 1863 after fighting in the American Civil War. This rather eccentric bachelor with violent likes and dislikes that extended to a love of eating shrimps, lived during much of his later life in dishevelled rooms over the Ontario Society of Artists quarters on King St., Toronto.

Perré's arrival in Toronto coincided with founding of **The Canadian Farmer**, a periodical on agricultural, horticultural and rural affairs. Publisher was the Honourable George Brown who himself owned a model farm at Brantford and was keenly interested in all matters relating to agriculture and farm improvement. First issues of the new fortnightly journal came off the presses of **The Globe** during January 1864. Perré was hired to sketch farm animals as illustrations. That year he sketched many farm animals in the Toronto area which appeared as engravings, the pedigreed livestock having the straight backs and classic heads demanded by the best agronomists. Next year Perré attended the provincial exhibition in London to record prize-winning horses, cattle, sheep and swine; possibly even engravings of poultry and prize pigeons are from his hand.

Leading rival to Perré in the animal painting field was J. R. Page. His oil paintings were commissioned by owners of pure bred cattle and some in turn were engraved in **The Canadian Farmer**. Page was a most enterprising

MONTREAL, QUE.
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BOWDEN'S

R-12-M
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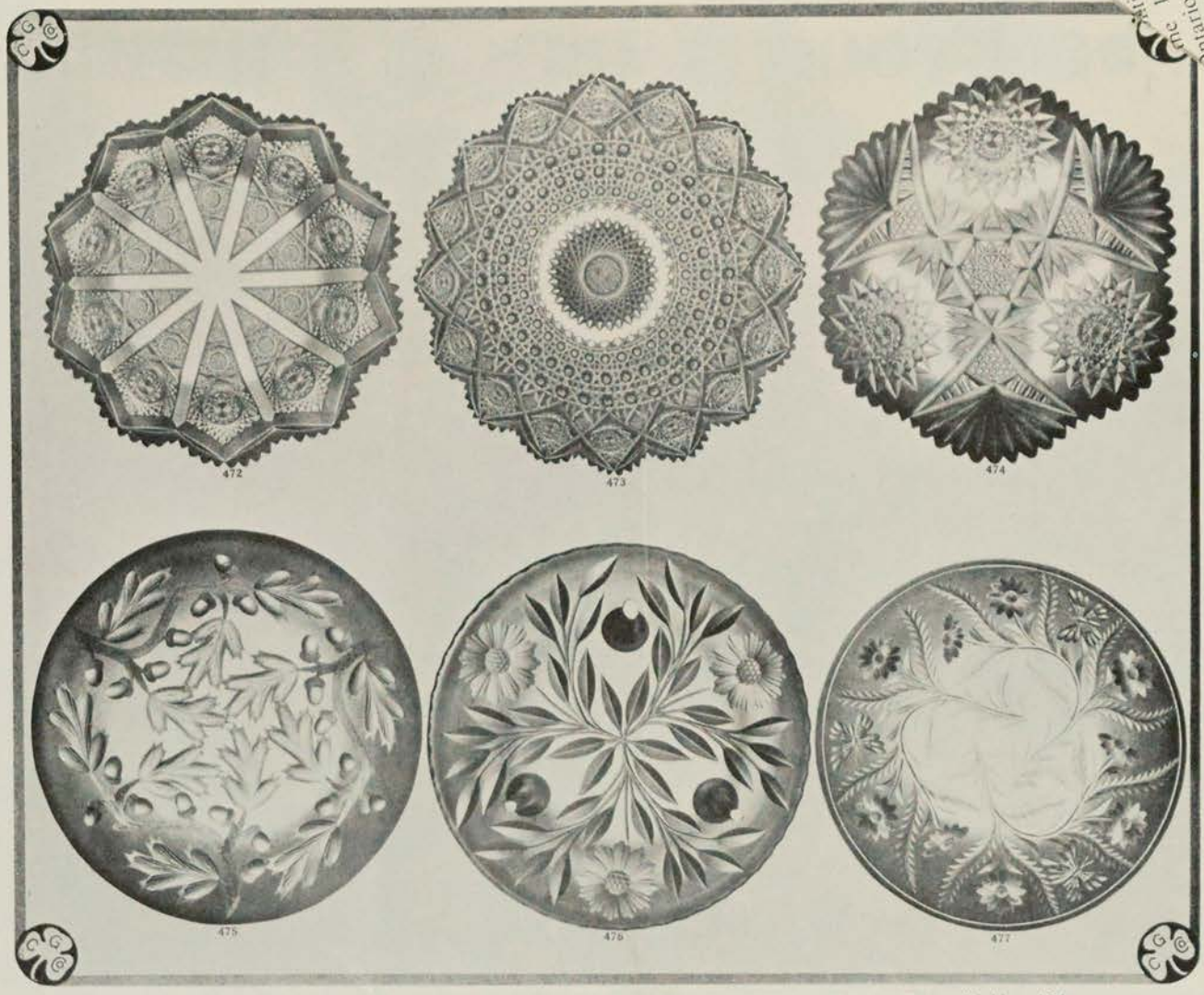
Panorama
Montreal, Que.
M
DEC 1967
BOWDEN'S

W12-M
MUSEUMS

Museum of Fine Arts—1379 Sherbrooke St. W. (842-8091)

Museum of Contemporary Art — 4040 Sherbrooke St. E. (254-7524)



Gundy Clapperton designs in cut glass: No. 472, "Coronation". No. 473, "Hob Star". No. 474, "Trojan". No. 475, "Royal Oak". No. 476, "Floral". No. 477, "Marguerite".

firm in Canada doing this work to-day, having introduced it to the country.

The beautiful results possible with this work are absolutely impossible to describe — they have to be seen to be appreciated. The writer saw one design of a bird and vines in Intaglio work, that could not be surpassed by any art in the world. No words can describe how the art brings out the shading and sheen of curved surfaces and the various depths of color shading.

"The combination of Mitre and Intaglio work is most popular to-day," said Mr. Gundy to the reporter. "As the use of both shaded and polished work in the same piece of cut glass gives beautiful effects."

Asked as to the probability of cost being increased, Mr. Gundy emphatically denied any raise in prices. "It will be rather the reverse," said he, "for owing to the enormous quantities going through the factory the cost of production has been reduced so that the finest cut glass is now available for everybody." Even made to order work is by no means excessive in price. The writer notices some articles novel to the layman, exquisitely done in glass, as violet holders, candlesticks, and every article possible for dinner or dressing table. The visit proved very pleasant and enjoyable, and the firm welcomes any earnest visitors.

Before we write "30", I should mention what is to me one of the more interesting designs used circa 1924. At this period, the Clapperton firm produced a motif which was inspired by the well-known "Old Willow" theme usually associated with transfer decorated ceramic wares.

The "Old Willow" legend is said to illustrate the pathetic story of an unfortunate pair of Oriental lovers whose romance was curtailed by an unappreciative parent. As interpreted by the Clapperton Co., the motifs of pagoda, boat and, in particular, the circular ball-shaped leaves or fruit were included in the over-all design.

"David Lloyd George" portrait plate in cut glass.

La Presse, Montréal, Qué.
Circ. 208,609
December 22, 1967

M-871

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X-871

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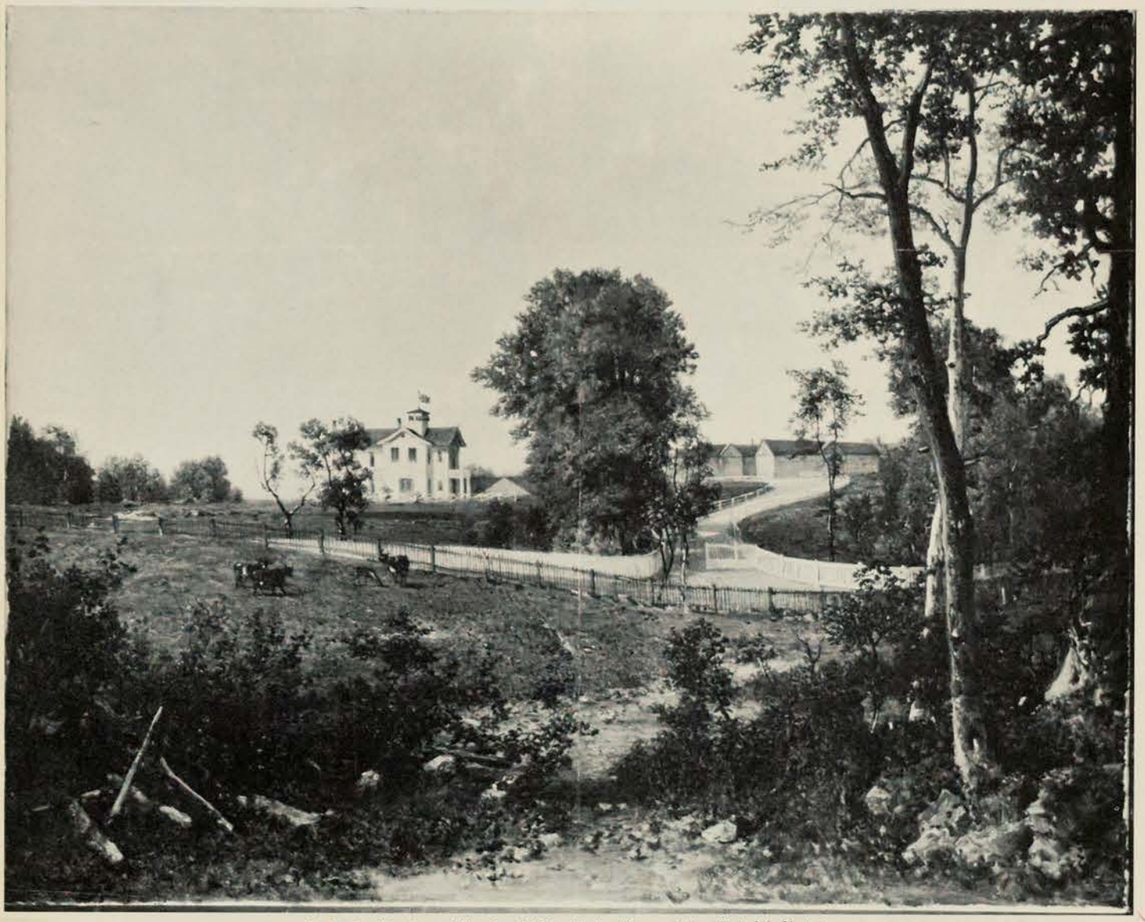
ntinued to be close to the agricultural scene. me 1870s he published the now much sought Ontario county atlases which are so profusely illus- ted with lithographs of the province's finest rural homes and portraits of leading citizens.

Perré's masterpiece of horse portraiture was a sketch of "Anglo-Saxon", the Canadian horse from which C. F. Damoreau of Toronto made an engraving. The horse was owned by William Weld who liked to refer to himself as a "backwoods farmer" living at Delaware on the Thames near London. "Anglo-Saxon" haughtily rears his head in the foreground; in the distance Weld poses with his household and a prize bull before one of the typical Ontario farm houses then under construction everywhere throughout the province. The print of "Anglo-Saxon" appeared in **The Canada Farmer** during January 1865; copies with decorated borders could be purchased cheaply from Mr. Weld. Later that season the animal travelled as a stud-horse from London to Belleville for the improvement of provincial horses.

Most appealing of all these animal paintings are those by local amateurs. Some painters, completely untrained, set down laboriously in oil their prize stock and added detailed inscriptions around the margins in proclaiming their prized possessions to all the world. Ebenezer Birrell, a Scottish immigrant who had settled near Pickering in 1834, was a very skilled amateur. He had been a prominent local farmer at Pickering for many years and was a citizen with a sense of community responsibility. He was president of the Pickering Agricultural Society from 1853 to 1859, local superintendent of education from 1856 to 1865, and for a time colonel of the local militia. But all these activities did not prevent him from avidly carrying on his hobby. His naive masterpiece is an oil painting of his livestock grazing in the pasture surrounded by woods made lively with autumn colour and in their reds echoing the rich reddish browns of his cattle and horses. With that touch of placid sentiment which seemingly impregnated farm life at the time, he called his canvas "Good Friends".

The Upper Canada Agricultural Society initiated annual exhibitions in 1846 as gathering places for display of the finest livestock in the province. Location of the show passed from Niagara to Hamilton, Toronto, Cobourg, Belleville, Kingston and Brockville. This arrangement for an annual shifting permitted participation of most older parts of the province in an active way; visitors could easily reach these centres by Lake Ontario steamer. London was added to the group in 1854 when a railway was completed to that town. The English artist, T. C. Carpendale, who had a tremendous local reputation as an animal painter, attended early exhibitions to make pastel studies of livestock; a few of his sketches survive. Organizers in 1850 offered a prize for the best sketch of the Niagara



O. R. Jacobi: Mount Victoria, 1863. (Colln. Mr. and Mrs. P. L. W. Platt.)

MONTREAL, QUE.
STAR
D (M-F) 196,500
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BOWDEN'S

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Adolph Vogt: Ram's Head. (Montreal Museum of Fine Arts.)
H. Horwood: Shorthorn Bull. Painted on glass. (Upper Canada Village Collcn.)

fairgrounds of that year. G. F. Price of Toronto was winner. His sketch was reproduced as a wood cut in the **Illustrated London News** so that Englishmen at home and all the world might know about the vigorous state of Upper Canadian agriculture. The pride of local farmers was tremendous.

These agricultural exhibitions included an art display. The first category in the prize lists was always for paintings of animals, singly or in groups. First prize in the professional category at the 1860 fair was $12.00 for oils, while amateurs received $8.00 for winning their class. T. Bissett of Peterborough and Capt. John Caddy who had a studio in Hamilton, were winners in the 1850s. G. William Ambrose of Hamilton exhibited water colour views of the Dundas and Burlington contryside between 1860 and 1866; a herd of cattle on the beach with Hamilton in the distance is one of his more competent productions. By 1868 his water colours had made him so well-known that he was made one of the judges of art. Robert Whale and his nephew John were many times winners; stories are told of how the two men loaded paintings annually into their buggy and drove them to the Burford railway station on the first lap of their journey to the provincial exhibition. During the Confederation years, Daniel Fowler of Amherst Island was a winner in the water colour categories. Fowler was a farmer, and his sketches of pastures, haying and farming scenes, and studies of nature are in the finest English water colour tradition; they are Canadian gems of the painter's art.

The same rural enthusiasm with its pride [illegible] and prosperous countryside was evident across t[illegible] bec border. The owner of "Mount Victoria", a large c[illegible] try house at Hudson, commissioned Otto Jacobi in 1863 [illegible] paint his white homestead, the Union Jack loyally flying, the neat barns, picket fences, and cows pasturing in the foreground. Best known of all Quebec animal painters was Adolph Vogt. In his Montreal studio, however, he catered more to city than country tastes, even if his best known canvas pictures a team wildly pulling a load of hay as a thunderstorm breaks; it was so popular that he had to paint a replica. In others flocks of sheep are tended by a shepherd girl in a manner more European than Canadian, but a series of rams' heads seem to stem from life. One of Vogt's finest canvases pictures beautiful gray horses cantering along a suburban avenue on a frosty morning, a tiny Canadian counterpart of canvases by Rosa Bonheur whose famous "Horse Fair" had made her a world celebrity.

The high point in honouring one's pedigreed animals was reached at Prescott, Ontario in the 1880s. Mr. Wiser, a wealthy brewer, was determined to record for posterity his prize race horse, his great white shorthorn bull, and his other livestock. A stained glass studio was operated locally by H. Horwood. Horwood was commissioned to paint transparent coloured pictures of these fine animals on glass together with the heads of other horses and local scenes. These were then used in the windows of his new house. The artist duly signed them, and when this most elegant mansion was dismantled a few years ago, its windows were saved and are displayed now in Upper Canada Village as a historic record of earlier Ontario agriculture. Horwood himself went on to greater triumphs. The Canadian Government sent a sample of his painted glass pictures to the New Orleans World's Fair of 1890, in which Sir John A. Macdonald was surrounded by senior cabinet ministers. Horwood's glass painting exhibited at New Orleans is now prominently displayed in the Smithsonian Museum at Washington.

Many unrecorded paintings of farm animals and of the prosperous countryside of the Confederation era are undoubtedly scattered throughout old Ontario farmsteads. They are living history. They picture years of rural contentment when the farmer could, by his own physical endeavour, still create a neat rural setting. Here he was lord of his own manor, and in that manor his greatest pride was to see his livestock pasturing. And it gave him deep satisfaction to see his horses, cows and sheep bred to conform to lines of the best strains; if they didn't, perhaps the artist could take a little license with his brush to improve the salient features.

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Ram's Head. (Montreal Museum of Fin
Shorthorn Bull. Painted on glass.

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Presse, Montréal, Qué.
Circ. 208,609
December 22, 1967

M-871

Le Musée des Beaux-Arts de Montréal sera fermé le dimanche 24 décembre, le lundi 25 décembre et le mardi 26 décembre. Il sera fermé également le dimanche 31 décembre et le lundi 1er janvier. De plus, la bibliothèque et les bureaux du Musée seront fermés les samedis 23 et 30 décembre.

Montreal Gazette, Que.
Circ. 137,735
December 30, 1967

I-871

Museum Closed Over Holidays

The Montreal Museum of Fine Arts will be closed to the public tomorrow and all day Monday, for New Year's.

As well, the museum's library and offices will be closed all day today.

Montreal-Matin, Qué.
Circ. 124,118
December 22, 1967

I-871

AU MUSEE

Le Musée des Beaux-Arts de Montréal sera fermé au public le dimanche 24 décembre, le lundi 25 et le mardi 26. Il en sera également de même le dimanche 31 décembre et le lundi 1er janvier. De plus, la bibliothèque et les bureaux ne seront pas ouverts les samedis 23 et 30 décembre.

Canadian Press Clipping Service

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

Your Community
Montreal, Que.
December 6, 1967

and the Greystone Curling Club.

X-871

Chairman of Endowments

Mr. Lande was chairman of the Endowments, Legacies and Grants committee and is a member of the Budget committee of Allied Jewish Community Services. He was President of Mount Sinai Hospital and now is Honorary President.

He was Joint Campaign Chairman in 1956 and has maintained an active position in the campaign for many years. He has also been active in the Montreal Children's Hospital, Montreal Museum of Fine Arts, Montreal Symphony Orchestra and the Combined Health Appeal and Canadian Red Cross.

He is the Chairman of the Board of Family Finance (1964) Corporation, and is a Past President of the Montefiore Club.

Saul H. Levine has been a member of the Budget Committee and the Investment Committee. A former President of the YM-YWHA, he has been a Director of the Jewish General Hospital.

President of Canadian Business Finance Corporation, he is a member of Congregation Shaar Hashomayim and of the Montefiore Club.

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

DEC 9 1967 BOWDEN'S

R-12-M

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

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

Panorama
Montreal, Que.
M

DEC 1967 BOWDEN'S

W12-M

MUSEUMS

Museum of Fine Arts—1379 Sherbrooke St. W. (842-8091)

Museum of Contemporary Art — 4040 Sherbrooke St. E. (254-7524)

Maintenant, Montreal, Que.
December 1967

U. 871

UN ESPACE-FÊTE DANS UNE

PIERRE PELLETIER

Il a été beaucoup question, ces derniers temps, de l'avenir des îles de l'Expo 67. La ville de Montréal s'est vu offrir plus de quarante pavillons nationaux et, sur les îles, les démolitions sont rares. Tout laisse prévoir que le printemps prochain, le terrain de l'Expo 67 ne sera pas devenu le terrain rasé que prévoyait le règlement du Bureau International des Expositions.

UN ÉVÉNEMENT UNIQUE

La perspective d'une « Terre des Hommes » permanente présente, à notre sens, des risques de déception très grande tout comme elle offre des espoirs qui ne peuvent laisser indifférents ceux que préoccupent l'aménagement d'une cité humaine.

Dans la mesure où le projet envisagé consiste, plus ou moins consciemment, à répéter l'Expo 67, de grandes déceptions nous attendent. Nous serions tous déçus de retourner sur les îles, le printemps prochain, pour y retrouver des pavillons vides, ou ayant perdu tout caractère propre. Qu'on ne s'attende pas, d'ailleurs, à y retrouver les foules de 1967 et l'esprit particulier qui était celui d'un événement dont on savait qu'il était unique et qu'il ne se répéterait plus jamais.

L'Expo 67 fut, en effet, un événement, et comme tel, il ne se répétera pas. Il serait illusoire de vouloir le perpétuer, tout comme il serait désastreux de vouloir que tous les jours soient jours de fête.

AUTRE CHOSE

Le projet d'une permanence de la « Terre des Hommes » peut cependant être envisagé autrement et cet « autrement » est essentiel à la viabilité de l'entreprise. Même si tous les édifices restent en place, une seule solution nous paraît valable : faire *autre chose* avec les îles. Autre chose, mais qui serait en continuité avec l'Expo 67 et qui mettrait à profit les leçons que cet événement nous a données, tout en tenant compte que Montréal a déjà repris son rythme normal de vie, que les visiteurs d'Europe, d'Asie et d'Afrique sont et continueront d'être rares.

UNE VILLE EN FÊTE

Quand on parle de rythme normal, il ne faudrait cependant pas entendre que Montréal doive retourner à son rythme d'avant l'Expo ni à un rythme plat et uniforme qui ne serait pas un rythme du tout.

Nous sommes, à Montréal, en présence d'une agglomération de plus de deux millions d'hommes, de femmes, d'enfants. Ces millions d'êtres humains constituent, au point de vue légal et administratif, une cité. Mais qu'est-ce que cela signifie au plan vital, sinon que ces êtres humains vivent et travaillent dans une ère géographique déterminée et disposent de quelques lieux de loisirs communs ?

Or une cité, ce n'est pas une ère géographique. Ce que l'Expo nous a appris sur ce point, c'est qu'une ville de l'ampleur de Montréal a besoin de lieux de rencontre communs, et, disons-le, de lieux de fête. A l'Expo, Montréal a fêté et a appris que, si vivre ce n'est pas fêter chaque jour, vivre c'est aussi fêter et fêter ensemble.

UN LOISIR GLOBAL

A l'Expo, la fête est sortie décidément du cadre familial qui pouvait être le sien dans la société rurale. Elle est sortie aussi de ces lieux peu éclairés, enfumés et parfois sordides, dans lesquels on l'a trop souvent obligée de se retirer. La fête a repris son droit d'activité commune, normale et saine, partie intégrante de la vie humaine. Elle a repris son ampleur d'activité à la fois « récréative » et culturelle.

+8

NATIONALISME POSITIF

Au reste, l'invitation n'avait rien de restrictif puisqu'elle avait été lancée à tous les corps socio-économico-culturels de la nation. L'expérience avait assez de sérieux pour attirer une importante délégation d'observateurs diplomatiques et de journalistes de tous les horizons. Sans doute les Etats généraux ont-ils exprimé essentiellement le courant nationaliste. C'est d'ailleurs, au dire de Marcel Rioux, l'idéologie dominante et à peu près l'unique foyer de ralliement des Canadiens français. Le nationalisme qui s'y est fait jour correspondait parfaitement à la tonalité nouvelle de ce courant qui rompt avec le larmoiement stérile et opte pour un militantisme positif. Il ne devrait pas y avoir de honte à s'affirmer non plus qu'à s'autodéterminer.

ORIENTATION SUSPECTE ?

Le second argument favori de ceux qui font le procès des Etats généraux consiste à dauber sur le sérieux de la recherche et à déceler une orientation machiavélique à sens unique. Les documents de travail, s'il fallait en croire ces observateurs virils et lucides, auraient été nettement biaisés dans une seule et unique direction. Il faut avoir pris une connaissance bien superficielle de ces textes pour porter jugement aussi sommaire et vain qu'injuste. Pour en avoir examiné attentivement un bon nombre et pour avoir scruté à la loupe le document particulier sur la radio et la radiodiffusion, j'estime que l'accusation n'a aucun fondement équitable. Sans doute a-t-il pu se glisser quelques inexactitudes de détails, mais dans l'ensemble ces travaux étaient l'œuvre de technocrates et d'universitaires qu'on ne saurait taxer d'amateurs sans leur faire injure !

PROCESSUS DU DIALOGUE

Après avoir démoli la documentation sur laquelle reposait l'examen, on s'en prend allègrement à la procédure sans avoir la plupart du temps participé complètement à l'expérience unique et irremplaçable d'animation des quatre journées, précédées d'ailleurs d'innombrables réunions régionales. Que faut-il penser de ces railleries ? Revoyons rapidement le déroulement même des assises : travaux en équipes de travail à huit, en groupes d'études à 90, à 120, où j'ai été témoin de discussions honnêtes, nuancées et pleinement démocratiques. Nouvelles séances pour perfectionner les projets initiaux de résolution en cinq ateliers de revision suivant les techniques les plus éprouvées de l'animation sociale. Le travail de contestation et de précision avait été raisonnablement mûri et le consensus majoritaire obtenu en plénière d'atelier lui conférait une valeur démocratique pour mériter d'être soumis en grande plénière au vote général.

On tente alors d'insinuer que la procédure était trop rigide à ce stade, en oubliant toutes les étapes antérieures et en se gardant bien d'apporter les nuances et précisions qui s'imposent. Le vote n'obéissait pas à un quelconque et vulgaire « crois ou meurs » puisqu'on avait la faculté de rejeter un projet de résolution. Bien plus, on était invité à apporter à l'endos du bulletin de nouvelles nuances qui feront l'objet d'une analyse supplémentaire par une équipe d'experts. Quand et où a-t-on vu un mode de scrutin aussi respectueux de la diversité et des nuances ?

Il serait intéressant de se demander à ce point ce qu'il fût advenu à supposer que la tendance majoritaire du scrutin se fût dessinée par hasard dans le sens d'un statut dit « particulier ». Les langues vinaigrées n'eussent-elles pas alors distillé que du miel ?

INITIATIVE INDISPENSABLE

Quand on connaît l'état défectueux et quasi pathologique de nos mécanismes électoraux et l'absence de participation douze mois par année ; quand on se représente la situation inquiétante de l'information telle que diffusée par les grands moyens de communication de masse, quand on évoque la dictature larvée qu'introduit le principe de la « national unity » à Radio-Canada-CBC, alors plutôt que de s'attaquer à une création aussi démocratique et vivante que les Etats généraux ne devrait-on pas au contraire appuyer ce mouvement qui poursuit un but fondamental : permettre à toutes les couches de la nation de s'exprimer.

Bien sûr cela offre quelques inconvénients pour les tenants de l'ordre établi. Pareil concours populaire risque d'être gênant. Aussi ne s'étonne-t-on pas de la rage, de la ruse et de la hargne que l'on conjugue pour faire taire cette clameur démocratique. Lorsqu'un peuple commence à prendre conscience et à parler à voix haute, cela peut — sait-on jamais — ouvrir des chemins peu carossables pour les tenants du statu-quo et de la violence tranquille.

Mais laissons là les chahuteurs qui détiennent le monopole de la vérité. Constatons plus sobrement que les Etats généraux s'inscrivent dans une perspective résolument contemporaine en raison de leur obsession principale : la participation démocratique. Pourrait-on trouver thème mieux adapté à la conjoncture que cette prospective définie par le président Jacques-Yvan Morin : *le Québec de l'an 2000 ?* — Le pays à créer pour nos enfants.

RECHERCHE AUTHENTIQUE

Orientés légitimement vers l'affirmation d'une collectivité brimée par deux siècles d'injustices de toutes sortes et qui ne veut plus quémander mais assumer son destin, les Etats généraux ne poursuivent pas d'objectifs mythiques : objectivité parfaite, absence d'imperfections. L'assemblée qui réunit des délégués de la nation, est à l'image de l'homme canadien-français : loyale, fière, ardente et lucide. N'est-ce pas suffisant, après avoir solidement mis en place les mécanismes du dialogue, pour remplir la fonction qui lui revient qui en est une d'éducation et de culture populaire et patriotique ? On pourrait le supposer mais en ce pays dès que l'on se mêle d'assumer le nationalisme, des voix chagrines s'élèvent aussitôt pour parler de *fascisme*. Les soviets ne procèdent pas autrement pour fustiger tout ce qui ne ressemble pas à leur stricte orthodoxie. Aux conceptions bassement électoralistes habituelles avec toutes les déformations qu'elles véhiculent nous préférons ce niveau politique supérieur. Du moment où l'on fait de l'animation, on fait nécessairement de la politique au sens le plus élevé et le plus authentique de l'expression. La recherche collective d'un destin n'est-elle pas le sommet le plus noble de la vie politique ?

« Œuvre d'action nationale et d'éducation populaire » suivant l'admirable expression de Jean-Marc Léger, les Etats généraux n'ont pas seulement le droit de continuer ; ils ont le devoir de poursuivre leur tâche. Leur travail ne fait d'ailleurs que commencer. Et ils ne font après tout que répondre à l'interrogation de Lionel Groulx : VOULONS-NOUS VIVRE ET VIVRE GRANDS ?

VILLE MODERNE

Or, ce qui continue d'être nécessaire après 1967 c'est l'existence d'un centre géographique de rendez-vous et de rencontre, facile d'accès et agréable. C'est l'existence d'un lieu de fête, où il soit possible à la fois de se délasser physiquement, de s'amuser, de danser, de voir des tableaux, des photographies, des expositions, des films et, bien sûr, de se connaître. Où il soit possible de cesser d'être M. Untel, occupant telle fonction, pour devenir un homme en fête.

Dans ces perspectives, il semble que les îles de l'Expo offrent un terrain tout prêt à devenir le lieu d'un Montréal en fête. Plus précisément, il s'agirait de continuer ce qu'a été l'Expo pour les montréalais, c'est-à-dire un espace délimité où les parcs côtoyent les expositions d'art et de photographie, où les exhibits éducatifs sont à proximité d'un secteur d'amusement. Cette unité de lieu permet, en effet, de dépasser très concrètement le fossé qui existe trop souvent entre amusement, repos et culture. Au cours de l'Expo, il était réconfortant de voir des jeunes danser le Go-Go après avoir visité la Galerie d'Art. La cohabitation de deux activités si différentes nous fait souhaiter que les îles deviennent un terrain où le loisir humain reprenne toute sa dimension de culture et d'amusement, de jeu et de contemplation.

A cet égard, on souhaiterait que le Musée des Beaux-Arts de Montréal et le Musée d'Art Contemporain tiennent sur la « Terre des Hommes » leurs expositions d'été. On souhaiterait aussi que certaines boutiques de l'Expo 67 se transforment en galeries d'art ou en ateliers de travail, qui offriraient aux jeunes artistes l'occasion de faire connaître leurs œuvres, de causer avec le public, de travailler en public et avec le public. Ces galeries d'art n'attireraient-elles pas beaucoup plus de visiteurs sur les îles que sur Sherbrooke ouest ?

UNE PLACE PUBLIQUE

Comme par ailleurs l'Expo deviendra beaucoup plus l'affaire du montréalais, il serait heureux que des manifestations de caractère politique puissent avoir lieu à l'Expo. Que des orateurs, improvisés ou non, puissent utiliser des kiosques à musique ou des auditoriums pour interpeler les passants ou parler à leurs partisans.

L'Expo jouerait un peu, en ce sens, le rôle de Hyde Park et deviendrait une vraie place publique où le peuple s'exprime, proteste, écoute et prend conscience de lui-même.

UN CARREFOUR INTERNATIONAL

J'ajouterai, enfin, que les différents groupes ethniques de Montréal pourraient fort bien avoir leur journée ou leur semaine nationale sur les îles. Cela contribuerait à faire s'engager un dialogue entre des groupes qui, pour le moment, sont des « solitudes » qui s'ignorent les unes les autres.

Ces diverses activités n'empêcheraient pas certains pays, surtout les plus près de nous, comme la France et les pays francophones, de nous présenter un bilan annuel de leurs réalisations techniques et artistiques. Cela n'empêcherait pas non plus certaines industries de présenter au public leurs réalisations les plus intéressantes.

LIEU D'ÉCHANGE, D'EXPRESSION ET DE JEU

Lieu de rencontre, lieu de Montréal en fête, les îles de l'Expo deviendraient ainsi un lieu de loisir complet et répondraient aux besoins d'une grande ville. Un lieu d'échange, d'expression et de jeu. Pour cela, il faut les amusements de la Ronde, les danses de la Place des Nations et du Pavillon de la Jeunesse. Il faut aussi des musées, des galeries, des expositions artistiques et techniques, des cinémas, des salles de spectacles, des restaurants, des parcs. Il faut des tribunes pour les orateurs, des places pour les manifestants. Il faut du bruit et du silence. Nous disposons de ces moyens sur les îles. Il reste à les utiliser, à s'y donner rendez-vous et à les animer. Il me semble que, bien organisé, le « lieu de fête » de Montréal serait un projet viable : la fête que Montréal a faite en 67 pourrait se répéter, quoique de façon différente et plus « normale », dans les années à venir.

UNE VÉRITABLE UNIVERSITÉ POPULAIRE

Les étrangers qui visitent Montréal trouveraient là, sur un espace relativement restreint, un lieu où s'exprime l'âme de Montréal, puisque ce serait justement le lieu où Montréal pourrait trouver et exprimer son âme.

Cette conception de l'Expo comme un espace-fête implique, bien sûr, que l'accès au terrain n'exige pas des déboursés tels qu'ils réservent ce lieu aux touristes, qui n'y trouveraient alors que des parcs vides et des exhibits qui feraient regretter 67. A vrai dire, si l'on comprend bien le sens de la fête et du loisir pour une ville, on n'hésitera pas à demander au ministère de l'éducation de consacrer un budget à ce lieu qui serait une véritable « université populaire », une université où l'on ne donnerait pas de cours sans doute, mais où l'on deviendrait un peu plus humain, ce qui demeure, malgré tout, le but de l'éducation. Si on accepte de dépenser des millions pour des routes, on pourrait, sans scrupule, consacrer quelques milliers de dollars à un espace-fête. A condition, bien sûr, que l'on conçoive la ville autrement que comme un amas de maisons et un alignement de rues.

PIERRE PELLETIER, O. P. : Professeur de philosophie à l'Université de Montréal et aux Facultés dominicaines.

La Presse, Montréal, Que.
Circ. 208,609
December 2, 1967

TORONTO FAIT MIEUX QUE NOUS

871

Les galeries ouvrent leurs portes aux jeunes et aux artistes des autres provinces

par Yves Robillard

LA GALERIE NATIONALE DU CANADA organise une grande exposition d'au moins 75 pièces de 19 artistes canadiens, une exposition qui sera vue de janvier à septembre 1967, d'abord au Musée d'art moderne de Paris, puis à Rome, à Lausanne et à Bruxelles.

Parmi les élus, on peut citer, du Québec, Borduas, Riopelle, Gagnon, Gaucher, Hurtubise, Molinari, Claude Tousignant et Henry Saxe, de la Colombie britannique, Ian Baxter, et de l'Ontario, Bush, Chambers, Curnoe, Levine, Meredith, Murray, Snow, Wieland, Bolduc et Santbergen.

Autant de noms inconnus peut nous surprendre, nous les Québécois. J'ai donc demandé à Madame Boggs, directrice de la Galerie, ce qui avait justifié le choix. Elle m'a répondu : "A part Riopelle et Borduas, dont la renommée les incluait nécessairement dans l'exposition, les autres artistes sont ceux que notre comité a considéré comme étant actuellement les plus importants sur le plan développement pour notre milieu".

Toronto fait mieux que nous

Que répondre à cela? Ne connaissant pas suffisamment les artistes de l'Ontario, il fallait donc se rendre à Toronto pour y faire le point. Car Toronto n'a pas chômé durant l'Expo universelle. Il y a eu sur la place de l'Hôtel de ville "Sculpture 67", l'exposition de plus de 50 pièces monumentales canadiennes, "Perspectives 67", le grand concours canadien d'art plastique, tenu à l'occasion du centenaire, un symposium international de sculpture groupant 12 sculpteurs et dernièrement, à l'Ontario Art Gallery, une importante exposition de peintures, sculptures, reliefs, dont le médium est le plastique. Ayant déjà parlé des deux premières manifestations, il me semblait important de faire aussi le point sur les deux dernières.

Donc Toronto en 4 jours, visiter le plus de galeries possible et rencontrer le plus d'artistes aussi, les jeunes surtout. Le résultat est clair maintenant : Toronto est plus vivant que nous sur le plan des arts plastiques. J'ai eu beau me dire qu'en voyage rapide, on se fait toujours une idée meilleure d'un milieu. Mais ça n'a pas tenu.

Des artistes mieux organisés

Nous avons à peu près l'équivalent de ce qui se fait à Toronto en ce qui concerne l'investigation plastique, mais les artistes là-bas travaillent plus, exposent plus, sont mieux organisés. D'abord, il y a sept galeries actives alors que nous en avons à peine quatre. Je parle de celles qui cherchent à présenter non des reprises du passé, mais de l'actuel. Et constatation très importante, on trouve dans les galeries de Toronto, non seulement les artistes de l'Ontario, mais ceux des autres provinces et un nombre imposant de Québécois. On y trouve également les grands ops et pops américains, les artistes géométristes de la Galerie Denise René à Paris, Dubuffet, Chryssa, Albers, Pistoletto, Trova, etc.... Un milieu en somme où l'on sent que l'art plastique aujourd'hui est international. Les Torontois achètent-ils plus de peintures que les Montréalais ? En tout cas, les 7 galeries semblent s'en tirer très honnêtement. Et surtout, les jeunes peuvent exposer.

Notre milieu artistique québécois est refermé sur lui-même. A qui la faute? Nous connaissons à peine ce qui se passe dans les autres provinces et avons encore moins la chance de voir ce qui se fait à l'étranger. Il serait au moins possible de corriger une déficience, nous permettre de voir ce qui se passe dans les autres provinces. La Galerie nationale organise à cette fin des expositions itinérantes qu'elle offre aux diverses institutions du Canada, mais qu'elle ne peut leur imposer. Je comprends que le Musée d'art contemporain ne puisse utiliser très souvent ces expositions, ayant lui-même beaucoup d'autres expositions à organiser. Mais il faudrait tout de même trouver une solution. La première qui nous vient en tête est que la Galerie nationale ait un local temporaire ici. On nous répond à Ottawa que cela serait très mal vu par le ministère des Affaires culturelles du Québec. Ne serait-il pas possible alors de louer une salle du Musée des Beaux-Arts? Il est tout de même ridicule que l'on ne connaisse pas mieux ici ce qui se fait dans les autres provinces. Il y a à Vancouver un milieu artistique très vivant. La Galerie Dunkelman à Toronto représente au moins une dizaine de Québécois, et la galerie Jerrold Morris, les artistes des autres provinces.

Les galeries torontoises

Je ne connais pas l'ordre d'ancienneté des galeries à Toronto. J'en parlerai comme cela vient. Dunkelman représente donc les Québécois, trois artistes de Toronto, Gladstone, Ina Gilbert, Ralph Allan et surtout des Américains et Européens, Trova, Seley, Dubuffet, Chryssa, Vasarely, Albers, etc.... Jerrold Morris, les artistes des autres provinces, Fisher, Breeze, Grauer, Warkov, et de Toronto, Bloore, Niverville, Hedrick, Nalamura, Town.

David Mirvish est celui qui a introduit dans sa galerie du même nom les ops américains, Noland, Stella, Olitski, Morris Louis, Frankenthaler, Avery et le sculpteur anglais Caro. Tous ces gens ont eu des expos solos chez lui, des expos d'oeuvres qu'ils n'avaient pas montrées ailleurs. Les artistes de l'Ontario ont donc pu les rencontrer. David Mirvish représente aussi, de l'Ontario, Jack Bush et Robert Murray.

Isaacs' Galery est exclusivement consacrée aux artistes d'Ontario; mais aux plus célèbres, les expressionnistes abstraits, Meredith, Rayner, Jean Louis, les pops comme Curnoe, Wieland, Snow, Levine, les réalistes comme Chambers, Kurulek, etc... et les peintres de la réalité érotique (Je n'ai pas d'autres mots pour parler de ce que certains nomment "l'art pornographique"), Burton, McGregor, etc....

Pollock encourage les jeunes. Il a deux galeries, l'une officielle, l'autre plus expérimentale "Phase 2". On voit chez lui les pops américains, des oeuvres de la Galerie Denise René à Paris et tous ceux dont il sera question plus loin, les jeunes peintres géométristes à tableaux en relief.

Chez Moos comme chez Carmen Lamenna, il y a un peu de tout, comme on pourrait le dire à propos de la Galerie Lefort ici. Moos représente des géométristes comme Théopot, Deutsch, un pop comme Glenn Lewis, de Vancouver, Ulysse Comtois, Dallegret, Etrog, Filipolivic. J'y ai vu aussi de très beaux Vasarely et deux formidables Vantongerloo.

Enfin, de chez Carmen Lamenna, retenons surtout les noms de Gary Lee Nova, un pop de la Colombie britannique, et de jeunes artistes de l'Ontario, Bolduc, Rabinovitch et Favro. Carmen Lamenna exposait des tableaux de Denis Juneau lorsque j'y suis passé, alors que Dunkelman présentait la production récente d'Hurtubise avant que nous la voyions à Montréal.

Des organiques aux régionalistes

Le partage des tendances à Toronto peut se faire comme suit : il y a les expressionnistes abstraits, les organiques. Iskowitz, Town, Rayner, Van Bentum, Catwall, Timmas, Urguhart, Meredith. Le grand nom pour le moment, Meredith! Et en sculpture, cette tendance est également encore très importante avec Filipolivic, Etrog, Gladstone, Bieler, Yarwood, Drenters.

Un nombre imposant de peintres sont plasticiens, Bush, Thépot, Hedrick, Deutch, Ristvedt, Gilbert, Allan, Nakamura, Van Alstyne. Leur relève est assurée par une équipe de jeunes très dynamiques qui travaillent à des objets tridimensionnels plasticiens (dans le sens de Dupras ici), Frampton, everidge, Bolduc, Santbergen, Kolysnick, etc.... Le goût des formes géométriques a aussi ses adeptes en sculpture avec Murray, Downing, Tolgesy, Stohn, Rabinovitch.

Enfin, le réalisme régionaliste, encore très fort en Ontario, avec Kurulek, Pfug, Danby, a suscité une peinture que l'on a qualifiée de "réalisme magique" avec Niverville, Goughtry, Chambers, des peintres "porno", et surtout plusieurs pops, Levine, Snow, Wieland, Curnoe, Kirshberg, Favro.

Il existe à Toronto trois quotidiens qui ont leur chronique hebdomadaire d'art plastique. Robert Fulford, au Toronto Daily Star, semble être un critique très averti. Il sait très bien discerner la recherche de chaque artiste, l'exposer avec des mots précis, mais il semble se refuser à discuter des partis pris esthétiques, préférant dire si personnellement il aime ou n'aime pas. Kaaren Blatchford, du "Telegram", s'engage plus, a un ton qui veut emballer. J'ignore ses tendances, mais je vois qu'elle peut très bien aussi expliquer rationnellement la démarche d'un artiste. Enfin, Kay Kritzwiner, du "Globe and Mail", préfère s'en tenir aux informations biographiques tandis que Paul Russel, du même journal, se voudrait plus engagé, mais doit se contenter d'un espace réduit.

"Prophecy" de John Meredith.

The Globe & Mail
Toronto, Ontario
Circ. 237,626
December 14, 1967

K-171 Walter Murch

Artist won renown for unusual approach

Walter Tandy Murch, known internationally as a painter with an unusual perception of everyday objects, died suddenly in New York. Murch, born in Toronto in 1907 was the son of a watchmaker whose shelves full of ticking clocks inspired some of the contemporary paintings by his son. Murch's mother, Louise Tandy Murch, lives in Toronto at 1 Vermont Ave. At the age of 90, she was an ethusiastic viewer of her son's retrospective exhibition held at the Art Gallery of Hamilton in November.

The exhibition, which ended in Hamilton Dec. 4, gave a comprehensive look at Murch's work for the first time to many Canadians in the province. The retrospective exhibition began in 1966 at the Museum of Art in Rhode Island, travelled to Boston, then to the Montreal Museum of Fine Arts, the Addison Gallery of American Art in Andover, Mass., the J. B. Speed Art Museum in Louisville Ky., and the Corcoran Gallery of Art Washington. It opens on Sunday at the Brooklyn Museum where it will continue to Jan. 28, before it is dispersed.

One of Murch's paintings was included in the big exhibition, ART USA, which was held at O'Keefe Centre in September.

TORONTO, ONT.
GLOBE & MAIL
D (M-F) 214,100
(S) 258,600

DEC 8 1967

BOWDEN'S

ART

Collectors are eager for Danby's paintings

K-124

By KAY KRITZWISER

Everything is grist for Ken Danby's mill—including the old grist mill near Guelph which he plans to restore as his home and his painting studio. The dilapidated building has already been captured in the 1967 tempera painting, At the Feed Mill, one of several shown in preview last night at Gallery Moos.

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What Andrew Wyeth does for the U.S. scene in his Magic Realism approach, and Alex Colville does for New Brunswick, Danby has been doing for Ontario. In particular, he paints the rural areas around Sault Ste. Marie where he was born and St. Joseph's Island, a place of adoption.

Danby, who paints quietly, deliberately and with compassion for his aged materials and the earth itself, had his first break in 1964 when an egg tempera painting of his black cat, Fur and Bricks, won the Jessie Dow Award in the Spring Exhibition, Museum of Fine Arts in Montreal. After that, his work went increasingly into museum collections—the National Gallery of Canada has his Early Morning, 1965—and private collections. Mr. and Mrs. John David Eaton of Toronto took Towards the Hill, his 1967 painting of the boy who usually appears in each Danby exhibition.

This time the lad rides his bike up a bare, disappearing road, his leather jacket bulging in the wind and the world a place of limitless freedom.

Danby works on his canvases with painstaking deliberation. Sometimes he works on three at a time, then puts them away for months, until an impulse moves him.

The scarcity factor in Danby's production has affected the price of his work, but so has the equally capricious component of fame. His temperas today range around $1,000, compared with $300 to $400 of a few years ago. "Talent you can learn," Walter Moos insists, "but patience, artistic vision, you can't. The quality of a painting is its own assessment."

Current Events
Montreal, Que.
W 8,800

DEC 2 1967

BOWDEN'S

W12-44

Don't go home empty handed!

You may curse at that suggestion and mutter that it is too far from the truth for your monetary good, but while in Montreal you do have a chance to see and buy a wide range of Quebec's distinctive handicrafts.

There are many types of weaving for your home. There is woodcarving, pottery and enamel ware, as decorations as well as in utensils. There is jewellery; there is Eskimo sculpture from Canada's eastern Arctic. And there is furniture on which to display your other finds.

Best-known of the types of weaving are perhaps *catalogne* and button stitch work from the Malbaie and Charlevoix areas.

Catalogne was originally made by the thrifty women of New France from rags or ends of material. It is usually done in narrow, muted multi-color stripes. The effect is soft and greeny. Button stitch gets its name from the

les métiers d'art du québec

Happy New Year!

A cette période de l'année, le monde entier se prépare à répéter multiples traditions. Chaque pays, chaque nation a une façon particulière de célébrer la naissance de Jésus et la venue du nouvel an.

Pour les résidents du Canada français "l'temps du Jour de l'An" est une saison importante. On oublie les petites chicanes de famille, on enfile ses plus beaux atours pour se rendre chez grand'mère où se réuniront oncles, tantes, cousins et cousins pour s'la souhaiter "Bonne et heureuse".

Nos grands-mères préparent avec amour le gâteau aux fruits, les tourtières, la dinde traditionnels. Pour rien au monde elles voudraient manquer la farce de leur dinde, ni entendre le p'tit dernier dire "je n'ai plus faim, grand-maman". Toute la famille se doit d'apprécier son sucre à la crème. Pour elles, le dîner de Noël et le souper du Jour de l'An sont le couronnement de plus d'un mois de besogne.

Nos grands-pères tournent autour de la table de cuisine et essaient d'agripper un morceau de sucre à la crème. Ils supervisent l'installation de l'arbre de Noël par les plus jeunes, restés à la maison. – L'abre se doit d'être plus beau et plus gros que celui de l'an dernier. Ils comptent et recomptent les bouteilles de "p'tit blanc" dans l'armoire, espérant qu'il y en aura suffisamment pour tout le monde. Ils voudraient bien pouvoir en entamer une sans que maman s'en rende compte. Comme à chaque année, ils attendent avec angoisse la venue du nouvel an et sont émus à l'idée de donner leur bénédiction aux enfants et petits enfants qui viendront s'agenouiller devant eux au matin du Jour de l'An.

Les enfants ont vu papa monter et décorer le sapin de Noël. Ils voient empiler sous l'arbre, près de la crèche, des paquets mystérieux et multicolores. Ils voudraient bien savoir lequel contient leurs surprises. Ils sont tellement préoccupés à se demander si le Père Noël a bien entendu leurs voeux qu'ils oublient de réfléchir à la venue de l'enfant Jésus. Ils ont hâte de se rendre chez grand-mère rencontrer les cousins et cousines et discuter des projets de vacances.

Pour les gens, à travers le monde, les deux prochaines semaines seront remplies de surprises et de joie.

(continued on page 21)

TORONTO, ONT.
GLOBE & MAIL
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DEC 8 1967

BOWDEN'S

ART

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1967 BOWDEN'S

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tufts in the white stitching on a generally bright background.

In the same category are the crocheted tapestries or "needle paintings" of old Quebec scenes, used as wall hangings or placemats. The cruder ones are made from dyed rags, the finer of wool.

The village of Saint-Jean-Port-Joli, near Quebec, is the one most often associated with the traditional pine woodcarving. Pieces range from tiny bookmarks, sometimes painted, to lamps with wooden shades, and statues about two feet tall.

The weathered faces of the *habitants* are often caught particularly well in the soft wood. There are of course other wood-carvers whose work isn't of this rustic type.

Pine was also used in the furniture made in early Quebec. Some of the original pieces are available today, but their popularity in the last few years has sent prices soaring. There are several shops which make reproductions from the originals or from drawings of them.

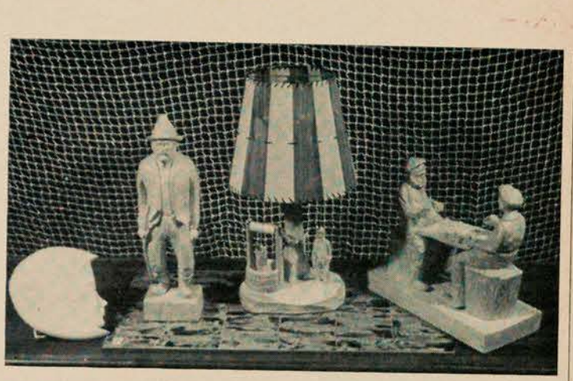
The enamel work and pottery usually comes from Montreal and the nearby Eastern Townships. Variety is such that it is difficult to pick a typical or an outstanding type.

In a different class is the Eskimo art. Most examples for sale now are made of soapstone in varying shades of grey. This wasn't the original material.

The sculptures used to be made of walrus ivory, bone or antlers. There are even a few wood pieces although a good number of the eastern Eskimos live north of the tree line. Originally the heavy soapstone was used for utensils such as lamps.

Subjects include people in family scenes (mother and child sculptures are often done), or in activities familiar to the Eskimo, and Arctic animals and birds.

(continued on page 20)



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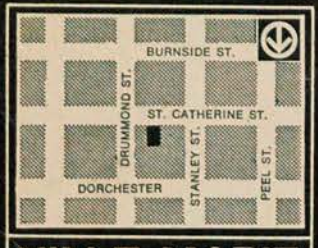

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les métiers d'art du québec
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One critic reminds buyers that art prices should never be an indication of quality. Some of the finest Eskimo carvings are sold for less than ten dollars, he says, while some atrocities go for hundreds.

There are in Montreal a fair number of shops and galleries which deal with these crafts or some of them, among them Galeries Place Royale, the Lippel Gallery, Tournesol and Boutique Soleil.

(These are listed on page 8 of this issue, with addresses and some description of their wares.)

The two best-known outlets are the provincial government subsidized Quebec Handicrafts Centre at 1450 St. Denis Street, and the Canadian Handicrafts Guild shop at 2025 Peel Street.

The 17-year-old Quebec Centre has works of about 2,000 artisans, all from the province, the Guild shop less since its stock comes from across Canada.

The Guild, incorporated in 1906, began as a group of Montreal women who had become interested in the Quebec crafts and bought quite a lot of the work. In 1902 they formed the Women's Art Association and began selling to friends.

The Centre is just outside the St. Denis Street exit of the Berri Metro stop – make a sharp right turn as you come out the door. And the Guild is on the east side of Peel just above Maisonneuve. There are several branches of the Centre, including one at 302 Craig Street E. if you are in Old Montreal, and one in the Queen Elizabeth Hotel.

Everything in the Guild shop is hand made. Although it was the Guild which first sponsored the sale of Eskimo art, the Centre has quite an extensive collection.

It is interesting to note that the Guild had its first show of Eskimo art in 1930. Only in 1949-50 did Canadians begin to buy the Eskimo works in any number – that was the year the Eskimos were persuaded that their former hobby could be a profitable new industry.

The Guild will hand make to order reproductions of old pieces of furniture. You can also have furniture made in the workshop of "Le Pigeonnier", Loreen Martin's antique shop on St. Vincent Street in Old Montreal. Miss Martin also carries old Canadiana.

If you take handicrafts out of the country, what can you expect to pay in duties? This varies with the item, and the country to which it is going. For information, phone your consulate. Eskimo sculpture is classified as *objet d'art* and will go duty free.

If you're just looking, there is a Canadiana section at the Museum of Fine Arts on Sherbrooke Street West, and keep an eye on the du Calvet house, again in Old Montreal.

This house was restored by Ogilvy's as a project for their centenary last year, and although their people say future plans are indefinite, it has so far housed exhibitions of Canadiana. The shows are done in conjunction with the Museum which gets proceeds from the entry fee.

by Margot Gibb

TORONTO,
GLOBE & MA
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(S) 258,600

DEC 8 1967

ART

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for Danby's pai

A-12M

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by Margot G

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MODULES
de Govin

"FIGURE D'ANCÊTRE"
du Zambèze

"LOOK"
de Gladu

ARTS

Le menu visuel de la quinzaine

Il reste 22 ou 23 jours avant "Noël-la-mercantile" et voici d'autres bonnes adresses pour cadeaux prestigieux préparés par d'autres fabricants de produits d'art. Vous voulez des gravures? Il y a les magasins à rayons mais il y a encore mieux, le 1445 rue Crescent, un grand choix, des signatures garanties et, en solo, les images de Sylvia Singer. Il y a deux nouveaux magasins d'art: chez "Anette" (sic), 2171 rue Masson, on y trouvera les ouvrages (pas les oeuvres, mon prince, ce terme est ambigu sinon carrément prétentieux) de Pière-Léon (sic). J'aime la simplicité, pas vous? Et si le mot "chien" n'a jamais mordu personne, il n'en demeure pas moins qu'un chat est un chat et un tableau un objet commercial parce qu'évalué, coté et à vendre (ou à louer aussi), à tempérament ou autrement, selon le rituel normal pour toute autre marchandise ou produit ordinaire de consommation.

Bref, de la petite industrie secondaire (on a traité la toile), dite "de transformation". Bon. Il y a aussi "Le Clan", rue Bélanger, dans l'Est, ouvrages de Gilbert Montmorency. Et toujours André Durand à l'"Art vivant". Espérons que les chroniqueurs d'art des quotidiens nous informeront davantage. C'est leur rôle, mais ils sont bien paresseux et ne sortent guère d'un certain petit réseau étroit.

Rostand expose chez lui de 9 à 5!

Un fabriquant-vendeur fort actif, c'est Michel Rostand et ses mignonnes (pas toujours) miniatures néo-impressionnistes. Charmantes aux murs d'un passage ou au-dessus d'un secrétaire, d'une console, d'une table de bout! Ma pour de vrais beaux bibelots, sérieusement, il faut aller aux boutiques sérieuses comme "Tournesol" ou au "Soleil", ou même à la Centrale des artisans si vous êtes patient et si vous savez fouiller et trier le meilleur.

Art et spectacle

Ne pas manquer l'art spectaculaire des "ordinateurs", à l'Etable du Musée, nous assistons aux débuts d'un art décoratif électrique qui a ses mérites et son utilité, surtout au cinéma et sur la scène (théâtre ou music-hall) et même dans les halls des grands édifices publics. Voir l'Hydro, par exemple, boulevard Dorchester.

Bouteilles, primitifs et autres objets

J'ai déjà vu de belles bouteilles, assemblées voluptueusement chez Martin par un certain Régnier. Est-ce le même qui expose au "Gobelet" (à côté de la belle taverne du même nom, rue Saint-Laurent) ? Il faudra voir cela, alors. Régnier expose devant les toiles peintes de José Pascalet. A la Galerie Soixante, en face du Musée des beaux-arts, des objets ouvragés, travaillés sont en montre, travail de Pierre Heyvaert. Objets pensés en toute liberté, sans usage précis, pour le plaisir de la vue, et signés Heyvaert, que certains s'acharnent à nommer "de la sculpture". Et pourquoi pas, le mot "chien" ?... A l'Institut Lionel-Groulx (ex-séminaire Sainte-Thérèse, où mes ancêtres étudièrent), on annonce les graphiques (huiles et pastels) de Gilles Fournier.

Il reste, il restera toujours, l'art franc, l'art simple, l'art cru et dru, joyeux et sain, l'art de ceux qui se font organiser mais qui n'organisent personne, l'art des primitifs. A la vieille et belle Maison des arts "La Sauvegarde", 160 est, rue Notre-Dame, on voit l'ouvrage des Esquimaux.

Souvent cet art est par trop guidé (et donc guindé) par des "spécialistes" en mission. Dangereux cela ! Et puis, il faut voir les travaux des gens de la Nouvelle-Guinée, de l'Afrique (totems et masques) et de l'Amériq d'avant Colomb chez Léon Lipp e Mackay. C'est un oasis, un sanc l'abri du trafic de Sherbrooke et ut de la cité tout autour.

Oeuvres choisies par l'Etat

Et puis, au "Contemporain" et aux "Arts appliqués", on peut voir les choix d'un jury, nommé par les gens du régime actuel, pour faire une sorte de collection d'Etat. Il y a les souvenirs, il y a l'Académie du Siècle, les académiciens plasticiens, cela va de Louis Jaque-Beaulieu à Claude Tousignant. D'en haut, de la colline inspirée, on offre au bon peuple, l'éventail des goûts du moment. De bons placements ! Les aveugles de notre contemporaine époque refusent Dallégret et oublient des jeunes (et moins jeunes) qui font l'art-qui-se-fait. Il y a une forte proposition visuelle de Molinari qui, enfin, lâche pour une fois ses "auvents rayés de couleurs saturées", il y a quelques jeunes importants (trop rares), tels Lemonde Fortier, Cozic, Régnier et l'"optique" Serge Tousignant, du "pop" avec Lacroix etc. Enfin pour $30,000 dollars d'objets divers que l'on va enfourner dans nos deux musées d'Etat.

On a donc écouté un Roussil qui dénonçait la politique des concours avec des prix fabuleux à des inconnus, parfois instables. Mais, désormais, il faut évoluer encore. Il ne faut plus monter des collections encombrantes, mais commander généreusement des murales, la Manicouagan à Michèle Bastin, des livres illustrés, un Cornellier et des paroles folles de Péloquin, des fontai-

MONTREAL, QUE.
STAR
D (M-F) 196,500
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DEC 5 1967
BOWDEN'S

The art scene

Onley's calm poetry

By ROBERT AYRE

TONI ONLEY, A.R.C.A. of Vancouver, at the Agnes Lefort Gallery through Saturday, is well-known in Montreal, having been seen here in numerous group and solo shows. He won the Jessie Dow award at the Museum's Spring Show in 1960 and a purchase award two years later. His other honors include the Sam and Ayala Zacks award at the 83rd Royal Canadian Academy exhibition in 1963, a scholarship which took him to Mexico 10 years ago and two Canada Council fellowships, a junior in 1961 and a senior in 1963.

He is represented in the Tate Gallery and the Victoria and Albert Museum in London, the National Gallery of Canada, the Montreal Museum of Fine Arts, the Musée d'art contemporain, the Sir George Williams University collection and many others. Born in the Isle of Man in 1928, where he studied painting and architecture, he came to Canada in 1948 when he was 20.

A partial retrospective of his work is now being circulated in the Atlantic Provinces; opening at Memorial University in St. Johns, Newfoundland, at the end of September, it went to Mount Allison University, Sackville, N.B. and will be at Dalhousie University, Halifax, in January and at the Confederation Art Centre, Charlottetown, P. E. I. in February.

As in his last one-man exhibition here, at the Lefort Gallery, two years ago, the current show includes acrylics, water colors and etchings, as well as a few sumi ink drawings, 34 works in all.

They add up to a personal and persuasive evocation of the landscape through recollection and distillation that gives us a sense of place without it being any particular place. The mountains and the sea of British Columbia are Onley's basic materials but he refines and abstracts them into his own landscape, an interior landscape that isn't so private that we can't respond to it. I know that for myself I get great satisfaction out of its calm poetry.

Part of the pleasure is in the elusiveness, as if we are looking at a landscape, maybe in a dream half remembered, half strange. One of the etchings is so white and cold and empty that it might be a Quebec field under snow, or the western plain, but it is actually a beach in British Columbia.

We need not read the Pacific Coast in Toni Onley's landscapes; we may feel Canada. There is something in the mood, in the sober tones, in the spareness and loneliness, that sometimes recalls Jean-Paul Lemiux, though humanity never enters Onley's spaces.

Miles apart though they are, and vastly different from each other, they have Canada in common.

I felt this all the more when I thought of Onley's affiliations with two English painters, Paul Nash and Ivon Hitchesn. He has the brooding, dreaming sense of place we know in Nash, without the surrealist elements, though he comes close to that too in the water color "Haunted Place" and in paintings like "Silent Sentinels," which are as mysterious as Stonehenge; and while he breaks the landscape into its fundamental forms as Hitchens does, he is never as sensuous, and in comparison Hitchens looks exotic.

Onley is cool, and even cold, especially in the flat shapes and muted tones of the acrylic — "Converging Landscape" for example, and the rocks and their reflections of "Inside and Outside." He is not as remote when he is working on the smaller scale. In the water colors and the etchings he can be more subjective and this, at a time when so much painting is anonymous, gives him his distinction.

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

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

Current Events
Montreal, Que.
W 8,800

DEC 9 1967

BOWDEN'S

les métiers d'art du québec

Don't go home empty handed!

You may curse at that suggestion and mutter that it is too far from the truth for your monetary good, but while in Montreal you do have a chance to see and buy a wide range of Quebec's distinctive handicrafts.

There are many types of weaving for your home. There is woodcarving, pottery and enamel ware, as decorations as well as in utensils. There is jewellery; there is Eskimo sculpture from Canada's eastern Arctic. And there is furniture on which to display your other finds.

Best-known of the types of weaving are perhaps *catalogne* and button stitch work from the Malbaie and Charlevoix areas.

Catalogne was originally made by the thrifty women of New France from rags or ends of material. It is usually done in narrow, muted multi-color stripes. The effect is soft and greeny. Button stitch gets its name from the

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(Photo By Gower)

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Happy New Year!

A cette période de l'année, le monde entie se prépare à répéter multiples traditions. Chaque pays, chaque nation a une façon particulière de célébrer la naissance de Jésus et la venue du nouvel an.

Pour les résidents du Canada français "l'temps du Jour de l'An" est une saison importante. On oublie les petites chicanes de famille, on enfile ses plus beaux atours pour se rendre chez grand'mère où se réuniront oncles, tantes, cousins et cousins pour s'la souhaiter "Bonne et heureuse".

Nos grands-mères préparent avec amour le gâteau aux fruits, les tourtières, la dinde traditionnels. Pour rien au monde elles voudraient manquer la farce de leur dinde, ni entendre le p'tit dernier dire "je n'ai plus faim, grand-maman". Toute la famille se doit d'apprécier son sucre à la crème. Pour elles, le dîner de Noël et le souper du Jour de l'An sont le couronnement de plus d'un mois de besogne.

Nos grands-pères tournent autour de la table de cuisine et essaient d'agripper un morceau de sucre à la crème. Ils supervisent l'installation de l'arbre de Noël par les plus jeunes, restés à la maison. – L'abre se doit d'être plus beau et plus gros que celui de l'an dernier. Ils comptent et recomptent les bouteilles de "p'tit blanc" dans l'armoire, espérant qu'il y en aura suffisamment pour tout le monde. Ils voudraient bien pouvoir en entamer une sans que maman s'en rende compte. Comme à chaque année, ils attendent avec angoisse la venue du nouvel an et sont émus à l'idée de donner leur bénédiction aux enfants et petits enfants qui viendront s'agenouiller devant eux au matin du Jour de l'An.

Les enfants ont vu papa monter et décorer le sapin de Noël. Ils voient empiler sous l'arbre, près de la crèche, des paquets mystérieux et multicolores. Ils voudraient bien savoir lequel contient leurs surprises. Ils sont tellement préoccupés à se demander si le Père Noël a bien entendu leurs voeux qu'ils oublient de réfléchir à la venue de l'enfant Jésus. Ils ont hâte de se rendre chez grand-mère rencontrer les cousins et cousines et discuter des projets de vacances.

Pour les gens, à travers le monde, les deux prochaines semaines seront remplies de surprises et de joie.

(continued on page 21)

...ents
...ue.

...67 BOWDEN'S

...white stitching on a ...ight background.

...same category are the ...ted tapestries or "needle ...ings" of old Quebec scenes, ...ed as wall hangings or place-mats. The cruder ones are made from dyed rags, the finer of wool.

The village of Saint-Jean-Port-Joli, near Quebec, is the one most often associated with the traditional pine woodcarving. Pieces range from tiny bookmarks, sometimes painted, to lamps with wooden shades, and statues about two feet tall.

The weathered faces of the *habitants* are often caught particularly well in the soft wood. There are of course other wood-carvers whose work isn't of this rustic type.

Pine was also used in the furniture made in early Quebec. Some of the original pieces are available today, but their popularity in the last few years has sent prices soaring. There are several shops which make reproductions from the originals or from drawings of them.

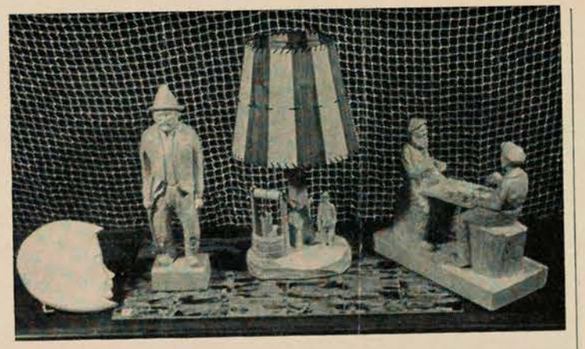
The enamel work and pottery usually comes from Montreal and the nearby Eastern Townships. Variety is such that it is difficult to pick a typical or an outstanding type.

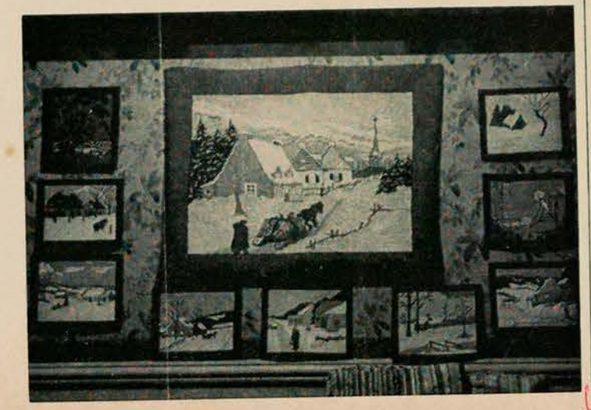
In a different class is the Eskimo art. Most examples for sale now are made of soapstone in varying shades of grey. This wasn't the original material.

The sculptures used to be made of walrus ivory, bone or antlers. There are even a few wood pieces although a good number of the eastern Eskimos live north of the tree line. Originally the heavy soapstone was used for utensils such as lamps.

Subjects include people in family scenes (mother and child sculptures are often done), or in activities familiar to the Eskimo, and Arctic animals and birds.

(continued on page 20)





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les métiers d'art du québec
(suite)

One critic reminds buyers that art prices should never be an indication of quality. Some of the finest Eskimo carvings are sold for less than ten dollars, he says, while some atrocities go for hundreds.

There are in Montreal a fair number of shops and galleries which deal with these crafts or some of them, among them Galeries Place Royale, the Lippel Gallery, Tournesol and Boutique Soleil.

(These are listed on page 8 of this issue, with addresses and some description of their wares.)

The two best-known outlets are the provincial government subsidized Quebec Handicrafts Centre at 1450 St. Denis Street, and the Canadian Handicrafts Guild shop at 2025 Peel Street.

The 17-year-old Quebec Centre has works of about 2,000 artisans, all from the province, the Guild shop less since its stock comes from across Canada.

The Guild, incorporated in 1906, began as a group of Montreal women who had become interested in the Quebec crafts and bought quite a lot of the work. In 1902 they formed the Women's Art Association and began selling to friends.

The Centre is just outside the St. Denis Street exit of the Berri Metro stop – make a sharp right turn as you come out the door. And the Guild is on the east side of Peel just above Maisonneuve. There are several branches of the Centre, including one at 302 Craig Street E. if you are in Old Montreal, and one in the Queen Elizabeth Hotel.

Everything in the Guild shop is hand made. Although it was the Guild which first sponsored the sale of Eskimo art, the Centre has quite an extensive collection.

It is interesting to note that the Guild had its first show of Eskimo art in 1930. Only in 1949-50 did Canadians begin to buy the Eskimo works in any number – that was the year the Eskimos were persuaded that their former hobby could be a profitable new industry.

The Guild will hand make to order reproductions of old pieces of furniture. You can also have furniture made in the workshop of "Le Pigeonnier", Loreen Martin's antique shop on St. Vincent Street in Old Montreal. Miss Martin also carries old Canadiana.

If you take handicrafts out of the country, what can you expect to pay in duties? This varies with the item, and the country to which it is going. For information, phone your consulate. Eskimo sculpture is classified as *objet d'art* and will go duty free.

If you're just looking, there is a Canadiana section at the Museum of Fine Arts on Sherbrooke Street West, and keep an eye on the du Calvet house, again in Old Montreal.

This house was restored by Ogilvy's as a project for their centenary last year, and although their people say future plans are indefinite, it has so far housed exhibitions of Canadiana. The shows are done in conjunction with the Museum which gets proceeds from the entry fee.

by Margot Gibb

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CHARLOTTETOWN — Confederation Art Gallery and Museum is looking forward to a full season to judge by the program outlined recently by moncrieff Williamson, its director.

Still on view, until December 30th is the last special exhibition for Centennial Year, a survey of Canadian painting from 1850 to 1950, which was selected and arranged for the National Gallery of Canada by Mr. Clare Bice, Curator of the London Art Gallery, Ontario. The exhibition has been acclaimed as one of the most significant pieces of Canadian painting ever assembled. "Canadian Cermaics' 67", a selection first shown at the Montreal Museum of Fine Arts earlier this year, will also remain in the gallery until December 30th.

The 1968 season opens January 5th with two exhibitions which will be on view until January 21st. The first is a small selection of recent works by two New Brunswick potters, John Shaw and B. Grant. Mr. Shaw worked formerly with the PEI Dept. of Recreation, and now runs his own pottery near Fredericton.

At the same time, an exhibition of paintings by Peter Bell, Curator and Professor of Fine Art at Memorial University, Newfoundland, will be on view together with a cross section of South African graphic selected by Mr. Bell during a recent visit to South Africa. Silk screen prints by Mr. Bell have already proved to be popular at the Art Rental carried on by the Gallery's Womens Committee.

An exhibition of Henry Moore sculptures, composing twenty two works completed during the past ten years will open January 9th, Chrarlottetown was selected as one of only four centres in Canada for this exhibition by the National Gallery of Canada and Mr. Arthur J. Montague, Cultural officer of the British council. Included in the exhibition which will be displayed in Confederation Art Gallery and in the concourse area, will be the "Maquette" for Moores controversial, "The Archer", which can be seen outside Toronto City Hall.

Mr. Williamson said the gallery expects many visitors to the island from the neighbouring provinces of New Brunswick and Nova Scotia, during the exhibition, which will continue until March 3rd.

Also opening early in February will be a one man show organized by the Art Gallery of Greater Victoria for the Atlantic Provinces Art Circuit of works by Toni Onley of Vancouver. The artist has represented Canada in several international exhibitions and was awarded a Canada Council grant for study in Europe. He is already represented in several museum collections, including Confederation Art Gallery. At the same time. A selection of student graphis from the Nova Scotia College of Art will be on display. Both exhibitions will close February 27th.

During March, visiting works will include. Thirteen Calgary Painters" which are described as a"liverly, active group whose style contrasts with that of Regina and Vancouver", and a fascinating collection of paintings from Spain including works by such well known artists as Tapies, Vila Casas and Alfaro who represented Spain in the 33rd biennial of Venice.

Two highly original artists, Tanabe from Vancouver and Tiessen from Saint John, are shown together in an exhibition opening April 2nd. Tanabe was represented in the 300 years of Canadian Art National Gallery Exhibition. Mr. Tiessen, who is represented in the provincial museum of New Brunswick, is an instructor for the Saint John, New Brunswick, Dept. of Education.

Donald Pentz, former assistant curator at Confederation Art Gallery. who returned to Mt. Allison University to become a full time painter, has been invited to exhibit here in April. This will be his first one man show.

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Owen Sound Sun Times, Ont.
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December 8, 1967

(Photo By Gower)

Art Gallery curator reports successful year

Since the opening exhibition, which included some hallmarks of Canadian art, the Tom Thomson Gallery and Museum of Fine Arts has provided great opportunities for residents in this area to increase their understanding of art and their knowledge of art history. John Taylor, curator, in a recent report stated, that there is little question that the Gallery was a great success during 1967. During that year the Gallery achieved a total of over 300 subscribing members and it is hoped that in the year to come it will pass the 500 mark.

One very good example of its growth can be found in the rapid increase of the Permanent Collection. In the fall of 1966, when the former Gallery was being vacated to make way for construction of the new building, there were just over 60 paintings in the collection. Insurance evaluation, at that time was in the neighborhood of $40,000. In the year that followed the Gallery received 36 more paintings of such merit that the evaluation of the collection has more than tripled.

The D. I. McLeod bequest, received in the spring of 1967, included paintings by Tom Thomson, A. Y. Jackson, J. E. H. MacDonald, Edwin Holgate A. H. Robinson, Fred Haines, J. Beatty, M. Suzor-Cote and J.W. W. Morrice.

Three paintings were purchased in the spring at a Toronto art auction. Works were by George Chavignaud, Daniel Fowler and William Brymner

During the summer a painting by Nicholas Hornyansky was the gift to the Gallery from Mrs. Hornyansky; a painting by J.W. Beatty, the gift of George Paginton of Toronto; a painting by C.W. Jefferys, subscribed for by members of the Gallery; a painting by A. J. Casson, a gift of the artist.

The most recent addition is the gift of eight paintings by Tom Thomson from Mrs. J. G. Henry, sister of the artist.

"The exhibition program at the Gallery has sought to bring to this area a wide variety of works," said Mr. Taylor. "The final exhibition of the year will be a unique Gallery show at which time it is hoped to involve the visitor more deeply than is normally possible with a wall-hung exhibit. Much of it will be actual three dimensional objects, amplified and lighted to increase effect. To many it will be an environmental experience."

Dusty corner to discotheque Slón Dec 23-67

The changing world of the museum

By Michael Ballantyne

I HAVE often thought that probably the toughest single one-one man job in the field of the arts is the running of a museum. And of course what makes it so difficult is that it is not in fact one job but at least half-a-dozen rolled into one demanding package.

Nowadays if a museum director is to be a success he must combine the talents and personalities of a scholar, administrator, fund raiser, personnel manager, public relations executive, and social director. I had been brooding about this lately during a stroll through our own Museum of Fine Arts and reading through some of the advance material on forthcoming exhibitions, both here, and at the National Gallery in Ottawa.

The big show in Ottawa at the moment (until January 7) is the Pageant of Canada, a tremendously exciting tour of Canadian history in visual terms. Early in the new year the National Gallery will present the first large scale solo exhibition of work by the American painter James Rosenquist to be seen in Canada. Later there will be exhibitions of drawings by Van Gogh, an international sculpture show arranged through the Guggenheim, sculpture by Henry Moore and finally, in July, August and September, the Seventh Biennial of Canadian Art for which the juror will be William Seitz, Director, Rose Art Museum, Brandeis University. Formerly of the Museum of Modern Art in New York, Mr. Seitz was the man who organized the famous "Responsive Eye" show a few years ago.

As you can tell from this very abbreviated list, the range of subject material is a very broad one and this brings up another problem for the average museum director — I exclude those very special enterprises like the Metropolitan or the Smithsonian or the Louvre, whose wealth and eminence place them in a special category. But how far does a museum fulfil its function by concentrating on the past and how much emphasis ought it to place on the contemporary and future?

In the last ten years or so the museum's main role it seems to me has altered quite radically and this is as true of Montreal as it is anywhere. We are all familiar with the arguments which scored museums for being mere warehouses of antiquity, dead collections celebrating the dead and forgotten. It is an attitude which, as Hilton Kramer pointed out in The New York Times recently, goes back almost 60 years to Marinetti's "Initial Manifesto of Futurism" expressing a desire to "destroy the museums." Signor Marinetti must be a frustated man. Far from being destroyed, museums today flourish as never before. In many cases they have ceased to be custodians of the past and are cultivating the present as energetically as they can.

The "cemeteries," as Kramer notes, have been turned "if not exactly into discothèques, then surely into something far closer to a discothèque in feeling than to the aesthetic refuge of old." Which is fine. Any legitimate bait which can be used to attract the public to its museums deserves attention. The problem arises when the go-go atmosphere threatens to take charge. And this is not as far-fetched as it may seem. The very crowds the museums have been panting for are already causing concern in many institutions.

"In place of the dusty corner and the ill-lit masterpiece," writes Kramer, "— deficiencies that one now looks back on with a certain nostalgia — we are offered the privilege of that most common of contemporary museological experiences, the mob scene."

Certainly no one wants to return to the dear old dead days when the Montreal Museum of Fine Arts operated stuffily as a rich man's club; on the other hand, how are you going to keep the young interested without alienating the old — and vicey versey. Here, moreover, we have the added ingredient of the two languages, two cultures and, in point of fact, two museums whose contributions must be complementary and cooperative.

If the Musée d'art contemporain can concentrate on the modern in the best world-wide sense then it could take some of the pressure off the MMFA to keep up with the Warhols and the Sotos and the Vasarelys and the Hundertwassers. Practical and financial reasons for this kind of collaboration are equally compelling.

M. GERMAIN BAZIN, Chief Curator of the Louvre, puts one aspect of the problem in a nutshell when he writes in his new book, "The Museum Age": "Mass culture poses a very grave problem for museums and increases the impending danger of making works of art inaccessible to the very public for whom they are so widely offered." The single drawback, for example, of the otherwise glorious experience that was the International Fine Arts Exhibition at Expo — and I'm not thinking of the queues — was the difficulty of finding any real privacy in the art gallery, and some privacy is after all what you need before an easel painting, drawing or small sculpture.

But this is what inevitably happens when a museum puts on a Picasso retrospective, or a Van Gogh exhibition, or displays King Tut's treasures — to mention a few recent and wildly popular exhibitions. It's like attending a carnival without costumes.

Among the most serious of many other problems is the shortage of trained museum personnel, more of whom will be required as museums everywhere continue to flourish and expand. There is obviously no easy answer to any of this but sooner or later it will have to be faced. Just another headache for the already harassed museum director.

One important job that the Musée d'art contemporain can do is provide a shop window for our best contemporary Canadians coast to coast, something that the commercial are either reluctant or unable to do, at least in this city. Toronto has always been more adventurous in this regard.

There has, for example, been a vigorous surge of activity on the west coast but thus far it has been largely something to read about in the magazines. Now we need to be able to see for ourselves.

Talking about British Columbia, the Vancouver Art Gallery opened their 36th annual exhibition last week, BC '67, a juried show open to residents of the province. As was the case last year, one man picked the lot. This time the task was given to Yves Gaucher who was instructed to "select an exhibition worthy of being shown in any major centre in the country." So rigorously did M. Gaucher carry out his charge that he chose only ten works from over 400 submitted. He explained the reasons as follows:

"I believe the acceptance of substandards to be futile: therefore only the highest standards of performance excited my interest. This attitude inevitably reflected itself in the selection of the works. The result is a small exhibition, where quality is of primary importance and quantity irrelevant. However, when the selection was completed, I was somewhat concerned by, and had to reconcile myself to the fact that some influential artists either had not submitted to the exhibition, or in my opinion, seemed to have entered works not entirely up to their usual level of importance. Nevertheless I am happy to note that this exhibition has assumed the form of a tribute to some of the artists who, in my view, generate and maintain Vancouver's dynamic vitality."

The artists included, incidentally, were Iain Baxter, Claude Breeze, Tom Burrows, Audrey Capel Doray, Glenn Lewis and Michael Morris, Bodo Pfeifer, Dallas Selman and Ian Wallace.

Québec Le Soleil, Qué.
Circ. 162,023
December 30, 1967

R-871

loose sheet

Grâce au Festival Mondial des Spectacles, Montréal est devenue la capitale artistique du monde en 1967

Par THERESE BERNIER

MONTREAL (PC) — L'année 1967 a été marquée par un événement sans précédent, le Festival Mondial des Spectacles organisé dans le cadre de l'Exposition universelle de Montréal, gigantesque manifestation qui a fait de la métropole canadienne la capitale du monde durant six mois.

Des célébrités internationales du domaine des arts d'interprétation s'étaient donné rendez-vous aux trois théâtres de la Place des Arts, à l'Expo-Théâtre, et d'autres spectacles avaient lieu au Jardin des Etoiles, à l'Autostade en plein air, comme aussi à la Place des Nations et dans plusieurs pavillons des pays participants.

Lors du gala d'inauguration du Festival, on présentait en première mondiale l'oeuvre intitulée "Terre des Hommes", musique d'André Prévost, poème de Michèle Lalonde.

Des comédiens de la troupe Barrault-Renaud du Théâtre de France, et des membres du Théâtre du Nouveau-Monde ont

Zubin Mehta

Un concours international d'art vocal s'est déroulé dans le cadre du Festival. Le public mélomane qui avait suivi avec intérêt toutes les phases de cette compétition musicale, troisième organisée annuellement par l'Institut international de Musique du Canada, a réservé un accueil chaleureux aux lauréats qui ont participé au concert gala de clôture. Les gagnants ex aequo des premier et second prix étaient Yury Mazurok, baryton moscovite âgé de 35 ans, et Marina Krilovici, 24 ans, soprano originaire de Roumanie. Tous deux se partageaient les sommes de $10,000 et $5,000.

Le mezzo-soprano Gwendolyn Killibrew, 25 ans, des Etats-Unis, a remporté le troisième prix de $2,500, alors que Vladimir Atlantov, 28 ans, ténor soviétique, a gagné un prix de $1,500.

Les prix distribués aux douze finalistes à ce concours annuel sont de $23,500 au total.

Théâtre

Des troupes de théâtre venues d'Europe, d'Asie et d'Amérique ont joué des pièces passant de la tragédie grecque, avec Eschyle et Sophocle, aux oeuvres de Shakespeare, Tolstoi, Pirandello, Calderon, Victor Hugo, Claudel, et à celles de Molière, Marivaux, Feydeau et Bernard Shaw.

La compagnie du Théâtre de France aprésenté "Le Soulier de Satin", de Paul Claudel, avec Jean-Louis Barrault en vedette, alors que Madeleine Renaud jouait le rôle principal dans la pièce de François Billetdoux, "Il faut passer par les nuages".

Madeleine Renaud et Jean-Louis Barrault ont également donné trois représentations de l'oeuvre de Samuel Beckett, "Oh! les beaux jours", répondant à l'invitation de la troupe du Rideau Vert.

Jean-Louis Roux

mettant en vedette Jean Coutu, tient actuellement l'affiche au théâtre Port-Royal.

Parmi les spectacles mémorables présentés au Festival Mondial, se trouvait le fameux Théâtre Kabuki du Japon, dont la forme comprenant à la fois costumes fastueux, est rarement connue des Occidentaux.

Les représentations du Théâchant, danse et mime, avec des tre national de Grèce ont émerveillé les spectateurs par la précision des gestes, le classicisme de l'interprétation.

Citons encore le National Theatre de Grande - Bretagne, avec Sir Laurence Olivier, un comédien chevronné la compagnie du Théâtre shakespearien de Stratford, Ontario; l'interprétation de la comédienne Helen Hayes avec l'APA Repertory Company des Etats-Unis.

réussis parmi tous ces grands noms de la danse.

Utilisant une forme d'expression inusitée, les danseurs Kathakali de l'Inde, ont transporté les spectateurs dans un monde de mystérieux et exotique.

Les spectacles folkloriques ont remporté un vif succès, illustrant la culture et le caractère propre des différents pays, Afrique, Asie, Europe centrale ou Amérique latine, de la façon la plus authentique et la plus fascinante. Ces représentations ont été applaudies tant au théâtre que dans différents pavillons nationaux, où avaient lieu aussi d'autres activités artistiques.

Plusieurs spectacles de variété ont attiré les visiteurs au Jardin des Etoiles, théâtre-cabaret de La Ronde, alors qu'à l'Autostade sous les étoiles, se tenaient les spectacles à grand déploiement, dont la revue musicale "Toutes Voiles Dehors", avec Maurice Chevalier, phénomène de vitalité.

Cinéma

Des cinéastes, vedettes, critiques, producteurs, distributeurs représentant dans l'ensemble une quinzaine de pays ont accepté l'invitation de participer au 8e Festival international du Film de Montréal, qui s'est déroulé au mois d'août dans le cadre de l'Expo. Le programme comprenait de nombreux films étrangers, une rétrospective mondiale du Cinéma d'animation, et le 5e Festival compétitif du cinéma canadien.

Les cinéastes Allan King, de Toronto, et Jean-Pierre Lefebvre, de Montréal, ont remporté ex aequo le grand prix de $5,000, catégorie long métrage. Le prix de la meilleure production moyen métrange a été attribué à Jacques Leduc, alors que Pierre Hébert gagnait la récompense dans la catégorie court métrage. Le prix spécial du jury a été décerné aux caméramen Jean Roy et Martin Duckworth, et le prix de la critique québécoise, attribué pour la première fois cette année, à Jean-Pierre Lefebvre pour son film "Il ne faut pas mourir pour ça".

Beaux-Arts constituait une grande attraction artistique à l'Expo, avec des collections comprenant des chefs-d'oeuvre de diverses époques en différents pays.

Le Musée du Québec et le Musée des Beaux-Arts de Montréal ont organisé plusieurs expositions de sculptures, peintu-

Zoltan Kodaly

res à l'huile, aquarelles, gravures, oeuvres d'artistes canadiens et étrangers.

Une quarantaine de poètes, venant de 20 pays environ, ont participé à la Rencontre mondiale de Poésie, qui avait lieu en septembre à Montréal.

Le colloque portait sur le rôle de la poésie sur la "terre des hommes".

Le Prix du Cercle du Livre de France a été décerné à Anne Bernard pour son roman intitulé "Cancer". La lauréate a écrit deux autres ouvrages qui avaient été retenus en finale au Prix du Cercle les années précédentes.

A Paris, le Prix de Littérature France-Canada 1967, a été attribué au critique littéraire Jean-Ethier Blais, 41 ans, de Montréal, pour sa collection d'essais littéraires intitulés "Signets I" et Signets II", et le Prix littéraire France-Québec à l'historien Fernand Ouellet pour son ouvrage biographique sur Edgar Varese.

M. Fernand Ouellet a remporté pour son oeuvre intitulée "Histoire économique et sociale du Québec, 1760-1850", le Prix David 1967, plus haute récompense littéraire du gouvernement du Québec.

Le ministère des Affaires culturelles du Québec a multiplié au cours de l'année, ses activités et réalisations dans les domaines des arts et lettres.

Le Conseil des Arts du Canada a décerné le Prix Molson, d'une valeur de $15,000, à trois lauréats: l'architecte Arthur Erickson, de Vancouver; Anne Hébert, poète et écrivain et Marshall McLuhan, ex-professeur de littérature anglaise, connu pour ses études sur les répercussions psychologiques et sociales des progrès technologiques.

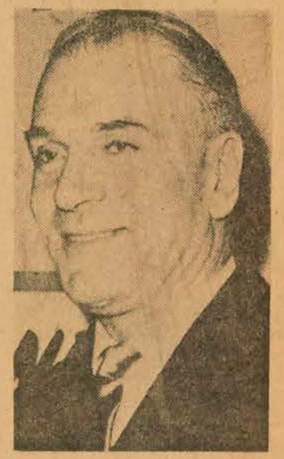
Parmi les hautes récompenses littéraires décernées à l'étranger, le Prix Nobel de littérature 1967 a été remis à M. Miguel Angel Asturias, ambassadeur du Guatémala en France, au cours de la cérémonie traditionnelle à Stockholm.

A Paris, le Prix de l'Académie Goncourt a été attribué à André-Pieyre de Mandiargues, et le Prix Renaudot a été remporté par Salvat Etchart.

CONCOURS

Le dramaturge montréalais Robert Gurik et la troupe du théâtre de la Mandragore ont

(Suite à la page 32, 1ère col.)



Laurence Olivier

Montreal Star, Que.
Circ. 190,399
December 13, 1967

A 871

The art scene

Helen Piddington's colorful etchings

By ROBERT AYRE

HELEN PIDDINGTON of Vancouver, one of the most important Canadian printmakers, has returned to Canada after six years in Paris and is exhibiting at Estelle Hecht's Gallery 1640 on Crescent Street until the end of the year. I urge you to take time out of your Christmas shopping and give yourself a present by going to see the show.

Born in Victoria in 1931, Miss Piddington studied anthropology in the University of British Columbia and life drawing and the history of art with B. C. Binning. After a year at the Slade in London, she spent several years with the Department of Northern Affairs studying Eskimo crafts and encouraging their development.

She went to Paris in 1960 and was able to prolong her stay through grants from the Canada Council and the Leon and Thea Koerner Foundation. While she was there she won the Prix de Gravure at the fourth Biennial in the Musée d'Art Moderne. She has exhibited widely and her works are in the Bibliothèque Nationale and the Maison du Canada in Paris, the Victoria and Albert Museum, London, the National Gallery of Canada, the Montreal Museum of Fine Arts, the Art Gallery of Ontario and many other collections.

S. W. Hayter, with whom she worked in Atelier 17 for three year, was a strongly stimulating influence. His adventures into new techniques led her into new dimensions of the etching, as you will see in the two dozen prints on view at 1640.

It is astonishing what Helen Piddington can do with the one plate and the one pull, etching at several depths and using different rollers for the various colors, separating them cleanly when she wants to, or overlapping with great subtlety.

She has thrown off the predominantly linear style — so has Hayter himself, judging by his latest work — and taken up broad sweeps of color and massive images. One of the latter, repeated with variations from print to print, is the broken ring, which has the significance of a symbol, looking like a serpent or a worm, two-headed and turning away from itself in "Beginning," stretched out and pushing, as if emerging from the egg, in "Genesis."

"Wash," like a frosty windowpane landscape — never, I'm sure, seen in B.C. — and "Continuum," a rib cage or a tree form, hark back to earlier Piddington.

The few abstract landscapes belong to the new style — the big, transparent, overlapping shadowy shapes of "Mountain High, Valley Low," as cool as moonlight.

Throughout—and this is the essence of Helen Piddington — the color is miraculously alive.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JAN 6 1968

BOWDEN'S

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

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

MONTREAL, QUE.
GAZETTE
D 138,000

JAN 6 1968

BOWDEN'S

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

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

Current Events
Montreal, Que.
January 1968

...WELCOME

welcome ....

Welcome to Montreal . . . the city where the accent is on living.

Welcome to Montreal . . . Canada's largest city and the second largest French speaking city in the world, a cosmopolitan complex of over 2½ million exuberant people . . . a city that's been called the Paris of the North . . . a city with a built-in excitement that's indescribable and catching.

Welcome Music Lovers . . . for here you'll find the home of the Montreal Symphony Orchestra conducted by the Dean of North American maestros, Sir Wilfrid Pelletier, who gained international fame as conductor of the Metropolitan Opera Company in New York . . . you'll find Opera and Operetta in the highest traditions of those classic arts.

Welcome too to Hockey Fans . . . for Montreal is the home of Les Canadiens, perenniel front-runners in the National Hockey League . . . and Welcome too to the home of the NHL, for it is in Montreal that President Clarence Campbell makes his Headquarters.

For the TV and Movie afficiando, here in Montreal you'll find the headquarters of the French Network of the Canadian Broadcasting Corporation and tours of both French and English operations are conducted on the hour. The National Film Board, winner of many an Oscar at the annual Hollywood extravaganza, has huge facilities in Montreal, which again are open to the general public.

Welcome historians and Americana lovers . . . the history of North America is irretrievably tied up with Montreal . . . Montreal's first newspaper, the Gazette, was founded by a Philadelphian named Benjamin Franklin . . .

Welcome transportation buffs . . . for Montreal is the hub of the world's largest transportation system, center of the longest railway in the world, and the largest inland port in the world. Montreal welcomes the United Nations too . . . as center of ICAO, the international body that controls the airlanes and airlines of the world.

Welcome to furriers and fur buyers . . . for Montreal is the largest fur market in the world . . . it's the home of the famous Hudson's Bay Company and of fur brokers with international repute.

Bienvenue aux gourmets . . . for Montreal is a diner's paradise . . . more good eating per square foot than any city we know of. From rich, juicy English roast beef to the succulent delicacy of a French Canadian "Tourtiere", you'll find variety and vitality in all of Montreal's restaurants.

Welcome museum goers . . . the Montreal Museum of Fine Arts with both permanent and guest collections is an art-lovers and history-lovers mecca . . . the permanent collection contains some of the most famous of the world's masters.

Welcome to the ladies . . . for Montreal's boutiques are as chic and chockfull of haute couture as any in Paris. Montreal is famous for its rising generation of young designers, the city itself is the garment center of Canada . . . second only to New York in the world for the scope variety of its manufacturing complexes.

Welcome Dow Jones watchers . . . for Montreal boasts the newest and most electronic stock exchange in the world . . . and for the business man, Montreal is the head office city of many of the world's most famous corporations.

Welcome too to Nostalgia lovers . . . for Montreal was the host to Expo 67 and memories exist all over town.

Welcome GoGo's . . . for here in Montreal was (and is) the first Discothèque in North America . . . and the downtown area alone boasts enough exciting and different boutiques for several nights of frugging and mashing potatoes.

Welcome nightclubbers too . . . for in the boîtes a chanson and neighborhood clubs, as well as in the lavish and lush city center emporiums, you'll find a nucleus of future stars, of established world-famed entertainers, and of a new different type of entertainment that is unique to Montreal.

Welcome ALL . . . welcome to the Magic that is Montreal . . . Bienvenue . . . Welcome . . . Hospitalité is spoken here!

871

M.D. of Can., Montreal, Que.
January 1968

CRYPTIC ART

MD ART

▪ A manacled man stands in a waste barrel. A girl is embraced by an animal-headed suitor in evening dress. A blindfolded bellhop grasps a huge fish.

For years, explanations of these and other cryptic symbols in the paintings of Max Beckmann linked them to his mental sufferings caused by the Nazis. Then, in 1947, the blunt, massively built artist ended his ten-year exile in Holland, arrived in the United States to spend the last three years of his life as a revered teacher and modern master.

Speaking little, with his wife, Quappi, at his side acting as interpreter, he made it clear that the meaning of his painted images was less tendentious, more personal and universal than critics had assumed. There was no reference (as formerly assumed) to his escape from his police-state homeland in the famous triptych, *Departure;* his kings and queens, heroes and victims, bellboys and drummers were actors in a fateful but timeless epic, belong to any and all centuries.

Living and working in America, he managed to clarify not his particular emblems but his total point of view: the artist is obliged to carry on an endless search for the understanding of the mysterious self.

THE LIFE. Youngest of the three sons of a prosperous flour merchant. Max Beckmann was born in Leipzig, February 12, 1884, and taken a decade later (following the death of his father) to medievally picturesque Braunschweig whose museum was rich in Rembrandts.

At 13, he discovered the magic of painting in oil and in watercolor, a year later executed an appealing profile portrait of himself blowing bubbles into an expanse of sky. He chaffed at being kept at academic routines in high school, dreamed of travel in far places and tried unsuccessfully to enroll with the crew of an Amazon River boat.

At 16, he began art studies at the outstanding Weimar Academy; before he was 20, art critic Julius Meier-Gräefe was so much impressed by his work that he raised 3000 marks to send Beckmann to Paris for the final polish to his art training.

In Berlin, the cause of impressionistic modern art had been explosively proclaimed since 1892 by the Secessionists who took a stand for open air painting and an art of touch and stroke. In his first important canvas, Beckmann showed some influence from this group; this was *Young Men by the Sea,* 1905, subsequently bought by the Weimar Museum. It also won him the coveted Villa Romana prize providing for a six-month stay in Florence.

These triumphs were darkened by the death of his mother which prompted the painting of *The Great Death Scene* with distortions and stark emotionalism. It was praised by famous Norwegian expressionist Edvard Munch (whose macabre example inspired it) but Beckmann did not repeat this excursion into gloom. In Florence, with his new bride, the former Minna Tube, he painted his most debonair self-portrait, cigarette in hand with the sunny hills of Fiesole framing his handsomely blond head.

The couple settled in Hermsdorf where their only child, Peter, was born in 1908. Still esteemed by world critics are a series of remarkable portraits, at that time overshadowed by the grandiose religious, mythologic and historic paintings which earned Beckmann the title of the German Delacroix. Most impressive of this group, showing his dazzling virtuosity, was his almost 11-foot *The Sinking of the Titanic,* depicting a horror of wave-engulfed survivors and swamped lifeboats.

In a period (1912) when expressionists in Munich and Dresden were innovating with simplified, abstracted forms and arbitrary (non-naturalistic) hues, Beckmann retained his darker palette and more descriptive manner.

By the outbreak of World War I, Beckmann (not yet 30) had received honors envied by veteran painters; 50 of his paintings had been shown at the well-known Paul Cassirer Gallery, a monograph (by Hans Kaiser) had been published on his work. Reflected Beckmann much later: "The unhealthy and repulsive aspects of the prewar years were the commercial haste and quest

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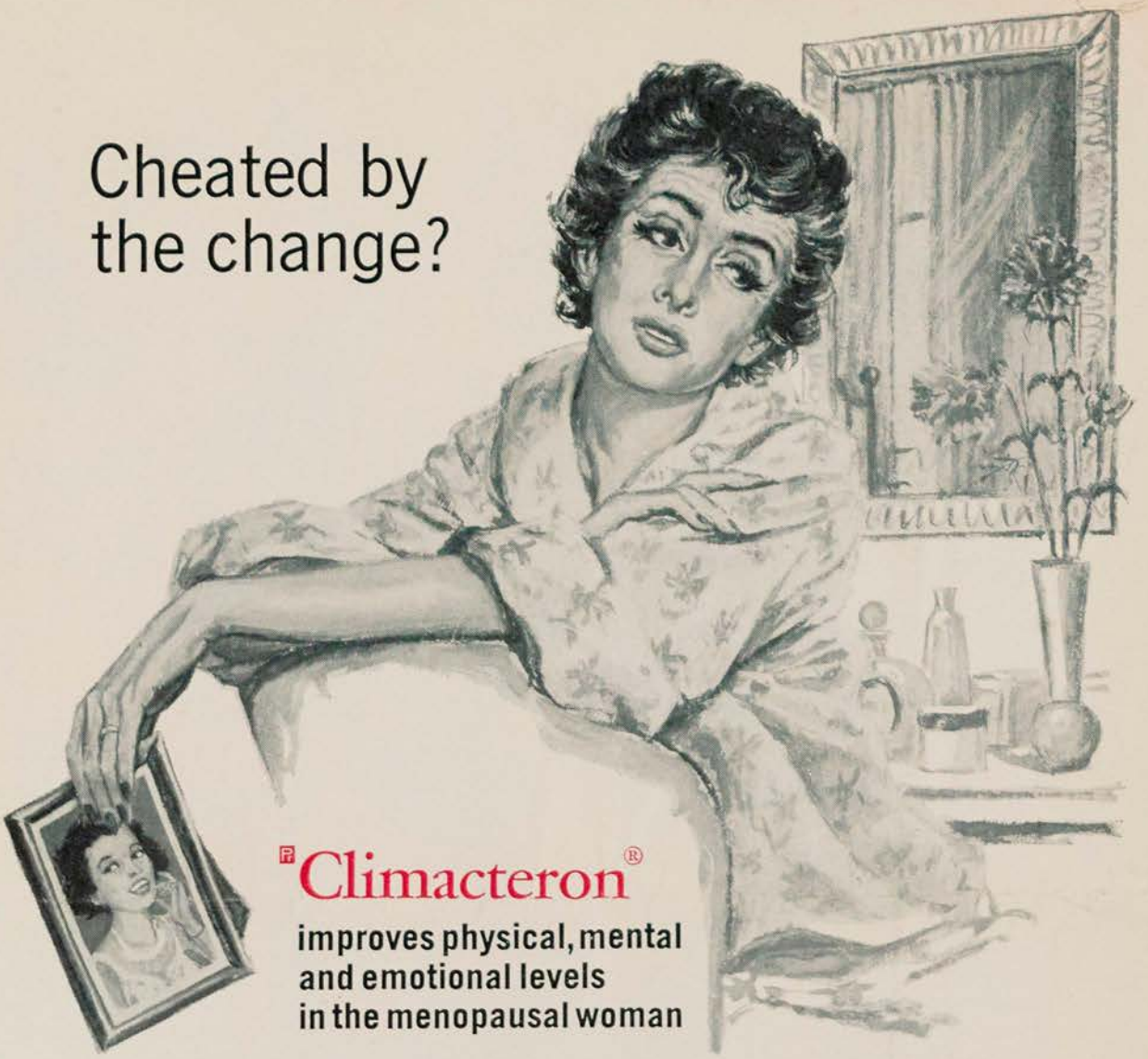
Cheated by the change?



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1. Greenblatt, R.B., Barfield, W.E., and Jungck, E.C.: "The Treatment of the Menopause", Canad. Med. Ass. J. 86:113-114 (Jan. 20) 1962.
2. Textbook of Medicine, 10th edition, Cecil & Loeb. Philadelphia, W.B. Saunders & Co., 1959: p. 1390.
3. Stoddard, F.J.: "The Postmenopause", Obstet. & Gynecol. Survey, 10:801, 1955.

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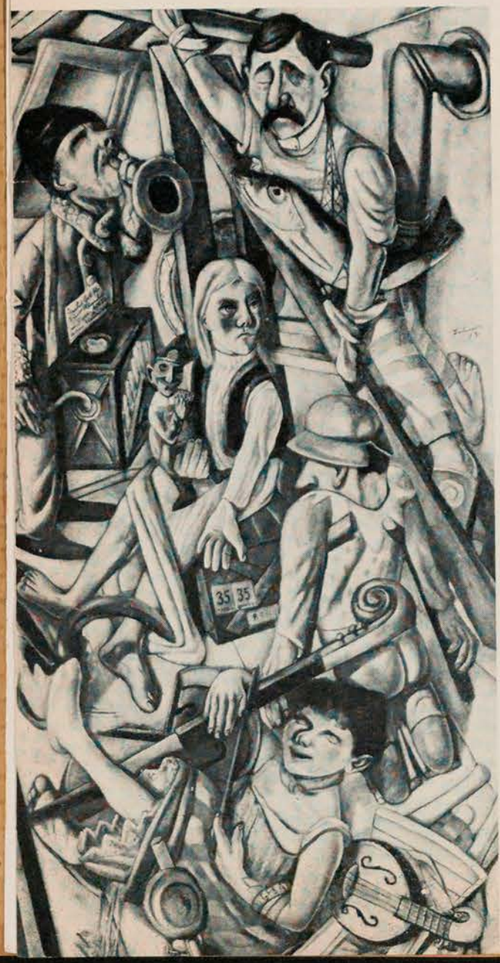
Self-Portrait, opposite, a woodcut. The Montreal Museum of Fine Arts, Horsley & Annie Townsend Bequest.

The Sinking of the Titanic, *1912, oil on canvas, left. One of the grandiose paintings for which Beckmann was called the German Delacroix, it is remarkable for its convoluted sweeping rhythm. Collection of Mr. and Mrs. Morton D. May.*

The Dream, *1921, oil on canvas, below left. Beckmann, always interested in German Gothic painting, modeled this picture of anxiety and estrangement after Hans Hirtz'* Nailing to the Cross, *a panel of the* Karlsruhe Passion. *Collection Mr. and Mrs. Morton D. May.*



for success and influence with which each of us was infected in some way."

Beckmann volunteered for the German army medical corps, was sent first to the Russian front, later to East Prussia and Flanders; his daily contact with the dead and dying inspired sober, simple drawings remote from his earlier heroics. Reflected in letters to his wife was his desire to live; wrote he: "The more often one dies, the more intensely one lives. I have drawn, that is what keeps one from death and danger."

Overtaken in 1915 by a shattering physical and mental exhaustion, he was discharged from the army, a man so changed that he renounced earlier honors, turned away from his renowned craftsmanship. He lived and worked in isolation in Frankfurt while his wife continued to pursue her operatic career in Graz.

By the end of the war, when Germany suffered starvation, unemployment, disease, riots and political murders, Beckmann had perfected a linear, distorted style with figures jammed into narrow spaces, a manner developed from his restudy of German and Flemish Gothic painters. From August, 1918, to March, 1919, he worked on *The Night*, a grim scene of murder and mutilation in a city attic, its seven figures defined with relentless clarity. Absent from *The Night* and other gruesome subjects that followed was any direct political reference.

With prominent satirists George Grosz and Otto Dix, Beckmann was associated in the mid-twenties with the movement of *The New Objectivity*, reflecting a disillusion with prewar "isms" and a desire to recover the security of dealing in art with palpable reality. In the dry-bitter manner shared by these artists, distortions were acceptable only if they enhanced objective description.

A new stability and ease came in 1925 with Beckmann's marriage to the violinist, Mathilde von Kaulbach (Quappi),* daughter of portraitist Friedrich August von Kaulbach whom he had met in Vienna

* The first marriage ended in divorce.

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in 1923. A professor in Frankfurt's Stadelsche Kunstinstitut, he was now well established, counted among his admirers the influential publisher of the *Frankfurter Zeitung* (he composed a monograph on Beckmann), the Berlin collector Baron von Simolin, and several art critics; he was lionized in the famous salon of Mme. Lilly von Schnitzler. After a successful exhibition at Paul Cassirer's Berlin Gallery, Beckmann made his first New York appearance in 1926 at J. B. Neumann's New Art Circle.

A new highly simplified style marked his later portraits of Quappi and several of himself (as a sailor and in evening dress); a stark opposition of blacks and whites dramatizes the couple in *The Loge,* which won him honorable mention in the Carnegie International in 1929. Also brilliantly built on maximum contrasts was his 1927 harborscape, *View of Genoa.*

The couple now spent winters in Paris: Beckmann had his own studio on the avenue des Marronniers, returned monthly to teach in Frankfurt. A 1931 one-man show in Paris won praise from critics and dealers, notice even from Picasso; the French government bought a painting for the Jeu de Paume Museum.

While Beckmann made tentative plans for moving permanently to Paris, his fate was being decided by political convulsions in Germany. In 1931 the Berlin National Gallery accorded him the rare honor of housing their collection of Beckmanns in a special gallery; two years later, when the Nazis seized power, he became an outcast. Although he had never been involved with leftist politics, he was dismissed from his teaching post, publicly castigated; the reason: his art could not be made to serve the propaganda purposes of the Third Reich.

The couple moved to Berlin, lived in deliberate obscurity; Beckmann began painting the first of his great triptychs (the three-paneled form that past artists often chose for important public declarations). In order to screen from Nazi investigators the possible implications of its scenes of torture and degradation (the side panels), he labeled the work *Scenes from Shakespeare's Tempest,* later gave the title *Departure* to the heroic triptych now in the Museum of Modern Art.

The Beckmanns crossed the border into Holland one day after the opening in Munich in 1937 of The Exhibition of Degenerate Art with ten of his works on view (the Nazis later confiscated 509 of his works, sold them at auction in Lucerne).

Painting in a skylighted former tobacco storage room over their small apartment in the centre of Amsterdam, Beckmann launched into a series of allegoric paintings *(Birth, Death, The King)* with symbols drawn from myths and from art of the past.

In 1939 he briefly broke out of his exile, visited Paris and sent paintings to the United States. When his successful one man show at Curt Valentine's New York gallery was followed by the award of a $1000 prize to his triptych *Temptation* entered in the San Francisco Golden Gate exposition, Beckmann dreamed of making his home in America, asked if a teaching job might be found for him.

In Paris he vaccillated until the outbreak of the war forced him again to take refuge in Holland. An offer of a teaching post in Chicago came too late. American consul now refused Beckmann a visa. Shortly afterwards, he painted himself as an acrobat staring apprehensively from a high trapeze. Wrote he in his *Tagebuch:** "I begin this new notebook in a condition of complete uncertainty about my own existence and the state of the world."

In the last year of the war, the Nazis tried to draft the 60-year-old artist who had already suffered a heart attack. The Beckmanns lived intermittently in hiding, unable to obtain fuel or light. Once ill enough to resign himself to death, Max recovered, continued to work and completed in 1945 his monumental triptych *Blindman's Buff,* with its seeming parable of fate-crossed destinies.

When Holland was liberated, Beckmann felt once again a part of the world's nervous system: the first European exhibition of his work since 1932 took place at Holland's Stedelijk Museum in 1945, and in New York, Curt Valentin showed his paintings at the Buchholz Gallery the following year. In 1947, he received simultaneous offers to teach at Indiana University and at Washington University in St. Louis: he decided on St. Louis and sailed in August for the New World.

AMERICA. A generally happy, fruitful period of work and teaching was inaugurated when Beckmann arrived in St. Louis on August 18, 1947, exhausted by New York receptions and interviews, eager after 15 years to resume his classes. With Quappi as interpreter (his English was poor), Beckmann made clear to his first class that there could be no question of thoughtless imitation of nature: their first task was to discover themselves.

Beckmann's deep emotion on the occasion of the first great U.S. exhibition of his work has been recorded by the man who organized, at the St. Louis Museum, the show of 90 works plus three of the monumental triptychs, Perry Rathbone (then director). In the artist's *Tagebuch* he had recorded: ". . . My own life passed before me in pictures, like a dream. . . . I had to bow oh, God, and receive approval, oh God . . ." As the exhibition traveled to other cities, Beckmann was in demand for lectures and seminars.

In his diary he recorded a triumph in the international exhibition which had given mention to his work two decades before. In October, 1949, he wrote: "Well, well, one has it: first prize at the Carnegie." This prestigious award was for his ultrasensual *Fisherwomen* in which the piscine symbol he had long used to signify the passions is ardently clasped by a trio of buxom young women.

Great anxiety was occasioned by the 1949 move from St. Louis to New York where a teaching post at the Brooklyn Museum Art School awaited him: Beckmann had grown devoted to his Washington University students, hopefully watched their development, threw himself into the gaiety of their masked balls. Once established in New York, he remarked on the great impression made by the city in which he had begun to feel at home. Among the fledgling artists who waited for him in Brooklyn, he was to find new friends, the stimulation of young people.

* He was a faithful diarist all his life.

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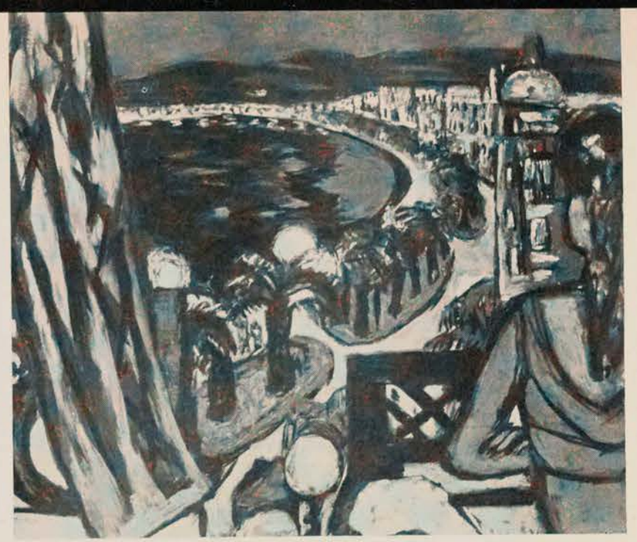

Fisherwoman, *1949, oil on canvas, above left. The erotically suggestive fish in the picture are symbols of virile passion that recur in Beckmann's work. Collection of Mr. and Mrs. Morton D. May, St. Louis.*

Promenade des Anglais, Nice, *1947, oil on canvas, above right. The peaceful harmony of line and color is in direct contrast with the agitation in his earlier city scapes. Folkwang Museum, Essen.*

The Argonauts, *1950, side panel of a triptych, oil on canvas, right. Beckmann's last work, it has been interpreted as a statement of an artist's eternal quest for a golden fleece. Collection Mrs. M. Beckmann, New York.*

Blindman's Bluff, *1945, centre panel of a triptych, oil on canvas. Beckmann is said to have called these figures gods that play the tunes which govern the lives of mortals. The piper is said to have been inspired by a figure from the Parthenon. The Minneapolis Institute of Arts.*

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Begun in St. Louis, carried forward in New York, was his last triptych depicting two splendid youths in its centre panel being directed by an old man ascending a ladder, on the left side, a painter at work on a canvas. These epic figures appeared to him in a vivid dream he had on December 9, 1950; when he awoke, he knew exactly what changes he must make to complete the triptych, changed the title from *The Artists* to *The Argonauts*. Beckmann added the finishing touches to the figure of Jason on December 26, the following day was fatally stricken with a heart attack while walking his dog, Butshy, in Central Park.

THE MAN. Those who met Beckmann in America could easily reconstruct from the high-domed forehead and chiseled features the younger artist whose ruggedly hewn features and searching eyes looked out from so many self-portraits. The nervousness of his great hands, his incessant cigarettes betrayed the deep anxieties that made him a victim of insomnia for 25 years. He found relief from tension in long walks; his massive frame, ponderous walk made him a familiar figure as he walked his indulgently loved Pekinese along the Mississippi or in Central Park.

Deeply pondered, often affecting his choice of painting themes, was his reading (with months spent on one work) of Shakespeare, Greek and Norse myths, the Indian Vedas, classic dramas and the mystic writings of Mme. Blavatsky. He believed that the visible world veils other planes of existence, assumed some sort of transmigration, was fascinated by the simultaneity of events he detected in reading Flaubert, Joyce, Stendhal, Dos Passos.

He was fascinated by spectacles that revealed human beings as actors in an absurd but fateful drama, adored the circus, the theatre, masked carnivals and the kind of low cabarets where he could observe the gamut of human behavior. In a letter to a woman painter, he asked: "Have you never thought that in the hellish intoxication among princes, harlots and gangsters, there is the glamour of life?"

Students discovered the basic kindness that underlay his monosyllabic communications, his habit of dismissing with a grunt some merely facile classroom effort, his way of demonstrating compositional principles by working over a student's painting with great, swinging black strokes. He warned them equally against the literal copying of appearances and geometric abstraction.

THE WORK. Beckmann found his repertory of forms in the realm of organic things. In a letter read to students, he wrote: "We will enjoy ourselves with the forms that are given us: a human face, a hand, the breast of a woman or the body of a man, a glad or sorrowful expression, the infinite seas, the melancholy language of the black trees in snow."

An intensely acute observer, he painted his portraits from notes sketched from the unposed subject in a matter of minutes in one or two meetings. But for his epic paintings he used this faculty in a different way: he learned forms by heart so that he could use them like notes in music, composing them in infinite variations of rounded and spikey shapes.

His early work expressed his delight in visual spectacle and in his own virtuosity. The horrors he witnessed in the war and under the Nazis made it impossible for Beckmann to take refuge in these pleasures. Turning his back on impressionism and romanticism, he now studied the example of more psychologic painters: among the moderns, Van Gogh and Goya. In the 1920s, he was most of all moved by the Gothic masters who had portrayed the depths of evil and inhumanity: Jerome Bosch, Peter Breugel and especially Mathias Grünewald who had painted the crucified Christ torn by wounds, covered by sores. From late medieval painters he also learned how to compose closely intertwined, lattice-like figures in those empty spaces of a painting of which he had a sickening dread.

After studying works by Matisse and Cézanne in Paris, Beckmann simplified shapes, used more sonorous colors, composed forms in a shallow, stage-like space that gives his subjects the monumental effect of a fresco. Objects and figures lost their hard edges, were defined instead by slashing black lines that build up in lattice-like formations, giving a stained-glass glow to color areas they enclose.

TRIPTYCHS. Although they were first undertaken under the Nazis, Beckmann always disavowed the presence of direct political references in his great three-panel allegories: in *Departure*, the fisherman king and queen embarking on a serene sea have freed themselves from the torture of life; the child represents freedom.

A clue to the extremely personal, nonpolitical nature of his symbolism comes from his remarks years ago on one of the most baffling images in his art: the lamp-holding woman bound to an inverted male (staircase scene, right panel *Departure*). Said he (as recalled by Lilly von Schnitzler: "On the right wing you can see yourself trying to find your way in the darkness, lighting the hall and staircase with a miserable lamp, dragging along tied to you as part of yourself, the corpse of your memories, of your wrongs and failures . . . you have to carry the corpse while life plays the drum."

In America Beckmann completed 80 works and two monumental triptychs. Except for portraits, most continue the themes that have occupied him since the thirties; they deal with morality and criminality, with disgust and desire. Duality is the rule, with life-affirming images counterposed with reminders of torment, betrayal and leath.

SUMMING UP. Beckmann's own life and career can be described in words used by Alfred H. Barr, Jr. in the interpretation of his *Departure:* ". . . a voyage of the modern spirit through and beyond the agony of the modern world."

Departure, *1932-33, oil on canvas, opposite, Max Beckmann's triptych that a critic has called one of the major works of art this century has produced. Museum of Modern Art, New York.*

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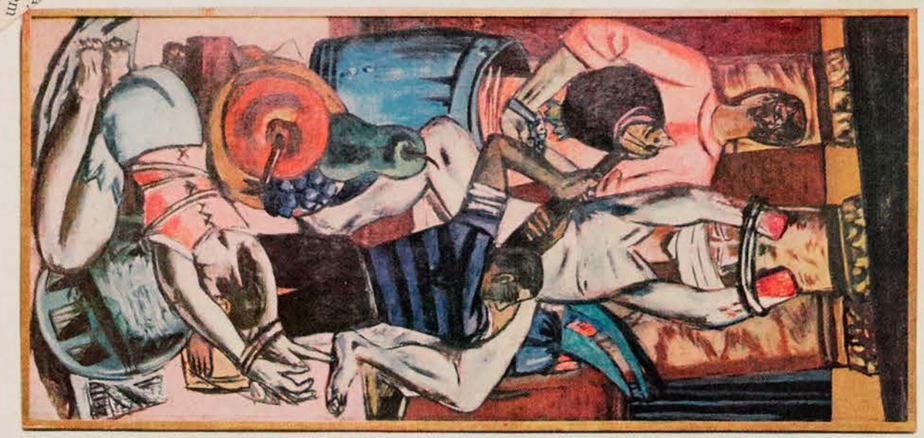

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DEATH OF LT.-COL. J. J. HAROLD

J. J. Harold, Q.C. former president of the Quebec Transportation Board, died on December 24th at the age of 73.

Mr. Harold had rendered immense services to the Quebec Trucking Industry. Through his devotion and the interest shown to road transport, he established legislations in this field, which are the most advanced in Canada.

It is with deep regret that we have learned of the sudden death of Mr. Harold, who a few weeks before, was pleading before of the Transportation Board that he had presided during several years.

Lt.-Col. Harold began his military service as a trooper with the 5th Canadian Mounted Rifles at the outset of the First World War. He received a commission in the field after having risen to the rank of sergeant-major.

He won the Military Cross at Passchedale during that War and was awarded Membership in the Order of the British Empire for his services in the Second World War.

Lt.-Col. Harold, formerly a major on the General Staff of M.D. 4, was appointed commanding officer of the 7th (R) Rec'ce Regiment, (17th Duke of York's Royal Canadian Hussars) and was simultaneously promoted to the rank of Lieutenant-Colonel in 1945.

Active in Canadian Legion work, he assisted in the organization of Remembrance Branch of the Canadian Legion and was a prime mover in the formation of Loyalty and Service Branches.

In 1964, Lt.-Col. Harold was honored by the Quebec Transportation Board for his 18 years of work with the Quebec Division of the Canadian Industrial Traffic League.

Lt.-Col. Harold and his wife were well-known in the Canadian art fields have contributed several of their works of pottery to a national exhibition held at the Montreal Museum of Fine Arts in 1955.

Lt.-Col. Harold is survived by his wife, the former Barbara Eileen Carson.

Burial was at the Mount Royal Cemetery.

Congress Bulletin
Montreal, Que.
January 1968

X:871

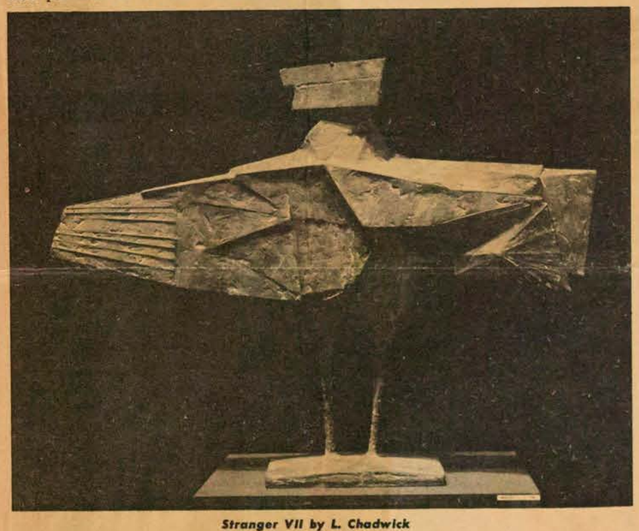
The Collector's Art

by Lawrence Sabbath

Collecting ought to be, and occasionally is, as much an art as the works collected. For a collection to be more than mere ownership of physical possessions it should have a viability that comes from purpose, shape and direction. Ideally, a collection ought to reflect the collector. Yet it seldom does. Either the so-called collector has not assembled worthy objets d'art or he has only provided the money and has not played a personal role in the acquisitions.

The 100 or so items which fill to overflowing the Toronto home of Dr. and Mrs. Sydney L. Wax, form an exemplary collection. Not solely for the quantity or the huge size of many of the paintings but only because each piece of sculpture, each painting, drawing and print has been selected for its individual excellence and for the role each plays in the totality of the collection. An art historian, looking at the cross section of the current art scene, could write a story on the artists and the art movements which have dominated the contemporary world of art. There are few collections about which such a statement could be made.

Dr. Wax and his wife are typical in some respects of the current trend to participation in the arts. They are atypical in other ways. Neither had any formal art training and yet their purchases of the latest in artistic expression are not in any way haphazard. *"We buy what we like,"* they say, *"but before doing so we have been busy reading and researching, visiting galleries constantly. We believe in art scholarship, in following art studies back to the earlier centuries."* One result of this labor is that each item in the collection represents the artist at his best in that particular period of his development.



Stranger VII by L. Chadwick

To find what they want means trips to New York, Buffalo, Montreal, although the bulk of their purchases are made in Toronto where friendly gallery dealers are alert to their tastes. *"We owe our collection basically,"* they note, *"to the fact that dealers have gone along with us and had faith in us. We buy what dealers have to show but we only buy what we want and so everything you see here is the product of our own taste . . . we inquire about the artist who interest us if he's a good artist and if he's saying something . . . we find it very exciting. Right in our own livingroom we are in the midst of the current art movement."*

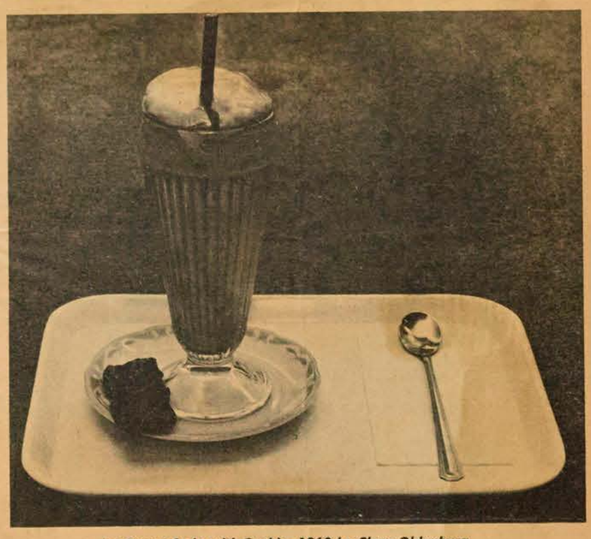
In the livingroom, under a glass case, is **Claes Oldenburg's "Ice Cream Soda With Cookie"** which was obtained directly from the artist in his studio. Shipment through customs created the kind of cause célèbre that happened many years earlier when **Brancusi's "Bird in Flight"** was finally admitted entry into the United States under the category of "plumbing." Artists' products have changed over the years but not the customs and the Oldenburg piece was only allowed into Canada under the heading of "painting-sculpture" after frantic phone calls between New York, Ottawa and Toronto.

In the foyer is **Andy Warhol's** oil on canvas, **"Liz"** with the artist's self-portrait close by. Another **Oldenburg,** the plastic **"Ghost Bathtub"** stands upright in a far corner of the livingroom. Across from it is **Stella's** painted wood triangle, so large that to get into the house required moving the stoop of the front door. Not far away is a neon tubing sculpture, **"Ampersand,"** by **Chryssa.** On other walls, through the halls, three bedrooms, kitchen and playroom are a variety of works by such artists as **Les Levine, Bridget Riley, Roy Lichenstein, Tom Wesselman, Rauschenberg** and numerous others.

The British sculpture school is especially well represented by leading exponents. The fine **Chadwick** bronze, **"Stranger VII,"** is number four of six castings, one of which has for many years graced the grand staircase of the Montreal Museum of Fine Arts. Nearby are **Reg Butler's "St. Catherine on the Wheel,"** and **"Armitage, "Two Seated Figures"** and a **Barbara Hepworth, "Landscape."** Choicest pieces are the **Henry Moores,** three of which were, at the time of my visit in November, on loan to the Ontario Gallery of Art as part of a comprehensive Moore show. The two **"Helmet Heads Nos. 1 and 2,"** are exceptional bronze samples of the 1950 period, as is a striking example of the 1953 period, **"Mother and Child".**

"We bought many of these things," said Dr. Wax, *"because the opportunity was rare to buy them and we felt we were right. It meant doing without a lot of things. Now we're sort of 'in' but sometimes you have to sacrifice . . . don't get the impression we do spontaneous buying out of thin air. We do a lot of advance work and so when the chance arises we know what we want and don't have to wait to decide. Every good collector is at heart a student. The serious collector is an involved person who does a tremendous amount of research and his collection is indicative of a high degree of self-involvement."*

They make all their purchases together . . . *"a very well-coordinated, joint enterprise,"* they observe. *"Everything is a synthesis of our own two tastes . . . time has sorted out some things we no longer like as much as we first did and so we have made a few exchanges. A collector grows wiser with time and the collection undergoes elements of refinement, but most of what you see here is primary choice . . . for some things our intuition and feelings are so strong that we make the purchase right on the spot, such are the Warhols and the Hofmann. The Riopelle was bought on the spot but then we were ready for it, as we were for the Borduas . . . yes, sometimes we take a work home, like the Appel, to find out if we really want it. Now we have 17 of his oils, gouaches and graphics. We have nothing by Segal and Chamberlain and we'd like to have some examples of primary structures but our resources can't always match our likings . . . as for the works by Ronald and Town, I think we have the largest cross-section of their oeuvre anywhere."*



Ice Cream Soda with Cookie, 1963 by Claes Oldenburg

There is no prepared budget and so Dr. and Mrs. Wax may purchase considerably more in one year than in another. However, there is a pattern to the buying. *"We feel,"* said Dr. Wax, *"there has been a logical development in the collection. For instance, the Canadian school can be traced through our examples of Borduas, Riopelle, Town, Coughtry, Gorman, Gaucher and Meredith. The British sculpture school is exemplified by Moore, Hepworth, Armitage and Chadwick. The same with our interest in the abstract expressionist school as seen in Hofmann and Appel. When it came to Hofmann, and we were the first to buy him in Canada, someone advised us to sell his work but we liked it and kept it.*

"Pop art took us a while to digest and to come to terms with it. But once having done so we bought representative works. From there we moved into the color-field paintings of Kenneth Noland and the topographical paintings of Hinman. The Stella is typical of the post-painterly school . . . many of the pieces we have are already in art books."

Although they do not concede that the collection now owns them, Dr. Wax and his wife do not deny that life has changed considerably for them in recent years, for the three children as well and even for the black Labrador retriever which no longer has the run of the house. And for their friends as well. *"Before they saw our works reproduced in magazines,"* said Mrs. Wax, *"they were not quite sure, but then in the last little while Toronto galleries have been showing so many contemporary things that the public is getting to know them and so what we have is not all that strange. Not all our friends felt a warmth and love for what they saw on the walls, but despite themselves they developed a new vision and many of them have now become collectors."* Added Dr. Wax: *"We have become an image, an entity, to people we have never met."*

Dr. Wax is a general practitioner whose office is at the Bloor Medical Clinic. Not only the halls, waiting room and his own office are covered with modern graphics by Canadian printmakers, they also hang in each of the other seven doctors' offices. A number of them have been won over by Dr. Wax's enthusiastic proselytizing and have begun buying on their own.

To obtain a B.A. in fine arts, Dr. Wax attends an evening extension course at the University of Toronto. At the Ontario Gallery of Art he spends one night a week and Saturday afternoon as an official guide and he is also a member of the Europeans Collection Committee. Mrs. Wax is a member of the women's committee and biography chairman of the arts rental service committee. She is also active in Jewish community services.

Liz, 1964 by Andy Warhol

Current Events
Montreal, Que.
January 1968

Welcome to all our old readers, regulars and once-onlys. This is the time of change, now when the Old Year gives way to the New.

And so Current Events takes on a new shape and size – a change which will bring, we hope, together with a rich variety of articles, a wealth of news and information to you, the reader.

SUGGESTED NEW YEAR RESOLUTIONS:

1. Be happy.
2. Don't say: "Boy, didn't last year go quickly!"
3. Do say: "Happy New Year!"
4. Read two good books every month.
5. Help to further the continuing theme of Man and His World.
6. Don't make resolutions if you don't intend keeping them . . .

On the news front. . .

The B & B Commission (Bilingualism & Biculturalism) tabled its report early last month. The reception varied, as expected, from enthusiasm to cynicism but the report should deflect some of the arrows at January's Federal-Provincial Conference . . . the Centennial train cost $1 ¼ million, travelled 16,000 miles from Victoria to the Maritimes and was visited by 1 ¼ million people. Reports from Ottawa say the train will be dismantled. . . . the mini-budget of November 30th last, is expected to cut into capital expenditures and increase unemployment; cigarettes and alcohol went up (*again*).

. . . and coming up; a sampling of entertainment for January:

. . . the Playboy Club has a line-up for this year like an entertainers' Hall of Fame – Tony Bennett, Bill Cosby, Joey Bishop, etc. Check with the Club if interested.

. . Salle Wilfrid Pelletier has the Compagnie Nationale de Danse Française from January 12th through to the 14th. Also for lovers of the spectacular s Frula Jugoslav at Theatre Maisonneuve, January 16th - 21st with songs and dance and music from Yugoslavia.

. . For the details of these and other events see he entertainment section of Current Events.

. . . For those who find a spare hour during the day may we suggest some of the following places to visit:

THE NEW STOCK EXCHANGE – Place Victoria. The traditional visitors gallery offers a splendid view of this most modern exchange.

THE MONTREAL MUSEUM OF FINE ARTS at 1379 Sherbrooke St. West always provides the best in art and sculpture from Canada and other parts of the world. Being handy to downtown offices and shops, it is a favourite lunch-time spot for Montrealers and visitors. Open every day except Monday.

. . . or if you missed it all then hop a cab or bus – or just walk and climb until you can see the ghost of Expo '67. It looks better from a distance now – you can't see the emptiness. See you in Osaka in 1970?

And if you get back to your hotel before 11:30 p.m. switch on that funny looking box in the corner and catch Channel 12's Pulse Weather Man, Don McGowan. He is a living reminder that the weather report can be fun. I'm still laughing from the night he introduced Chief Running Water's three sons as Hot, Cold and Luke.

Trivia Department . . devoted to those who delight in the fantastic, the impossible or the just plain unusual, in the hope that those who keep figures and statistics on such items will always have a store of facts on the tip of their tongue.

. . . The biggest site sculpture at Expo '67 (stay after class all those who don't know what Expo is) was Alexander Calder's "Man", commissioned by International Nickel Company. The art work stood 70 feet high and was made of stainless steel.

. . . Maternity dresses are all the rage in Sydney, Australia for pregnant poodles; cocktail dresses are also available. Good Grief!

. . . the expression "Go west, young man!" appeared in 1851 in an article by John Babsone Lane Soule writing for the Terre Haute Express in Terre Haute, Indiana.

. . . The province of Quebec is larger in area than the State of Texas.

Let me leave you, for another month, with this thought: "the test of a man or a woman's breeding is how they behave in a quarrel." (G. B. Shaw)

'Bye.

time out

stephen carney

Ottawa Journal, Ont.
Circ. 76,963
January 6, 1968

FACES OF OTTAWA

s-871

Harold Pfeiffer

By W. Q. KETCHUM

An authority on Canadiana for more than a decade, Harold Pfeiffer has been with the historical division of the National Museum of Canada.

In his leisure hours over the years he has achieved international recognition as a portrait sculptor. "There are 52 Saturdays and 52 Sundays in the year, so if one wishes badly enough to accomplish anything, he'll make time for it," he said.

BORN IN QUEBEC

Harold Pfeiffer was born in Quebec City, the son of Adolphus E. and Lillian Pfeiffer. Mr. Pfeiffer's mother was an accomplished painter as a young woman in Ireland.

In addition to Harold, two other sons have achieved recognition in the field of art. Gordon E. Pfeiffer and Dr. Walter Pfeiffer, both of Montreal, have made names for themselves as painters.

Harold Pfeiffer studied at the Ecole des Beaux Arts in Quebec, at the Victoria and Albert Museum in London, England, and the Louvre School in Paris. In addition, he was a student at the New York School of Interior Decoration.

His portraits in bronze include an over-life-size likeness of the late Governor-General Vanier. Ottawa sitters have included Dr. Marius Barbeau and Yousuf Karsh.

WORKED IN NORTH

Always interested in the North Mr. Pfeiffer joined the northern affairs department to do rehabilitation work among the Eskimos. He lived on Baffin Island and other parts of the Arctic for several years. Some of his most interesting sculptures are those of Eskimos he did in the High Arctic and Indians done in Northern Canada. Mr. Pfeiffer has been described as "a portrait sculptor who has sensitively interpreted a profound feeling for humanity and a considerable degree of aesthetic value in his sculptured heads."

HAROLD PFEIFFER

When he attended the Ecole des Beaux Arts in Quebec, Mr. Pfeiffer met Marius Barbeau of the National Museum who persuaded him to do research work in folk arts and crafts in the remote parts of Quebec province.

His interest in the early furniture, wood carvings, church architecture and farm implements of the people have been of great value to him in his present work at the National Museum.

MANY EXHIBITS

Mr. Pfeiffer has exhibited in Ottawa and gave a successful one-man show in Philadelphia. He has shown his work frequently at the Sculptors' Society of Canada, the Royal Canadian Academy, the Allied Arts Council in Calgary and has held one-man shows in Sackville, N.B., The Montreal Museum of Fine Arts and in Edmonton, Calgary, Saskatoon, Regina and Quebec City.

Ottawa gallery-goers will recall the joint exhibition he held at Ottawa University with his painter brother, Gordon.

In addition to Mr. Pfeiffer's realistic and exacting portrait sculpture, his work extends to birds, torsos and figurines. He finds a ready market for his work and is represented in numerous museums and collections.

In the Second World War he was a craft specialist in war services and worked at many army camps and air force stations organizing entertainment. On returning to civilian life, he taught at Macdonald College (McGill) for four years.

He has been asked to give one-man exhibitions in Copenhagen, Oslo and Moscow.

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

Le Petit Jnl., Montréal, Qué.
January 7, 1968

SAVIEZ-VOUS QUE ...

Denis Hamel

Spécialiste en urbanisme

Les Entreprises Bouvy Inc. annoncent la nomination de M. Denis Hamel au poste de directeur commercial de cette compagnie. Ce dernier est originaire de Victoriaville. Il a fait ses études à Montréal et à Toronto. Il a suivi des cours commerciaux aux Etats-Unis et il est diplômé de l'Université Mellinger de Los Angeles.

L'Université se laïcise

Le juge en chef **Lucien Tremblay** a pris la succession du cardinal Paul-Emile Léger au poste de chancelier de l'Université de Montréal. Le juge Tremblay est un ancien de la faculté de droit de l'Université de Montréal. Il a obtenu son doctorat en droit en 1944. En 1961, il a été nommé juge en chef de la Cour du Banc de la Reine et, quelques mois après, juge en chef du Québec. Il est le premier laïc à succéder à un clerc au poste de chancelier de l'Université de Montréal.

Léon Lortie, historien

M. Léon Lortie vient de quitter son poste de secrétaire général de l'Université de Montréal pour se consacrer entièrement à l'histoire de l'Université. Cet ouvrage doit paraître en 1969-1970 à l'occasion du cinquantième anniversaire de l'Université de Montréal. M. Léon Lortie a vécu presque toute cette histoire puisqu'il s'inscrivit en 1923 à l'Université de Montréal, à la faculté des sciences.

L. Tremblay

Un nouvel emblème

La campagne des **Fédérations du Grand Montréal** a son emblème. C'est un F stylisé qui ressemble à une flamme, qui symbolise l'union des différentes campagnes groupées dans une même association. Ce F surmonte un M stylisé, lui aussi, et qui évoque la ville de Montréal.

... l'emblème de la charité

L'imprimerie en vedette

Le 15 janvier débutera la Semaine de l'Imprimerie sous les auspices des Cadres de l'Imprimerie de Montréal. Cette manifestation a pour but de promouvoir cette industrie et de faire connaître aux jeunes l'intérêt de faire carrière dans les différentes branches de l'imprimerie.

La CRC se décentralise

Un bureau régional de la **Conférence religieuse canadienne** (C.R.C.) vient d'être établi pour le Québec au 65 est, boulevard Dorchester, à Montréal. Le R. P. Fulgence Boisvert, o.f.m., en est le directeur. Le Canada compte maintenant quatre organismes régionaux.

Léon Lortie

Un triste record

La saison des feux de forêt au Canada s'est terminée à la fin du mois d'octobre 1967. On aura enregistré 8,538 feux qui ont dévasté 1,865,000 acres de forêts. En 1966, les chiffres étaient beaucoup plus bas : 7,001 feux pour 976,000 acres de forêt dévastées. Un triste record pour 1967.

Regroupement scolaire

Le comité provisoire d'organisation du CEGEP (**Collège d'enseignement général et professionnel**) de Rosemont a fait les premières démarches pour la création d'un collège d'enseignement général et professionnel dans son district. Le CEGEP de Rosemont a commencé à regrouper deux institutions locales : l'Institut Cardinal-Léger et le Collège des Eudistes.

Montréal-Paris, 2½ heures

Le premier long-courrier supersonique qui sera mis en service dans cinq ans au Canada vient d'être présenté officiellement à Toulouse, en France. Il s'agit du Concorde, qui volera à 1,450 milles à l'heure. Air Canada s'est assuré la priorité de livraison pour quatre Concorde, au coût de $20,000,000 chacun.

On dansera pour les Rois

Le Club social gaspésien organise une soirée à l'occasion de la fête des Rois à la salle Vieille-France, chez Butch Bouchard, le 6 janvier au soir. Il y aura danse folklorique et populaire.

A votre bon coeur !

Au mois de janvier neuf organisations de charité feront appel à votre générosité : Verdun Lions' Residence Inc., le Musée des Beaux-Arts de Montréal, Montreal Hadassah Wizo, United Talmud Torahs of Montreal Inc., Tuberculosous Veterans' Association, Quebec March of Dimes for the Disabled, la Confédération des Loisirs du Québec, Fame Pereo, les Amis des Disciples de Massenet.

Orillia Packet & Times, Ont.
Circ. 7,329
January 9, 1968

Art "Marriage" Of Convenience

TORONTO (CP) — When the Toronto Art Gallery became the Art Gallery of Ontario in July, 1966, it was a marriage of convenience.

Director William Withrow says the gallery needed money. The province needed a central source of art and expertise to provide cultural aid in the most economical way to its smaller galleries and its growing number of universities and community colleges.

"All the universities wanted art faculties and some sort of gallery. It's too late to start a collection from scratch like the great U.S. universities. It's unwise to duplicate effort and dilute funds for non-utilitarian education.

"The small museums are all in need of technical advice from some centre more convenient than the National Gallery in Ottawa.

"We are girding our loins to serve a larger parish."

SENDING OUT SHOWS

Mr. Withrow says he knows of no exact parallel to the relationship between the gallery and the province, although a number of U.S. galleries are getting increasing support from municipalities.

The gallery is still a private association and as such has continued its customary money-raising efforts. The province has provided operating funds.

Their relationship and the what and how of the services to be provided through the province are being worked out gradually. Mr. Withrow says they are breaking new ground and he believes the Montreal Museum of Fine Arts is watching the process with interest.

As a start, a survey was done on the art resources in the province, and a meeting held of 50 directors and other involved people.

The gallery has set up an extension and education office. It has begun to send out travelling shows. Some students will be brought to the gallery to see special shows. A lecture program is planned.

Amherst Daily News & Sentinel, N.S.
Circ. 3,846
January 9, 1968

Marriage Of Art Galleries A Convenience

By JEAN SHARP

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The gallery is trying to establish a central library of slides, of art films and taped interviews with artists and is planning an educational television series.

It will supply technical advice, help on organizing art courses, on restoration and research.

The gallery's 25-man board of directors now includes representatives of 10 areas in the province. At the same time, as a private association, it is still owned by its 6,000 members.

Their fees plus proceeds from women's committee projects and nominal door fees are major sources of funds. Together they may bring in $70,000 to $80,000 a year. Mr. Withrow estimates the annual campaign for funds brings in about $70,000 more.

"What I hope is that the government will give us enough operating money that can all go to picture purchase."

He says they were able to spend only about $29,000 on purchases in 1966. He also hopes the building will be enlarged and its facilities improved in time.

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

Sydney Cape Breton Post, N.S.
Circ. 27,569
January 10, 1968

Marriage Of Convenience

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Penticton Herald, B.C.
Circ. 5,795
January 9, 1968

Marriage Of Art Gallery Strictly For Convenience

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HALIFAX, N.S.
CHRONICLE HER.
D 70,400
JAN 9 1968

New Phase Beginning For Art In Ontario

By JEAN SHARP

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"We are girding our loins to serve a larger parish."

SENDING OUT SHOWS

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The gallery is still a private association and as such has continued its customary money-raising efforts. The province has provided operating funds.

Their relationship and the what and how of the services to be provided through the province are being worked out gradually. Mr. Withrow says they are breaking new ground and he believes the Montreal Museum of Fine Arts is watching the process with interest.

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The gallery is trying to establish a central library of slides, of art films and taped interviews with artists and is planning an educational television series.

It will supply technical advice, help on organizing art courses, on restoration and research.

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"What I hope is that the government will give us enough operating money that can all go to picture purchase."

He says they were able to spend only about $29,000 on purchases in 1966. He also hopes the building will be enlarged and its facilities improved in time.

Loyola News, Montreal, P.Q.
January 9, 1968

Just a picture of a picture in the Museum of Fine Arts which fits the modal, tonal and interlopal atmosphere of this page.

La Presse, Montréal, Que.
Circ. 208,609
January 11, 1968

M-871

ENTRE PARENTHÈSES

LE Musée des Beaux-Arts de Montréal annonce que M. T. R. MacDonald, directeur de l'Art Gallery de Hamilton, Ont. cherche à entrer en contact avec toute personne qui possède un tableau de feu Robert Pilot ou qui saurait où on peut en trouver un. M. MacDonald prépare actuellement une exposition des oeuvres de Pilot qui sera présentée à Montréal, Ottawa et Hamilton en 1968 et 1969.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JAN 13 1968

BOWDEN'S

M-871

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

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

Le Petit Jnl., Montréal, Qué.
January 14, 1968

M-871

Un directeur de galerie recherche des tableaux de feu Robert Pilot!

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

St. Catharines Standard, Ont.
Circ. 33,489
January 11, 1968

E-871

Marriage Of Convenience

Art Gallery Of Ontario Gets Provincial Support

By JEAN SHARP

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Montreal Star, Que.
Circ. 190,399
January 10, 1968

M-871

Museur

The Philip and Em... itch chapter of the Kidney Foundation of Canada will hold a tour and tea at the Montreal Museum of Fine Arts, Jan. 20 at 2 p.m. Proceeds go to the kidney research fund.

Mrs. E. H. Fleishman, 481-8552, is in charge of tickets, a spokesman for the chapter said. She may be reached after 6 p.m.

Le Journal des Vedettes
Montreal, P.Q.
January 13, 1968

M-871

galerie "Kaleidoscope" a bien voulu prêter.

Paul Buissonneau vient de faire la mise en scène d'une parade de mode qui s'est déroulée au Musée des Beaux-Arts. Il prépare un grand spectacle avec des enfants pour l'ouverture des îles de l'Expo. Ensuite, il montera un Opéra-Comique de Charles Lecoq: La fille de Madame Angot. Et on vient parler de spécialisation.

Monique Gaube a reçu comme cadeau de Noel de son mari une magnifique bague du joallier Walter Schluep. "Quand mon mari veut m'offrir un bijou, il va chez Schluep et il est sûr de me faire plaisir".

Montréal Le Devoir, Qué.
Circ. 41,081
January 11, 1968

Recherches du Musée des B.-A.

M-871

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Hamilton Spectator, Ont.
Circ. 122,355
January 11, 1968

M-871

Exhibit For 'Gr... Artist'

A collection of oil pa... sketches and prints "vastly under-rated Car... artist" will come to Ha... ...l in February, 1969.

T. R. MacDonald, director of the Art Gallery of Hamilton, said today he is organizing an exhibition of works by Robert Wakeham Pilot for the Montreal Museum of Fine Arts:

Pilot was ignored by art critics while he was alive, but Mr. MacDonald says the Newfoundland-born artist who died last month was "one of the finest artists in Canada."

Mr. MacDonald said the collection will open in Montreal in the fall, move to the National Gallery of Canada and then to Hamilton.

Montreal Star, Que.
Circ. 190,399
January 12, 1968

A-871

Pretty New York opera singer Donna Sherman is wearing Instant Theatre star Donald Ewer's ring. No date set yet for the wedding . . . The Montreal Museum of Fine Arts is trying to help the Art Gallery of Hamilton find paintings by the late Robert W. Pilot for an exhibition planned for next year . . . Sidelight to the Fairview Takes You To Florida Contest: Air Canada is distributing windshield ice scrapers inscribed, "Wouldn't you like to be in Miami now?" (Aw, come on fellows) . . . Readers say it was 1951 when the Duplessis Bridge collapsed in Three Rivers, not 1957. (Get with it, Taylor) . . . And bear this in mind when you're complaining how tough things are these days: They're the ones you're going to be reminiscing about 20 years or so from now as the good old days.

Montreal Gazette, Que.
Circ. 137,735
January 17, 1968

MONTREAL, QUE.
GAZETTE
D 138,000

JAN 13 1968

BOWDEN'S

Comment

Collins' Sketchbook

On today's editorial page appears another new feature, which will be appearing here every Saturday from now on. This will be called "Sketchbook." Here John Collins, who is now known to readers of this page on the other five days of the week as a cartoonist, reveals another side of his artistic versatility.

Over the years John Collins has combined his career as a cartoonist with a career as a landscape artist. At the same time as his cartoons have been appearing in exhibitions and winning awards, his landscapes have been on display at such exhibitions as the Spring Shows of the Montreal Museum of Fine Arts (where he won the Jessie Dow Prize) and at the shows of the Royal Canadian Academy. He has also been aiding with his paintings shows for the benefit of welfare causes, such as the Lakeshore Association for Retarded Children and the Victorian Order of Nurses.

John Collins says, in choosing subjects for pictures, he always likes to work on what he knows best, such as scenes in and around Montreal. This week's drawing gives a glimpse of old St. Paul Street and the Bonsecours Church.

Over the Saturdays ahead readers of The Gazette may follow John Collins as he sketches things familiar to all, but which will be reseen through his sincere and vivid and appreciative viewpoint. His cartoons will, of course, appear as usual on the weekdays. But Saturday seems a good time for looking around us, and realizing anew how much of interest and variety lies in and about this picturesque and historic city and island in the river.

Montreal Gazette, Que
Circ. 137,735
January 15, 1968

Interment Montreal Memorial Park.

OBITUARIES

MRS. GORDON PHILLIPS

A funeral service for Mrs. Gordon Phillips, widow of the late Dr. Gordon G. Phillips, will be held at 2 p.m. today at the funeral chapel of William Wray, Inc., 2075 University Street.

Mrs. Phillips died Saturday in hospital.

A daughter of the late Mr. and Mrs. Mark Workman of Montreal, she was born and educated here and travelled widely.

She took an active interest in many Montreal institutions, including the Montreal Museum of Fine Arts and the Allan Memorial Institute. In 1960, she was the principal founder and subsequently supporter of the Workman Foundation.

A major interest was heart research, and since 1954, she had given McGill University a scholarship for work in cardiovascular research, annually meeting and hearing the reports of those doctors whose work the Foundation supported.

Mrs. Phillips was predeceased by her husband who died in 1953. Survivors include her daughter Joan, of Montreal, and a sister, Mrs. Robert M. Werblow of New York.

Solution to Saturday's Puzzle

MONTREAL, QUE.
The Monitor
W 7,100

JAN 17 1968

BOWDEN'S

Painting sought

The Montreal Museum of Fine Arts announced today that T. R. MacDonald, director of the Art Gallery of Hamilton, Ont., would like to hear from anyone who owns a painting by the late Robert W. Pilot or who knows the whereabouts of works by him.

Sicilian peasants, their homes shattered by the earthquakes, wait for supplies on road outside Castelvetrano

By Bill Bantey

Sicilians Weep And Wait For Details, And Find Comfort In Their Churches

Up in the northern district of Montreal, around Dante Street and St-Dominique Street and Bélanger Street, the weather was unimportant yesterday.

"Coraggio, coraggio," the priest sympathized with the old woman, trying to give her hope. She was one of scores, perhaps more, who wept in Montreal yesterday because of something that is happening on an island thousands of miles away.

They spoke about Sicily and wondered about Sicily in the churches, the restaurants, the grocery stores, the barber shops where Montreal's Italians — the immigrants and the new Canadian citizens — go. And they felt a deep sense of frustration because so little precise information is yet known about the succession of earthquakes that is leaving a trail of death and devastation.

At the Italian consulate-general on McGregor Street and at the offices of Montreal's Italian-language weeklies, the more recently arrived Italians were stopping by or telephoning in search of details.

Some have relatives in the zone hardest hit — the triangle formed by the towns of Salemi, Poggioreale and Santa Margherita di Belice. But they still do not know today whether these relatives survived or not.

Among Montreal's 150,000 citizens of Italian descent, there are many — no one knows exactly how many — who trace their origins to the volcanic island. Yesterday, the old Sicilians and the Sicilians who arrived in Montreal only a relatively short time ago scanned maps and news reports and tried to reassure others. But it was not easy because with each fresh bit of news, the situation seemed to be growing grimmer. And so they turned to their churches and to prayer.

Ironically, the new disaster came on the eve of a reception in honor of the main benefactors of the Florence-Venice flood relief fund.

On Thursday night, they will gather at the Montreal Museum of Fine Arts and Italy's ambassador to Canada, Allessandro Farace di Villaforesta, will be among them.

The floods that ravaged Florence will be especially remembered because of the Florentine painter Luciano Guarnieri. He is to present to the Museum an original portfolio of his color lithographs entitled, Firenze, 4 Novembre, 1966. They show what happened to Florence that sad day.

Now, another tragedy has struck Italy, a tragedy that had echoes in many parts of Montreal yesterday.

Italian Community Plans Aid

Montreal's Italian community is taking steps to aid the survivors of the earthquake disaster in Sicily. A special meeting of the Italo-Canadian Coordinating Service will be held on Thursday at 8 p.m. at the House of Italy, 505 Jean Talon St. East.

Meanwhile the Montreal Italian-language newspaper Corriere Italiano will launch a drive to raise $50,000 to aid victimes of the Sicilian earthquake.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

JAN 18 1968 BOWDEN'S

M. Emile Vaillancourt, ancien ambassadeur, est décédé à 78 ans

M. J.-Emile Vaillancourt est décédé le 15 janvier à la suite d'une très longue maladie, à l'âge de 78 ans.

Né à Montréal le 23 mars 1889, le défunt fut pendant plusieurs années président de la Banque d'Hochelaga, laquelle devint plus tard la Banque canadienne nationale. Pendant la première guerre, il fut président du Bureau impérial des munitions.

Docteur honoraire des Universités de Caen (France), Montréal et Laval, M. Vaillancourt était en outre lauréat de l'Académie française, grand officier de l'Ordre du Saint-Sépulcre de Jérusalem, citoyen honoraire des villes de Dieppe, St-Nicholas d'Alierléans, Mont Caen et Nouvelle-Orléans.

En outre, le défunt fut ministre plénipotentiaire du Canada à Cuba et en Yougoslavie, ambassadeur du Canada au Pérou ainsi qu'à Panama, délégué du Canada à la conférence diplomatique de Genève en 1949 et président du Comité de rédaction de la conférence.

Pour ses initiatives au Québec pour l'éducation sanitaire de la population, l'Institut Pasteur de Paris lui avait décerné la médaille Pasteur.

Auteur connu comme historien, M. Vaillancourt avait écrit la Conquête du Canada par les Normands (couronné par l'Académie française une Maîtrise d'Art en Canada, Guillaume d'Orange, Le Canada et les Nations Unies.

M. Vaillancourt, qui était également gouverneur du Musée des Beaux-Arts de Montréal, fut aussi responsable de l'érection des monuments à Dollard des Ormeaux, Vaquelin, Louis XIV, ainsi que de la pose de plusieurs plaque commémoratives de faits de l'histoire du Canada.

Le défunt laisse dans le deuil trois filles, la vicomtesse Hélène Vaillancourt-de-Sars (Rabat), Mme Michèle Vaillancourt-Maher (Illinois), Mme Josette Vaillancourt-Aris (Londres), ainsi qu'un fils, Jacques, d'Ottawa.

Les funérailles ont eu lieu aujourd'hui à l'église St-Germain d'Outremont.

PETERBOROUGH, ONT.
EXAMINER
D 26,400

JAN 18 1968 BOWDEN'S

Art Gallery Changeover Marriage of Convenience

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Moncton Transcript, N.B.
Circ. 15,549
January 15, 1968

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STAR
D (M-F) 190,400
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JAN 27 1968 BOWDEN'S

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Montreal Gazette, Que.
Circ. 137,735
January 31, 1968

Hunting For Antiques More Than A Pastime

By LEON HARRIS

The attic, roadside boutique or second-hand shop has become the spot where many homeowners spend a few casual hours on a Saturday afternoon.

Amid the dust and the cobwebs and the wasp nests they are searching for that elusive treasure, the authentic antique.

Those archaic items which nobody much cared about except, perhaps, elderly Aunt Bess, are now much in demand, according to a licensed antique dealer.

But finding an antique can be an expensive and difficult task says Ralph Mullins, a collector and dealer for more than 20 years.

To help the new stream of enthusiasts recognize a true antique, he has established classes where students are taught what to look for in their search.

"More people have the opportunity to travel these days. They see many beautiful handmade articles and quite naturally would like to own them. Perhaps this is a major reason why so many people are looking for antiques today," Mr. Mullins says.

He makes use of a slide projector and occasionally will take his students to the Montreal Museum of Fine Arts.

Courses vary in length from one month to 10 weeks. Some deal strictly with the recognizing and identification of antique furniture while other classes concentrate on china.

As his third season of classes began recently, Mr. Mullins said he receives some calls from former students who seek his advice on a particular article they are about to purchase.

"But, what has really been gratifying is to receive telephone calls from former students informing me they made a real find.

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

Evening Times Globe
Saint John, N.B.
Circ. 50,759
January 17, 1968

Art Gallery Has New Purpose

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

Ottawa Citizen, Ont.
Circ. 79,588
January 20, 1968

The 'marriage' is working out

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Current Events
Montreal, Que.
8,800

FEB 1968 BOWDEN'S

12-M

...WELCOME

welcome....

Welcome to Montreal . . . the city where the accent is on living.

Welcome to Montreal . . . Canada's largest city and the second largest French speaking city in the world, a cosmopolitan complex of over 2½ million exuberant people . . . a city that's been called the Paris of the North . . . a city with a built-in excitement that's indescribable and catching.

Welcome Music Lovers . . . for here you'll find the home of the Montreal Symphony Orchestra conducted by the Dean of North American maestros, Sir Wilfrid Pelletier, who gained international fame as conductor of the Metropolitan Opera Company in New York . . . you'll find Opera and Operetta in the highest traditions of those classic arts.

Welcome too to Hockey Fans . . . for Montreal is the home of Les Canadiens, perenniel front-runners in the National Hockey League . . . and Welcome too to the home of the NHL, for it is in Montreal that President Clarence Campbell makes his Headquarters.

For the TV and Movie afficiando, here in Montreal you'll find the headquarters of the French Network of the Canadian Broadcasting Corporation and tours of both French and English operations are conducted on the hour. The National Film Board, winner of many an Oscar at the annual Hollywood extravaganza, has huge facilities in Montreal, which again are open to the general public.

Welcome historians and Americana lovers . . . the history of North America is irretrievably tied up with Montreal . . . Montreal's first newspaper, the Gazette, was founded by a Philadelphian named Benjamin Franklin . . .

Welcome transportation buffs . . . for Montreal is the hub of the world's largest transportation system, center of the longest railway in the world, and the largest inland port in the world. Montreal welcomes the United Nations too . . . as center of ICAO, the international body that controls the airlanes and airlines of the world.

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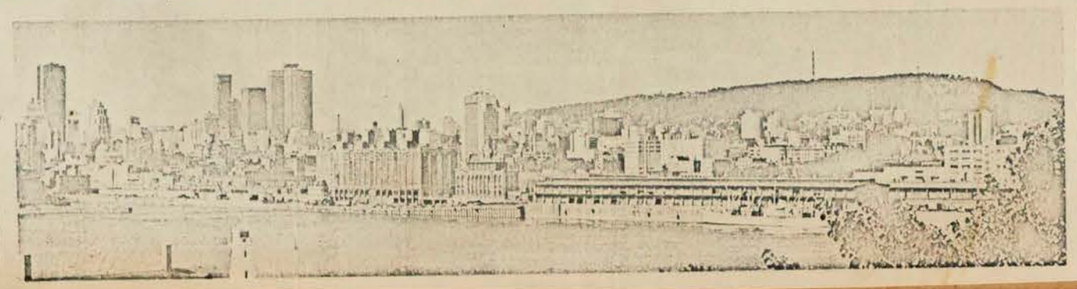

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FEB 1968 BOWDEN'S

12-M

MD ART

MASTER of SATIRE

Two centuries ago died an artist who held a sardonic mirror up to 18th century England, a painter of mediocre talent who nevertheless became immortal for his scenes of life in England's slums and salons.

William Hogarth belonged to the great tradition of English satirists that began with Chaucer and flowered in Swift, Smollett and Pope. Where his contemporaries flayed society with their pens, Hogarth accomplished the same purpose with brush and burin; in the slow erosion of two centuries many of the written satires have lost their meaning, while the Hogarthian paintings and etchings are as vital today as when they were created.

LIFE. William Hogarth* was born in the heart of London on November 10, 1697, the only son of Richard Hogarth, a schoolmaster, whose only claim on posterity is that he compiled a Latin-English dictionary and a tedious textbook on grammar. One of his uncles was a rough hewn poet and satirist who wrote blood-and-thunder plays in broad Westmoreland dialect and was dubbed the "mountain Theocritus."

The boy spent his first twelve years in a house in Ship Court, not far from St. Paul's cathedral and close by Old Bailey courthouse and the notorious Newgate jail from which prisoners were taken out in tumbrils to be hanged at Tyburn. His birthplace was within the boundaries of the City of London, a square-mile district that fiercely maintained its individuality and municipal independence from the rest of London and whose inhabitants considered themselves a race apart.†

This part of London still bore the scars of the great fire of 1666, and on his way to his father's school William could see the imposing figure of Sir Christopher Wren, in full-bottomed wig, supervising his workmen in rebuilding St. Paul's cathedral.

During William's first fifteen years of life England was a prosperous and contented country: Daniel Defoe, who rode through the length and breadth of the island on a tour of observation, left a picture of a nation in which farmers, manufacturers and merchants were all part of a harmonious economy, and in which bountiful harvests made cheap food plentiful.

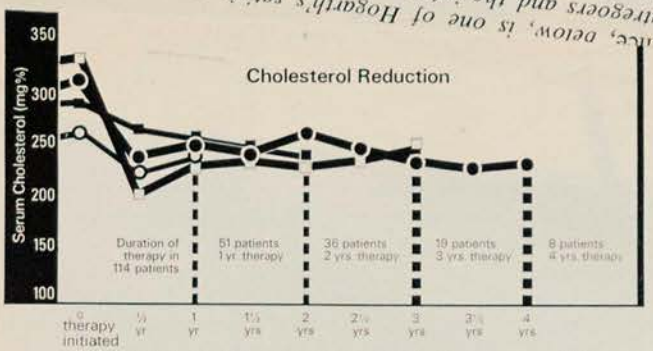
Yet in parts of London thousands of people lived in filthy hovels and grisly poverty; not far from Hogarth's home was the district of "Alsatia," a close-knit fraternity of thieves, highwaymen and harlots, organized by the infamous Jonathan Wild, a seemingly respectable magistrate who was the mastermind of an astonishing criminal empire.

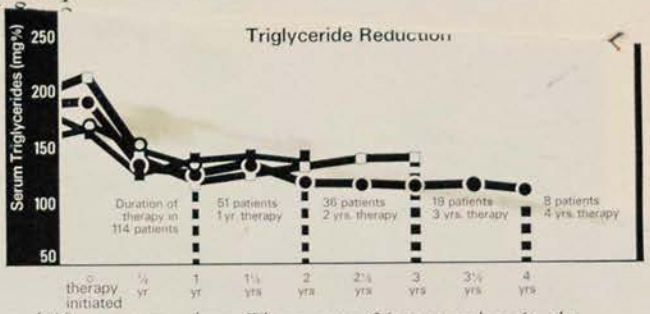
Of his school days, Hogarth left this mild memory: "I cut a poor figure at school. Blockheads with better memories could surpass me. I was fond of shows of all sorts. I had a good eye and I was always drawing."

By the time 15-year-old William was apprenticed to a goldsmith named Ellis Gamble, England had just terminated a decade of war with France over the question of Spanish succession, in which the Duke of Marlborough established the military power of England. When, seven years later, Hogarth hung out his own shingle in Leicester Fields as a silversmith, Queen Anne,

*The name was originally Hogart, borne for centuries by sturdy Westmoreland yeomen.

†To this day the ruling monarch cannot enter the City without the Lord Mayor's permission.





Of a total of 133 patients treated, there were 114 responders and 19 nonresponders. There were 51 responders in the one-year therapy group; 36 responders in the two-year group; 19 responders in the three-year group; and 8 responders in the four-year group.

Charts adapted from Oliver, M. F.: Progr. Biochem. Pharmacol. 2:2., 1967.

whether ATROMID-S is secreted in human milk, the drug should not be given to lactating women.

This drug is not, as yet, indicated in children since studies in children have been insufficient.

It is not recommended for patients with impaired renal or hepatic function.

WARNINGS

Caution should be exercised when anticoagulants are given in conjunction with ATROMID-S. The dosage of the anticoagulant should be reduced by one-third to one-half (depending on the individual case) to maintain the prothrombin time at the desired level to prevent bleeding complications. Frequent prothrombin determinations are advisable until it has been definitely determined that the levels have been stabilized.

PRECAUTIONS

Before instituting therapy with ATROMID-S, attempts should be made to control serum lipids with appropriate dietary regimens, weight loss in obese patients, control of diabetes mellitus, etc.

Because of the long-term administration of a drug of this nature, adequate base line studies should be performed to determine that the patient has significantly elevated serum lipid levels. Frequent determinations of serum lipids should be obtained during the first few months of ATROMID-S administration and periodically thereafter. The drug should be withdrawn after three months if response is inadequate. However, in the case of xanthoma tuberosum, the drug should be employed for longer periods (even up to one year) provided the size of the xanthomata is reduced.

During the early stages of ATROMID-S administration, serum transaminase determinations should be performed. Mild transient increases in these tests have been noted in some patients. This is not thought to be toxic, but is a result of the metabolic effect of the drug. However, if steadily rising or excessive abnormalities occur, the drug should be immediately withdrawn.

Studies in diabetic patients given ATROMID-S have failed to indicate any effect on insulin or oral hypoglycemic requirements. However, one investigator reported an episode of hypoglycemia occurring two hours after ingestion of 1 gm of ATROMID-S in a patient receiving tolbutamide. Although a causal effect was not established, caution should be observed in diabetic patients.

ADVERSE REACTIONS

ATROMID-S is well tolerated by most patients. The most common side effect is nausea, noted in approximately 5%. Other less common gastrointestinal side effects include vomiting, loose stools, dyspepsia, flatulence, and abdominal distress. Headache, dizziness, fatigue, weakness, skin rash, urticaria, pruritus, stomatitis have been reported occasionally. A slight and transient rise in serum glutamic oxaloacetic and/or glutamic pyruvic transaminases has been observed in some patients but there is no evidence that this is due to hepatotoxicity. Three patients (in England) developed episodes of jaundice consistent with the clinical picture of infectious hepatitis. All recovered without incident. The relationship to ATROMID-S therapy is unclear. A few instances of increased BSP retention have been reported. One patient receiving butabarbital, phenobarbital, phenindione, tetracycline, and ATROMID-S developed agranulocytosis which was attributed by the investigator to the ATROMID-S. A few cases of leukopenia have been reported, but relationship to ATROMID-S administration has not been established. One case of thrombocytopenic purpura has been reported in a patient on ATROMID-S therapy.

Polyphagia and weight gain have been noted in some patients. It has been suggested that this may be due to increased deposition of subcutaneous fat. However, this has not been established, nor has it been definitely determined that the weight gain is drug-related. Instances of weight loss have also been reported. Oliver reported on a few patients in whom congestive heart failure occurred while they were being treated with the drug. However, subsequent study by this investigator has shown no increase in circulating plasma volume.

Several instances of muscle cramping, aching, or weakness were reported. One patient with muscle cramps also showed a concomitant rise in SGOT. A few female patients have reported (reversible) dry, brittle hair. Three cases of alopecia areata occurring during ATROMID-S administration have been reported; relationship to this drug has not been established.

DOSAGE AND ADMINISTRATION

For adults only.

The recommended dose is one capsule (500 mg) four times daily.

AVAILABILITY

No. 3243 — Each capsule contains 500 mg clofibrate, in bottles of 100.

Further information and references on request.

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...WELCOME

welcome....

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Welcome to Montreal . . . Canada's largest city and the second largest French speaking city in the world, a cosmopolitan complex of over 2½ million exuberant people . . . a city that's been called the Paris of the North . . . a city with a built-in excitement that's indescribable and catching.

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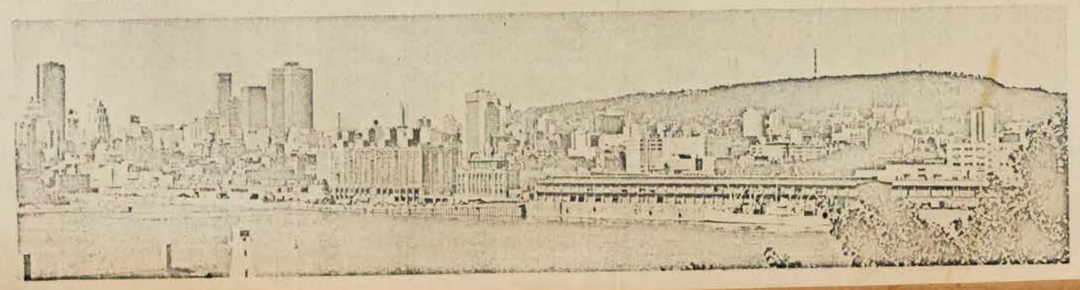
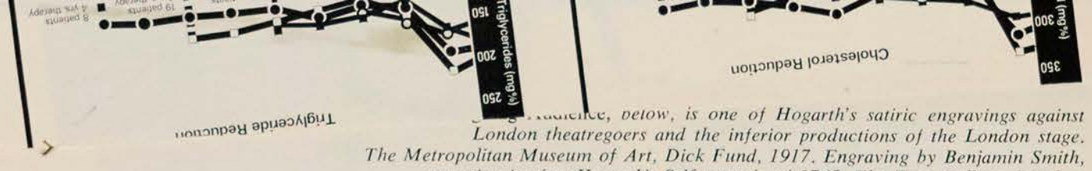




The Audience, below, is one of Hogarth's satiric engravings against London theatregoers and the inferior productions of the London stage. The Metropolitan Museum of Art, Dick Fund, 1917. Engraving by Benjamin Smith, opposite, is after Hogarth's Self-portrait *of 1745. The Tate Gallery, London.*

the last of the Stuart line, was dead and England had entered the long era of the Hanoverian dynasty with a king who could hardly speak English.

In that same year all England was convulsed in a frenzy of gambling in stocks in South Seas enterprises, an insane year that ended when the bubble burst in 1721. There is no evidence that Hogart took part in the general madness, but he recorded it in one of his earliest etchings, *The South Sea, an Allegory,* in which the grim humor is labored but which already shows Hogarth's amazing attention to background details.

Although Hogarth was ostensibly a designer of signs and an engraver of armorial bearings, he was also securing commissions to illustrate books: he made engravings for John Gay's *Beggar's Opera,* Cervantes' *Don Quixote* and Samuel Butler's satiric *Hudibras.* He also produced a motley of minor works such as coarse and humorless illustrations for the *Golden Ass of Apuleius,* and some 300 graphic illustrations of human tortures for *Les Saincts et Sainctes de l'Année.*

In 1724 the court painter Sir James Thornhill* opened an academy of painting in his house in Covent Garden. He was noted as a painter of classic style, decorator of the cupola of St. Paul's and of numerous altar pieces. Hogarth was one of his first pupils, learned from him many of the fundamentals of painting in the round and from life.

His first incursion into public notice was in the case of one John Kent, an artistic jack-of-all-trades who had acquired a great reputation as an arbiter of taste; he was consulted for picture frames, barges, garden chairs, petticoats, birthday gowns. Inflated by vanity he painted an altar piece for the church of St. Clement Danes, which was greeted with hoots of outrage and derision by the parishioners. Hogarth made what was ostensibly an engraving from the painting, which was in fact a merciless caricature *(Kent's Masterpiece)* that created such a sensation that the altar piece had to be removed.†

While he continued to do engravings to earn his living, Hogarth also painted portraits, "conversations" (group of persons) and "assemblies," generally a lord of the manor with his family and entire household. The earliest known Hogarth painting is *Wanstead Assembly,* a picture of Earl Tynley and his entourage.

There is some evidence that for a time Hogarth lived in his master's house, helping him to paint his cupolas and palace ceilings. The result: in Paddington Church register for March 23, 1729, is entered "William Hogarth, Esq. and Jane Thornhill, of St. Paul's, Covent Garden."

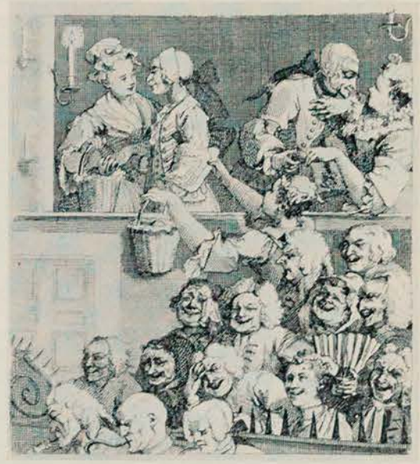
Sir James was furious at the elopement of his beautiful young daughter and for a time cast her from his bosom. He later relented, and family relations were once more harmonious. The painter and his wife settled in a house in Leicester Fields: she read her Bible, managed the house and affectionately looked after her husband's comfort; he painted scenes of an exactly opposite type of life.

The first set of Hogarth's "moral" pictures was *The Harlot's Progress,* a set of six tableaux depicting the life and death of Moll Hackabout, a country girl who comes to London and falls into the hands of Mother Needham (recognizable as a notorious procuress); she is successively the mistress of a wealthy man who throws her out when she cuckolds him, a highwayman's doxy, a prostitute, an inmate of the infamous Bridewell prison, leading to her end in a miserable garret.

In the death scene Hogarth made recognizable two notorious quacks, "Drs." John Misaubin and Joshua Ward; he showed them too busy disputing about their nostrums to notice that their patient is being robbed by the nurse or that Moll is about to expire.

When the engravings which Hogarth made from his paintings went on sale they created a sensation: 1200 copies of the first impression were sold in short order and miniature copies of the scenes were engraved on fan-mounts. Shoddy pirated editions were soon produced, which so enraged Hogarth that he petitioned the Lords of the Treasury and the House of Commons for protection.*

Hogarth's next satiric venture was *A Rake's Progress,* eight scenes in which he depicted the adventures of Tom Rakewell, spendthrift heir to a fortune, who falls into evil hands and is lured into a series of debauches; gambling does away with his fortune, and he ends up in debtors' prison, where he eventually becomes insane and is clapped into the notorious Bedlam asylum. Hogarth had no difficulty in obtaining authentic scenes



for this episode, as in that time it was the fashion on a Sunday to visit the asylum and morbidly peer at its unfortunate inmates.

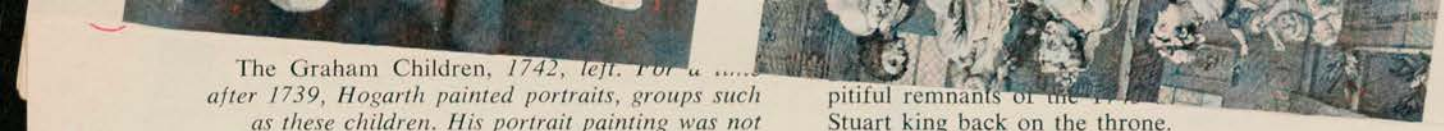
The second series was not as great a success as the first, probably because it cut rather near the bone of many profligates about town; Moll Hackabout aroused sympathy, Tom Rakewell aroused only contempt. Hogarth nevertheless derived a considerable sum from his second venture, which again was grossly pirated.

In the 1740s Hogarth devoted time to portrait painting: he refused to flatter his sitters, insisted on treating

*Official title: Sergeant-Painter to the King.

†It ended up in a tavern room.

*He eventually won his cause in 1735 with what came to be called Hogarth's Bill to protect copyright.



The Graham Children, *1742, left. For a ..... after 1739, Hogarth painted portraits, groups such as these children. His portrait painting was not a great success because he refused to flatter his patrons. National Gallery, London.*

them on his own terms. When a decrepit nobleman refused to accept his portrait because it was too ugly, Hogarth sent a note: "If his lordship does not send for the canvas in three days, it will be disposed of with the addition of a tail and some appendages, to Mr. Hare, the wild beast man." His lordship accepted the canvas.

A fine portrait of this period was that of his good friend, Captain Thomas Coram, founder of the London Foundling Hospital. Hogarth helped him with this enterprise; as a governor of the hospital he persuaded other artists to join him in donating pictures to the institution. When these paintings were shown in a benefit exhibition, public enthusiasm was so great that it led to the formation of the Royal Academy.

At the death of Sir James Thornhill, Hogarth took over his art school, tried to devise a curriculum free of cant and copying and the influence of the dealers. Hogarth himself undertook a series of historical and religious paintings: in 1736 and 1737 he completed *The Pool of Bethesda and The Good Samaritan,* donated them to St. Bartholomew's Hospital; to the Foundling Hospital he presented *Moses Brought Before Pharaoh's Daughter.* A commission from the Honourable Society of Lincoln's Inn brought him £200.*

On one occasion Hogarth crossed the Channel to France, was unjustly arrested while sketching a Calais town gate. He took his revenge in a savagely sardonic painting, *The Gate of Calais,* in which he showed a porter bent under the weight of a great side of good English beef, the object of voracious attention by a

*Equivalent to about $8000 today.

pitiful remnants of the [illegible] Stuart king back on the throne.

The next series of social fables in paint was *Marriage à la Mode,* the story of a fashionable couple trapped in a marriage of convenience, seduced by boredom and dissipation into intrigues that culminate in tragedy.

THEORIST. In his attempts to revise the curriculum at St. Martin's Academy, Hogarth speculated on a possible new method of teaching, something close to the concrete problems of the artist's studio, perhaps similar to his own "shorthand" method for noting action in figures. When he discovered that Leonardo da Vinci had advised his pupils to give their figures a pyramidal or serpentine form, he began a work in which he would demonstrate that certain lines and curves could be discerned as the underlying element in forms as diverse as chair legs, architectural mouldings, cherubs, ladies' corsets, all demonstrated in a series of drawings.

He asserted that the three-dimensional serpentine curve or S was the true line of grace and included examples of its qualities drawn from the stage and the dance. In 1753 he published *The Analysis of Beauty,* which was scorned by many critics in his time but which is now notable in art history as the first work to base an esthetic theory on formal, abstract elements, as opposed to subject matter and mannerism.

POLEMICIST. In 1762 when Hogarth was 66, irked into frequent fits of irritability by failing health, he blundered into a disastrous quarrel with formidable and ruthless adversaries: John Wilkes was a fiery member of Parliament who had captured the public imagination as a symbol of rebellion against royal tyranny; he had opposed George III on a series of controversial causes, ranging from demands for parliamentary reform to foreign policy; one of the counts on which his action was considered close to treason was his support for the American colonists.

The principal target of Wilkes' attacks was then the Earle of Bute, the king's privy councillor (later prime minister), who counseled George III to assert the supremacy of the monarchy over Parliament and to end the war with France. Hogarth was all his life a staunch Tory, champion of Church and State.* He had been convivially friendly with Wilkes, but when the fiery editor of the *North Briton* became increasingly liberal in his methods, a breach opened between the two men that was never to be healed.

In a *Times* drawing, Hogarth showed Wilkes in the pillory with a scroll inscribed "Defamation" above his head. Wilkes admonished Hogarth in his journal, to which the painter replied with a picture of Wilkes *(Wilkes, the Champion of Liberty)* with a frightful squint and a satyr's leer, sitting in a chair with the cap of liberty on a pole.

Wilkes' friend and supporter Charles Churchill, a former parson turned satirist, entered the fray with the vicious *Epistle to William Hogarth* in which he sneered at the artist's works, his life, his wife, his avarice and his infirmities, calling him a dotard and bidding him to "retire to his closet."

Hogarth replied with the etching, *Bruiser, or Russian*

*He was also at this time Sergeant-Painter to the King.

The Analysis of Beauty, *plate 1, 1753, opposite. For Hogarth, three-dimensional serpentine curve was the line of grace. He spent about four years writing and illustrating* The Analysis *to show that in anatomy, architecture, clothes, furniture and décor, it was the underlying principle for the enjoyment of beauty. The work is notable for being esthetic theory based on abstract elements.*

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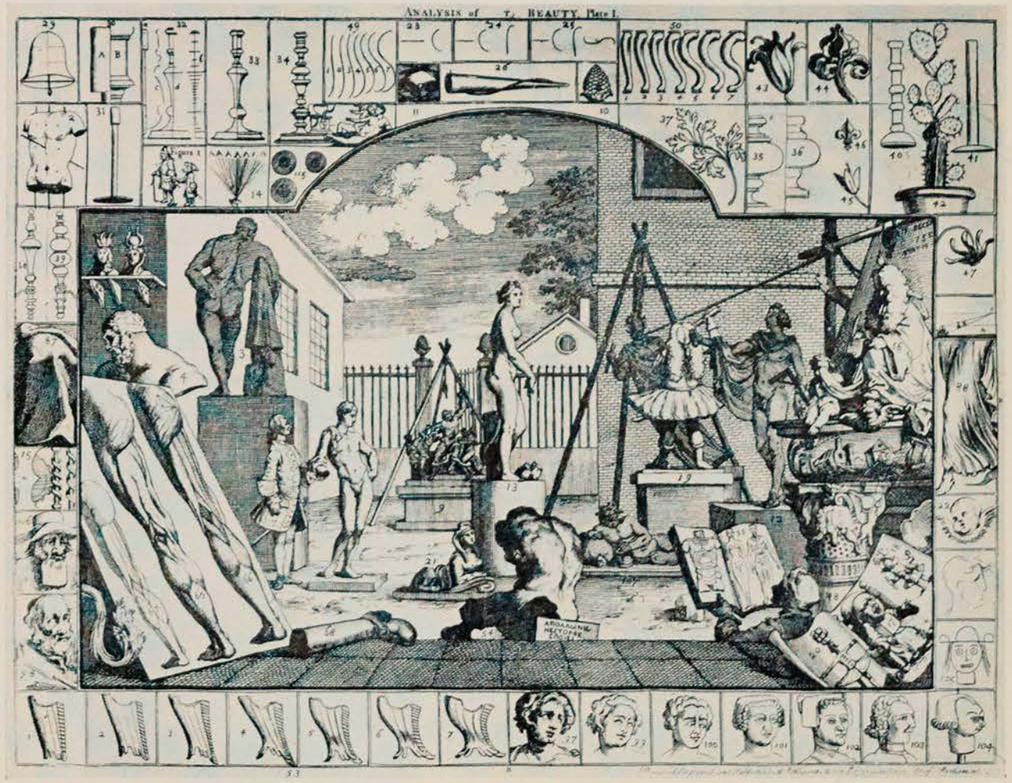
Above, The Rake's Progress: He Marries, *an engraving by Thomas Bakewell after Hogarth's painting. The Metropolitan Museum of Art, Dick Fund, 1932. At right is a pirated version of the same engraving. Hogarth, enraged by these thefts of his work, succeeded in 1735 in having a statute passed protecting the copyright of artists.*
Detail, The Rake's Progress, *above right. At far right, the hand of Tom Rakewell offers money to the irate mother of a weeping girl whom he got with child by a promise of marriage. The girl holds wedding ring in her left hand. Sir John Soane's Museum, London.*



The Graham Children, 1742, left. For a ..... after 1739, Hogarth painted portraits, groups such as these children. His portrait painting was not a great success because he refused to flatter

pitiful remnants of the ... Stuart king back on the throne.
The next series of social fables in paint was *Marriage à la Mode*, the story of a fashionable couple trapped in a marriage of convenience, seduced by boredom and dissipation into intrigues that culminate in

Hercules, in which Churchill was depicted as a slavering bear dressed in ragged clergymen's garb, a pot of porter by his side and a staff in his paw. Hogarth might have been more cruel to both his adversaries, who were dissolute men spawned out of political agitation, but with his cartoon of Churchill, Hogarth retired from the fray.

LAST DAYS. Hogarth's strength was slowly failing. He lived in a charming house in the Thames-side village of Chiswick, where he entertained his friends. The last year of his life was occupied in retouching his favorite plates, with the help of several engravers.

His last work was a print entitled *Finis; or the Bathos,* in which the bottle is broken, the broom is worn to a stump, the bell is cracked and the bow unstrung; the ship is wrecked and the sign of the "World's End" tavern is falling down; the playbook is opened at the words *Exeunt omnes.* The date of this macabre print is March 3, 1764, and Hogarth never touched pencil or graver thereafter.

On October 25, he was removed from the Chiswick villa to his beloved house in Leicester Fields where he had brought his runaway bride 35 years before. He was cheerful to the last, and in that same night he died peacefully in the arms of the wife who had cherished him throughout life.*

WORK AND INFLUENCE. Hogarth was plagued all his life by the spurious art categories current in his time. Paintings were rated in this order: religious and historical subjects, portraits, landscapes and genre pictures; paintings dealing with the everyday life of ordinary people stood near the bottom of the list.

During his formative years Hogarth had little chance to study aristocratic art, but his apprenticeship in silverplate engraving acquainted him with the serpentine curves and flourishes of French rococo decoration. He was impressed by engravings of the Flemish satirist Peter Breughel, another artist adept in setting into droll animation the peasants and burghers who filled his humorous burlesques.

Hogarth was able to satisfy his wish to populate his own pictures with earthy types only after he became an ardent theatregoer, observing and systematically storing away in memory a repertory of groupings, attitudes and scenes. His public relished the detailed realism of gestures, dress, descriptions of particular places, various well-known types saltily characterized without becoming too farcical.

The seriousness of Hogarth's moral content is still debated: some consider him more of a realist than a reformer, supplying the moral aspect merely because the public expected it: although he creates a real horror in *Gin Lane* it is because he recommends the more jovial pleasures of *Beer Street.* Others believe that he became increasingly intent on the lesson implicit in his satires; they point to his remarks on his series, *The Four Stages of Cruelty,* asserting that he would rather stop the progress of cruelty than to have been the author of Raphael's cartoons.

By the 1740s, when he was completing *Marriage à la Mode,* he had mastered a style more realistic than the continental rococo but enlivened by its movement and light touch, an original blend of English drama and French style. Other examples of delicacy and playfulness occur in portraits of cherished friends, particularly the one of dramatist David Garrick and his wife represented in an animated moment, as if interrupted in the act of writing a letter. Toward the end of his life his brush had become as flowing and as adept at surface manipulation as that of most French masters.

*He is buried in Chiswick, now a district of London.

considerable: he had become [illegible] ing at the time he produced *A Harlot's Progress;* they remained firm friends, and when Fielding wrote his first novel (*Joseph Andrews,* in which he described his own version of a harlot's progress) in 1742 he acknowledged his debt to Hogarth in the preface, pointing out the difference between comic writing and burlesque, and between comic painting and caricature, a lesson that he had learned from Hogarth.

In later works, notably in *Tom Jones,* Fielding introduced characters and situations that closely resembled some of Hogarth's own scenes. In *The Life of Mr. Jonathan Wild the Great* appear the thieves, rakes, harlots and highwaymen who first appeared in Hogarth's saga of a harlot, and many of their actions are similar to the story in the painting.

Hogarth's influence on the works of the Scottish physician Tobias Smollett is also discernible in numerous instances: one English critic stated in an introduction to *Roderick Random* that Smollett did with his pen what Hogarth did with his brush, using the same wide selection of types, the same sharp observation of low life, the same characters from all ranks of society.

Throughout his works, Smollett frequently used Hogarth's name to bring a visual image of a character into the reader's mind: the commodore in *Peregrine Pickle,* two characters in *Humphry Clinker,* Fika-kaka in *The Adventures of an Atom.*

In Hogarth's time, the English novel had begun its career with Samuel Richardson's *Pamela, or Virtue Rewarded,* a stilted tale of artificial characters. Hogarth's etchings had whetted the public's taste for earthier material, real-life characters, rakes, fops, fashionable frumps, bawds, thieves, all the color of a roistering 18th century England; Garrick on the stage, and Fielding and Smollett in literature, reaped the benefit of the direction given to the public's appetite by William Hogarth, the modest silversmith who became one of the greatest satirists of the brush.

EPITAPH. By David Garrick for Hogarth's tombstone: Farewell, great Painter of Mankind/Who reach'd the noblest point of Art/Whose pictur'd Morals charm the Mind/And through the Eye correct the Heart.

Portrait of a Young Girl, *an oil painting. Montreal Museum of Fine Arts, bequest of Miss Adeline Van Horne, 1945.*

Current Events
Montreal, Que.
8,800

FEB 1968

BOWDEN'S

12-M

...WELCOME

welcome . . . .

Welcome to Montreal . . . the city where the accent is on living.

Welcome to Montreal . . . Canada's largest city and the second largest French speaking city in the world, a cosmopolitan complex of over 2½ million exuberant people . . . a city that's been called the Paris of the North . . . a city with a built-in excitement that's indescribable and catching.

Welcome Music Lovers . . . for here you'll find the home of the Montreal Symphony Orchestra conducted by the Dean of North American maestros, Sir Wilfrid Pelletier, who gained international fame as conductor of the Metropolitan Opera Company in New York . . . you'll find Opera and Operetta in the highest traditions of those classic arts.

Welcome too to Hockey Fans . . . for Montreal is the home of Les Canadiens, perenniel front-runners in the National Hockey League . . . and Welcome too to the home of the NHL, for it is in Montreal that President Clarence Campbell makes his Headquarters.

For the TV and Movie afficiando, here in Montreal you'll find the headquarters of the French Network of the Canadian Broadcasting Corporation and tours of both French and English operations are conducted on the hour. The National Film Board, winner of many an Oscar at the annual Hollywood extravaganza, has huge facilities in Montreal, which again are open to the general public.

Welcome historians and Americana lovers . . . the history of North America is irretrievably tied up with Montreal . . . Montreal's first newspaper, the Gazette, was founded by a Philadelphian named Benjamin Franklin . . .

Welcome transportation buffs . . . for Montreal is the hub of the world's largest transportation system, center of the longest railway in the world, and the largest inland port in the world. Montreal welcomes the United Nations too . . . as center of ICAO, the international body that controls the airlanes and airlines of the world.

Welcome to furriers and fur buyers . . . for Montreal is the largest fur market in the world . . . it's the home of the famous Hudson's Bay Company and of fur brokers with international repute.

Bienvenue aux gourmets . . . for Montreal is a diner's paradise . . . more good eating per square foot than any city we know of. From rich, juicy English roast beef to the succulent delicacy of a French Canadian "Tourtiere", you'll find variety and vitality in all of Montreal's restaurants.

Welcome museum goers . . . the Montreal Museum of Fine Arts with both permanent and guest collections is an art-lovers and history-lovers mecca . . . the permanent collection contains some of the most famous of the world's masters.

Welcome to the ladies . . . for Montreal's boutiques are as chic and chockfull of haute couture as any in Paris. Montreal is famous for its rising generation of young designers, the city itself is the garment center of Canada . . . second only to New York in the world for the scope variety of its manufacturing complexes.

Welcome Dow Jones watchers . . . for Montreal boasts the newest and most electronic stock exchange in the world . . . and for the business man, Montreal is the head office city of many of the world's most famous corporations.

Welcome too to Nostalgia lovers . . . for Montreal was the host to Expo 67 and memories exist all over town.

Welcome GoGo's . . . for here in Montreal was (and is) the first Discothèque in North America . . . and the downtown area alone boasts enough exciting and different boutiques for several nights of frugging and mashing potatoes.

Welcome nightclubbers too . . . for in the boîtes a chanson and neighborhood clubs, as well as in the lavish and lush city center emporiums, you'll find a nucleus of future stars, of established world-famed entertainers, and of a new different type of entertainment that is unique to Montreal.

Welcome ALL . . . welcome to the Magic that is Montreal . . . Bienvenue . . . Welcome . . . Hospitalité is spoken here!

Hercules, in which Churchill was depicted as a slavering bear dressed in ragged clergymen's garb, a pot of porter by his side and a staff in his paw. Hogarth might have consideration to both his adversaries, but with considerable: he had become [illegible] ing at the time he produced *A Harlot's Progress*; they remained firm friends, and when Fielding wrote his first novel (*Joseph Andrews*, in which he described his own version of a harlot's progress) in 1742 he acknowledged the debt to Hogarth in the preface, pointing out the [illegible] writing and burlesque, and a lesson that he

Sept-Jours
Montreal, Que.
February 18, 1968

ARTS

Saleté, écaillement, craquelures

Il faut toute sorte de gens pour faire un monde, dit la chanson. On est comme on est, claironnait sans honte Charles Trenet. Le passé ne m'attire pas beaucoup et je pense bien que je jetterais au feu des tas de vieux tableaux moisis qui traînent dans les musées. Je sais bien que les vieux tableaux valent des fortunes et que plus c'est vieux plus la valeur grimpe, mais vraiment, moi, je ferais un autodafé joyeux de ces toiles sombres et sales et si tristes à regarder, qui ont des titres ridicules (et les sujets donc) comme "Abraham sacrifiant Isaac". Ce fatras encombrant d'"italianeries", d'images à odeur de religiosité, d'illustrations poussiéreuses d'antiques mythologies, pouah! quand je vois ces singeries léchées j'en ai des "haut-le-coeur".

"C'est terminé l'histoire de l'art", écrit Rosenberg. Bon débarras!

Cette risible civilisation "des images encadrées" s'achève. Cela n'empêche pas que des spécialistes se dévouent à restaurer, à nettoyer, bref, à conser ces pieux souvenirs d'antan. Tous les goûts . . . Il y en a, me dit-on pour qui c'est une véritable passion et la technique de la récupération des vieux tableaux jouit des avantages des progrès scientifiques.

Si vous voulez, par curiosité ou par amour du passé iconographique, en savoir plus long sur le sujet, il n'y a que de se rendre au Musée des beaux-arts (jusqu'au 3 mars) pour visiter "Avant et après". Il s'agit d'une exposition didactique. Cinq sections apprendront au profane (j'irai voir cela, je suis curieux de nature) les aspects du métier de la conservation, des photos illustreront la saleté, l'écaillement, les craquelures, les déchirures, les perforations, le rentoilage . . . en somme "avant et après" le fameux outrage des ans! Le maquillage de l'art, la chirurgie plastique de la peinture, voilà le travail des experts. Il permettra à mes petits enfants, s'ils me ressemblent, d'aller au Musée un bon dimanche après-midi, regarder "Abraham sacrifiant Isaac", avec ou sans "haut-le-coeur". Je suis plus ému quand je vois dans mon journal, ou dans la revue catholique de gauche "Ramparts", un GI sacrifiant un Vietnamien. On est comme on est !

Où est la justice?

Pour les Canadiens français, le Conseil fédéral des arts serait-il "un Conseil de voleurs"? Je pèse mes mots. On n'a qu'à lire les rapports annuels de cette "vénérable" institution. Pour ces gens d'Ottawa, le monde des arts ne se divise pas en deux (les deux "founding nations"), oh non! Ces gens ne croient pas qu'il y a la communauté artistique (ou culturelle) francophone et la communauté artistique (ou culturelle) anglophone et ils ne partagent pas la "poire" en deux.

Ils ne la partagent même pas au "prorata" de la population, de cette façon nous pourrions obtenir environ le tiers des subventions. Rien à faire. Et cela devient une odieuse discrimination culturelle. L'autre communauté, l'anglophone, obtient, bon an mal an, la part du lion. Veut-on un exemple bien précis, des chiffres? Prenons le dernier communiqué officiel du Conseil. On vient de distribuer neuf (9) octrois. Une valeur de $46,500. Huit octrois sur neuf vont à l'épanouissement de la vaste communauté anglophone. Autrement dit, et ça parle plus clairement encore: $43,300 vont aux Canadiens anglais . . . et un petit [illegible] aux Canadiens français (pour [illegible] sculpteurs). [illegible] impôts et en [illegible] revenu fiscal [illegible]

Ce que je [illegible] et enrage bien [illegible] qu'un exemple Mité (le 6 février [illegible] dix", nous [illegible] geable. Et [illegible] "aider les a[illegible]

Je rétorque aussitôt, c'est vrai, et juste-

ment, le Québec a toujours mené et mène toujours dans ce seul domaine où l'on a pu jouer un rôle actif: les arts, la culture. Alors?

J'ajoute que "la culture", prolongement normal de "l'éducation" devrait être régie, organisée rationnellement, planifiée par Québec. On a vu le gaspillage du $100,000 offert par Pierre Elliott Trudeau au "Centre" de Jacques Languirand! Comme geste d'administration saine, on a déjà vu mieux, hein? C'est cette comédie, cette bouffonnerie des "octrois-et-bourses-à-gogo" qui doit cesser. Le même "Conseil fédéral de voleurs" annonce, dans le même communiqué, que l'on distribuera pour l'année en cours, tenez-vous bien: un million et quart de dollars!

Vie des arts: l'élite se fait entretenir

Entendons-nous bien: qu'un groupuscule de gens instruits décide un beau matin de fonder une revue, personne n'aura rien à redire. Son contenu sera ce que ces dilettantes voudront qu'il soit. Tout un chacun a bien le droit strict de se payer les frivolités qu'il veut, les trucs prestigieux de son goût. Mais qu'une revue sur la vie artistique ose quémander de l'argent du peuple pour nous parler de "La collection de peinture du restaurant" "La Colomba" (Antonio Maranzi), ou de "L'espace vibratoire du peintre-verrier Henri Guerin (Norman Pagé)", c'est vraiment le bouquet, une sorte d'imposture.

Le numéro "Hiver 1967-68" de la revue de madame Paradis, "Vie des arts" continue la sordide tradition de l'élitisme bourgeois qui ronge comme un cancer le milieu des arts au Québec. La revue "Culture vivante", publiée par le [illegible]nistère des Affaires culturelles, est de [illegible]ême farine, en gros. La vie des arts, la [illegible]lture vivante, sont des "mots abs[illegible]aits" pour certains esthètes qui ont l'o[illegible]ille du pouvoir. Tout cela — comme [illegible]dée saugrenue de fonder un Opéra [illegible]ational — manque singulièrement de [illegible]érité sociale et c'est très grave.

La culture imposée, d'en haut, est un [illegible]avail inutile, de l'énergie et de l'argent actionnés en pure perte. Ces gens — ceux du pouvoir et leurs amis — sont des aveugles et des sourds. Il faut les dénoncer sans arrêt. Ils perpétuent un système qui est dépassé. Ils sont seuls et fiers. Ils méprisent avec une fière arrogance la communauté qui les entoure. Ils oeuvrent en vase clos. Ils refusent de faire un travail qui est pourtant criant d'urgence, l'information, l'éducation populaire sont des termes qu'ils ne reçoivent pas. Ils parlent, entre eux, des hautes "choses de l'esprit", des "fouilles du site de Soli (Jean Des Gagniers, s'il vous plaît), et de l'actualité artistique à Amsterdam et à Bruxelles! Ce sont des déracinés. Ottawa et Québec acceptent néanmoins de financer cette entreprise de "cloisonnement" entre l'art et le public; on aura tout vu.

Un seul article, très court hélas, porte sur un des problèmes actuels du monde des arts, mais les recommandations de Laurent Lamy en vue de voir encourager nos créateurs en esthétique industrielle et en design ne peuvent concerner qu'une poignée de gens. Pour commander du design de Mousseau, de Ferron, de Jordi Bonet, de Rousseau-Vermette, il faut être un puissant nanti, non?

CLAUDE JASMIN

A propos de Lamy, j'ai déniché son article sur la fameuse "Biennale de Paris". Caché au fond d'un cahier, sans aucune photo, rédigé sur un ton de froid compte rendu, ne dégageant guère précisement les oeuvres importantes, le bref article (après tout on ne va pas à Paris, frais payés à même nos impôts, tous les quinze jours) ne m'a rien appris d'assez solide pour que je puisse communiquer à mes lecteurs les lignes de force de cette manifestation d'importance.

→

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Photo prise au Musée des Beaux-Arts de Montréal.

Montreal 68
Montreal, Quebec
February 1968

La galerie d'art internationale d'Expo 67 abrite maintenant le Musée d'Art Contemporain du Québec • View of international art gallery at Expo 67, which has become new home of Musée d'Art Contemporain • El Museo de Arte Contemporáneo de Quebec, está situado en la antigua galeria de la Expo 67 • La galleria d'arte internazionale dell'Expo 67 ospita attualmente il Museo d'Arte Contemporanea del Québec • Ansicht der Internationalen Kunstgalerie auf der Expo 67, das neue Heim des Museums für zeitgenössische Kunst.

le musée d'art contemporain

Trois ans après avoir vu le jour dans un édifice vieillot connu sous le nom de *Château Dufresne*, le Musée d'art contemporain renaît en changeant d'emplacement et de décor. Il établit ses quartiers dans la Galerie d'art d'Expo 67, l'exposition internationale et universelle la mieux réussie qui ait jamais été tenue.

Pendant les six mois de l'Expo, cette galerie, construite au coût de $2,500,000 dans la Cité du Havre, servit d'écrin géant à quelque 200 trésors venus de tous les horizons, chefs-d'œuvre du génie humain depuis trente siècles. Selon l'expression d'un critique, "elle ressemblait à un énorme coffre à bijoux et constituait sans doute, à cause de son contenu, l'immeuble le plus précieux au monde."

Les peintures et les sculptures de plus de vingt pays qui ornaient ses murs sont maintenant retournées à leur lieu d'origine. Mais les salles spacieuses et bien éclairées de la Galerie d'art, qui avaient accueilli des millions de visiteurs l'an dernier, ne devaient pas être longtemps vides. En mars, le Musée d'art contemporain s'y installera sous les auspices du ministère des Affaires culturelles du Québec. Deux expositions d'œuvres de grands peintres québécois marqueront cette réouverture. La première consistera en une rétrospective des toiles de Jean Dallaire, peintre originaire de Hull et mort en France en 1965 à l'âge de 49 ans. La seconde groupera les œuvres de dix des artistes québécois les mieux connus internationalement: Jean-Paul Riopelle, Alfred Pellan, Jean-Paul Lemieux, Guido Molinari, Jean McEwen, Charles Gagnon, Yves Gaucher, Edmund Alleyn, Jacques Hurtubise et Jacques de Tonnancour.

"Nous entretenons plusieurs autres projets," déclare le directeur du Musée, M. Gilles Hénault, "mais nous ne pouvons les préciser pour le moment parce que les expositions n'ont pas encore été autorisées. Toutefois, à l'occasion de l'inauguration officielle à l'automne, en octobre probablement, nous attendons une grande exposition d'Europe."

Le Musée remplit ainsi sa double fonction: d'abord, constituer une collection d'œuvres d'art contemporaines et surtout renseigner le public sur les manifestations de l'art d'aujourd'hui, au moyen d'expositions diverses, de visites guidées, de conférences et de projections de films, grâce aussi aux services de sa bibliothèque.

La collection du Musée comprend environ 300 tableaux, autant de gravures et 60 sculptures. La moitié de ces œuvres sont québécoises; un quart d'entre elles proviennent des autres provinces canadiennes; un dernier quart est constitué d'œuvres d'artistes étrangers, surtout européens. Elle compte environ dix œuvres d'Américains.

Pour ce qui est de l'acquisition des œuvres d'art, la politique du Musée consiste à établir en priorité un fond d'art québécois réunissant surtout les maîtres modernes tels que Borduas, Riopelle, Pellan et d'autres. Le ministère des Affaires culturelles ne disposant pas, au début, de moyens suffisants, la direction du Musée demanda aux artistes et aux collectionneurs de donner ou de *prêter* leurs œuvres. Peu à peu, avec le temps, les dons se firent de plus en plus nombreux. Au dire d'un représentant du ministère, *les artistes et les collectionneurs ont fait montre d'une générosité exceptionnelle.*

Le directeur actuel du Musée, Gilles Hénault, qui succéda il y a deux ans à Guy Robert, se dit évidemment très heureux d'emménager dans un immeuble presque neuf, ultra-moderne et bien équipé. La Galerie d'art de la Cité du Havre est beaucoup plus spacieuse que l'ancien *Château Dufresne*, composé de deux maisons reliées l'une à l'autre et comprenant une quarantaine de petites pièces plutôt basses de plafond. Dans ses nouveaux quartiers, M. Hénault regrette seulement le manque d'espace réservé aux bureaux. Au premier étage, il devra transformer une des salles d'exposition en bibliothèque et une autre en salle de conférence et de projections.

M. Hénault souligne cependant la grande flexibilité des salles, qui peuvent être adaptées aux différentes expositions, grâce à des murs amovibles.

À son avis, le rôle du Musée n'est pas de présenter de petites expositions individuelles, mais plutôt des rétrospectives et de grandes expositions thématiques. Les expositions personnelles qu'il a montées étaient, soit des collections d'œuvres d'artistes étrangers de renom, soit des rappels groupant les œuvres d'un artiste d'ici autour d'un thème donné ou qui fixaient un moment important de son évolution.

M. Hénault ne désire d'ailleurs pas se limiter à cela. "Il existe de moins en moins de frontières entre les genres, dit-il, et l'on ne peut s'en tenir aux formes d'art traditionnelles." Aussi a-t-il l'intention d'organiser des expositions de *design*, d'art intégré, etc. La rétrospective de Mousseau, tout comme la présentation des verrières de Ferron, se classaient dans cette catégorie.

Le Musée d'art contemporain a déjà tenu une soixantaine d'expositions, dont une vingtaine d'envergure, parmi lesquelles on peut citer: les rétrospectives Roussil, de Tonnancour, Lyman, Toupin, Mous-

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Staff Photo by Peter Brosseau

SWIMMING AID: Mrs. Dorothy Sexton, a YWCA volunteer, pushes Mrs. Fernande Asselin into the YWCA swimming pool with ease, thanks to the YWCA's new portable aluminum ramp. The ramp can be dismantled and stored between use.

Handicapped becomes mobile in Y pool and can pass tests

By JOYCE DOUGLAS

"They may be in wheelchairs on land, but, in the water, the sky's the limit," says Mrs. Betty Skelton, YWCA director of health and physical education. "When the handicapped are in the water, they're mobile. You just can't overestimate the effects of swimming on their morale."

Mrs. Skelton said two of the five regular members of the YWCA handicapped swimming class had passed their Junior Red Cross swimming tests and were now working towards their intermediate awards.

The YWCA swimmming program for the handicapped started in 1960, but it moved into high gear when the downtown Red Feather agency got its wheelchair ramps.

The ramp was designed by YWCA staff members with the help of an architect and the Aluminum Company of Canada provided the needed aluminum and an engineer.

The structure permits wheelchairs to be pushed from the poolside into the water. When it's not in use, the ramp can be dismantled

So far, the handicapped (mostly cerebral palsy victims) have visited the Montreal Museum of Fine Arts, the Dow Planetarium, the Bank of Commerce observation platform and the Place Bonaventure, which Miss Anita Rawlings, the program group worker, considers "100 per cent accessible to the handicapped."

Discussion groups are of a high level. Guest speakers have talked to the group on such topics as music appreciation and ecumenism.

Only handicapped women, 30 and over, are accepted so far, but the YWCA is hoping to establish a similar program for the young handicapped.

The cost of the program is the price of membership — $5.

Get involved

Miss Rawlings said the handicapped were among the best members the YWCA had. "They are involved in everything. They use the library. They play bridge. They turn up at every open occasion. Our open house in the fall, our annual meeting in the spring."

She said the recreation program was open to any handicapped member of the Greater Montreal community. If transportation was a problem, she said the YWCA would try to make some travel arrangement with staff or with the Montreal Volunteer Bureau.

"Ideally, though, there should be some kind of recreational program for the handicapped in every community," Miss Rawlings said.

The YWCA also opens its pool to the Occupational Therapy and Rehabilitation Centre for swimming classes, and it has plans on the drawing board for what it calls a Convalescent Swim.

"It will allow men and women to use the pool to strengthen weak arm or leg muscles after an injury or a break, or any other muscles. Swimming is one of the best therapeutic aids."

For further information on the YWCA programs for the handicapped, telephone Mrs. Skelton or Mrs. Tryna Rotholz at 866-9941.

marins et la Fédération des œuvres de charité catholiques. Chaque année, le trèfle, la harpe et les charmantes mélodies de la Verte Érin font partie du décor qu'agrémentent les écussons de chaque comté de l'Irlande, du nord au sud.

Élaboré habituellement à partir d'un thème musical, le bal autrichien est l'un des plus spectaculaires. *Contes de la forêt viennoise*, *Sound of Music* et *Une nuit à Schœnbrunn* ont laissé des souvenirs vivaces. Les bénéficiaires des recettes de ce bal de la Société autrichienne varient d'année en année. Des bourses ont déjà permis à des étudiants en musique d'aller poursuivre leur formation en Autriche et, plus récemment, le fonds de construction du village d'enfants de Cowansville, au Québec, a reçu une contribution substantielle.

Plusieurs sociétés nouvelles organisent aussi des bals qui prolongent la période des mondanités et dont les recettes leur permettent de mener à bien leurs œuvres philanthropiques et culturelles. La Société Saint-David—autrefois la *Montreal Welsh Union*—célèbre la journée du 1er mars par un dîner dansant où le poireau et la jonquille inspirent toujours les décorateurs.

Les bals de ces nouvelles Sociétés, qui ont grandi avec l'arrivée à Montréal de groupes d'immigrants plus diversifiés, sont généralement hauts en couleur. Et les Canadiens de la nouvelle génération y portent le costume du pays de leurs ancêtres pour chanter et danser sous l'œil attendri des parents. L'hospitalité de ces groupes ethniques est toujours chaleureuse, qu'il s'agisse des Tchèques, des Hongrois, des Italiens, des Libanais et de tant d'autres dont l'accueil se traduit le plus souvent par un dîner ou un buffet de minuit où les spécialités du pays natal voisinent avec les mets canadiens habituels, tout comme les vieilles danses folkloriques se mêlent aux rythmes modernes préférés par les jeunes.

Le bal ethnique des Canadiens français, celui de la Société Saint-Jean-Baptiste de Montréal, qui se situe autour du 24 juin (jour de leur fête nationale) ne manque pas non plus d'agrément. Mais il nous a semblé préférable de mettre en relief aujourd'hui les manifestations des différentes minorités qui font de Montréal le lieu d'accueil international par excellence.

L'aigle occupe une place d'honneur au bal polonais • Polish eagle has place of honor at Polish ball • La tradicional "Aguila Polonesa" ocupa un sitio de honor, en el salón del baile • L'aquila occupa un posto d'onore al ballo polacco • Der polnische Adler nimmt einen Ehrenplatz auf dem Polnischen Ball ein.

... trois Concours artistiques du Québec; les deux panoramas de la peinture québécoise depuis 1940; la grande exposition *Art et Mouvement*, où pour la première fois au Québec on présenta un ensemble bien fourni et diversifié d'œuvres cinétiques; l'exposition thématique *Présence des jeunes* et celle du *Groupe Zéro*; les expositions personnelles de Lardera, Fernand Leduc, Koenig, Giguère, Marcelle Ferron, Harold Cohen.

La collection permanente du musée étant bien établie, M. Hénault veut maintenant parfaire la formation du personnel aux tâches secondaires, telles que les tours guidés, les conférences et les films.

Au moment de la fondation du Musée d'art contemporain, il y a quatre ans, Montréal comptait déjà une autre grande institution du genre, le Musée des Beaux-Arts, qui atteignait cette année-là son centenaire.

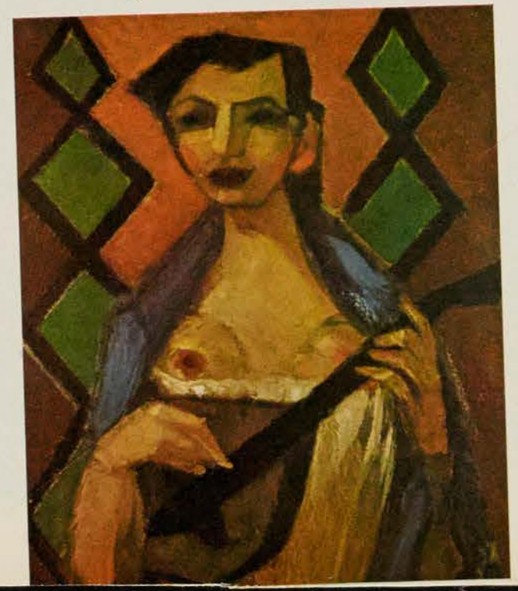
De l'avis de M. Hénault, "il y a certes place à Montréal pour deux grands musées d'art. Le Musée des Beaux-Arts détient un grand avantage, celui d'être une vieille institution, très bien établie. Il possède une bonne collection permanente et peut présenter d'excellentes expositions de ce que nous appelons l'art traditionnel. Ces expositions ont un rôle à remplir. Mais l'art contemporain est notre domaine et nous ne pouvons toucher à rien d'autre. Nous servons tous deux le public mais de différente façon."

"Pour les fins de notre Musée, la période contemporaine commence vers les années 40, dit M. Hénault. Cette période correspond à une sorte de renouveau au Canada et au Québec. Ici, elle est représentée par des gens tels que Pellan et Borduas et à Toronto, par le Groupe des Onze. Pour les peintres étrangers, nous nous fondons sur le fait qu'ils produisaient en 1940."

En trois ans, plus de 300,000 personnes ont visité le Musée d'art contemporain, installé temporairement au *Château Dufresne*. On peut déjà imaginer la cote de popularité du Musée dans ses magnifiques nouveaux quartiers de la Galerie d'art, près du Centre-Ville, sur l'inoubliable *Terre des Hommes*, plus attrayante que jamais.

Vue partielle de l'exposition "Verrières de Marcelle Ferron," tenue à l'ancien édifice du Musée • Stained glass compositions by Marcelle Ferron during exhibition in old quarters of Musée • Vista parcial de la exposición de "Cristales de Marcelle Ferron" en el antiguo edificio del Museo • Veduta parziale dell'esposizione della vetrate di Marcelle Ferron, nel vecchio edificio del Museo • Teilansicht einer Ausstellung im ehemaligen Museumsgebäude: Glasmalereischöpfungen von Marcelle Ferron.

Une autre exposition s'intitulait "Art et Mouvement" • Art and movement was another Musée presentation • Otra exposición: "Arte y Movimiento" • Un'altra esposizione s'intitolava "Arte e Movimento" • "Kunst und Bewegung" nannte sich eine andere Ausstellung.



Cette toile de Paul-Émile Borduas fait partie de la collection permanente • An early Paul-Emile Borduas is permanent collection of Musée d'Art Contemporain • Tela del pintor Paul-Emile Borduas forma parte de la colleción del Museo de Arte contemporáneo • Questa tela di Paul-Emile Borduas fa parte della collezione permanente al Museo d'Arte Contemporanea • Dieses Ölgemälde von Paul-Emile Borduas gehört zur ständigen Sammlung des Museums für zeitgenössische Kunst.

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YWCA staff members with the help of an architect and the Aluminum Company of Canada provided the needed aluminum and an engineer.

The structure permits wheelchairs to be pushed from the poolside into the water. When it's not in use, ... can be dismantled.

Get involved

Miss Rawlings said the handicapped were among the best members the YWCA had. "They are involved in everything. They use the library. They play bridge. They turn up at every open ...

... break, or any other muscles. Swimming is one of the best therapeutic aids."

For further information on the YWCA programs for the handicapped, telephone Mrs. Skelton or Mrs. Tryna Rothholz at 866-9941.

treasures on the move

by Brodie Snyder

Le Musée d'Art contemporain, Montreal's showcase for modern painting, is moving into a new home and quite a home it is — the $2,500,000 Art Gallery of *Expo 67*, the most popular world exhibition ever held.

The gallery, with some 200 art treasures which came from around the world and spanned 30 centuries, was called by one critic "a giant jewel box, the most priceless building in the world." It also was advertised as the most modern, best-equipped and most carefully-guarded museum anywhere.

Now the paintings and the sculpture from more than 20 nations — the Soviet Union, for example, sent 14 works, some of them never before seen in the West — have returned home. But the completely-fireproof gallery wasn't empty long.

The *Musée* — created four years ago by Quebec's Department of Cultural Affairs — began the move from its previous quarters in the *Château Dufresne*, a refurbished mansion in the east end of the city, late in February and is to reopen in March in the former *Expo* Art Gallery.

"It is a beautiful building," says Gilles Hénault, the *Musée*'s director, of the new home. "It's very well-equipped, very up-to-date . . . a very agreeable building."

Still, it presents some challenges for Mr. Hénault and his staff.

"It was built basically for a six-month exhibition. There is a lack of office space. And then we had to take one of the rooms upstairs for use as a library and another to become a lecture hall and projection room.

"That leaves us with three halls for

Le Château Dufresne abritait encore récemment le Musée d'Art Contemporain • Château Dufresne, in east-end Montreal, was original site of Musée d'Art Contemporain • El "Château Dufresne" antiguo Museo de Arte contemporáneo • Il Château Dufresne era la sede originale del Museo d'Arte Contemporanea • Château Dufresne, im Ostende Montreals, der ursprüngliche Sitz des Museums für zeitgenössische Kunst.

...tions on the second floor, the prime viewing area."

That is still considerably more room than was available to the *Musée* at the *Château Dufresne*, which actually was two residences linked together but structurally independent and containing 40 small rooms. Built by a family of that name about 1915, it was a home with much of the wood and marble imported from Europe.

One of its problems was its low ceilings — a problem that will be overcome at the *Expo* gallery. "We had maximum wall height of 8½ feet," Mr. Hénault explained. "Painters now paint very large canvasses and there have been shows that we could have obtained but could not put on because of this.

"We'll have much more flexibility now than we had at the *Château Dufresne*. We can change our exhibition halls with room dividers and movable partitions as our different shows dictate."

The relocated museum plans a double attraction for its reopening.

The first exhibition is a Jean Dallaire retrospective, which had been scheduled for the old quarters before final word of the move came earlier this year. Dallaire, a native of Hull, Quebec, who died in France in 1965 at the age of 49, has had his work shown in Europe, South America, the United States and Canada. He is represented in the National Gallery of Canada, Ottawa, and the *Musée*'s permanent collection.

The other opening exhibition will feature the work of 10 of Quebec's best-known artists — Jean-Paul Riopelle, Alfred Pellan, Jean-Paul Lemieux, Guido Molinari, Jean McEwen, Charles Gagnon, Yves Gaucher, Edmund Alleyn, Jacques Hurtubise and Jacques de Tonnancour.

All have paintings in the National Gallery of Canada and in leading museums in the United States and Europe. Riopelle, for example, is in the Museum of Modern Art, New York, and the *Musée d'Art moderne* in Paris; Pellan, too, is in the Paris museum; Molinari is in the New York museum and the Guggenheim Museum, also in New York; McEwen is in the New York Museum of Modern Art; and Gaucher in that one, the Library of Congress, Washington, and the Victoria and Albert Museum in London, England.

"We have a number of other ideas," Mr. Hénault says, "but we can't talk about them because the exhibitions have not yet been authorized.

"We do, however, expect to have a big show from Europe for the official opening of our new museum sometime this fall, probably in October."

En 1966, un symposium de sculptures eut lieu sur les pelouses du Musée • Sculpture Symposium was held at Château Dufresne in 1966 • En 1966 una exposición de pinturas tuvo lugar en los parques del Museo • Nel 1966, un simposio di sculture ebbe luogo al Château Dufresne • 1966 wurde auf dem Rasenplatz vor dem Museum eine Skulpturen-Ausstellung abgehalten.

Mr. Hénault, a noted journalist, poet and critic, had been with *Sel de la Semaine*, a public affairs program on the French network of the Canadian Broadcasting Corporation, before being named director of the *Musée* in February, 1966. He succeeded Guy Robert, a painter, writer, teacher and critic, who was 30 years old when he became first director of the *Musée* in June, 1964, and left to take charge of the international sculpture exhibition at *Expo*.

The *Musée* had opened officially July 12, 1965, and the idea was to develop its permanent collection over a five-year period. Its budget then was $100,000 and the refurbishing of the *Château Dufresne* cost $55,000.

The museum asked artists and collectors to give or lend works of art and, as time went by, donations became more and more numerous. "There has been," said one official at the time, "exceptional generosity by both artists and collectors."

With a permanent collection firmly established, Mr. Hénault now is concentrating on staff to develop the museum's ancillary functions such as guided tours, lectures and films.

The Montreal Museum of Fine Arts had been the city's only art museum for 104 years.

"There is room in Montreal for two museums," Mr. Hénault says. "The Museum of Fine Arts has the advantage of being a very old and very well-established institution. It has a very good permanent collection and can get excellent exhibitions of what we call, from our point of view, traditional art.

"They have this rôle to play. But contemporary art is our domain. We can't touch anything else."

Mr. Hénault said the *Musée*'s approach is based loosely on the year 1940. "That corresponds to a sort of renewal in Canada and Quebec," he said, "such people as Pellan and Paul-Emile Borduas here and the Group of Eleven in Toronto. For a foreign painter, we base it on whether he was producing in 1940.

"The Museum of Fine Arts," he continued, "can do anything. It fills a very needed rôle — exhibitions of ancient art, painting and different media and techniques, sculpture, tapestry, even furniture.

"We both serve the public in different ways."

With the two museums complementing each other and with the *Musée* in such magnificent new quarters — adjacent to this summer's exhibition in Montreal, *Man and His World*, on the *Expo* islands — the art-loving public, whether residents or visitors, cannot help but benefit.

(Brodie Snyder is general news editor of The Gazette.)

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Get involved

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governments, such as the recent offshore mineral rights case.

The new, entrenched Bill of Rights will give the final word on many areas not covered by the Diefenbaker Bill of Rights which became law on Aug. 10, 1960.

It was limited strictly to the federal jurisdiction and as a simple act of parliament (rather than a constitutional amendment)

detail just exactly what rights Canadian citizens will have guaranteed. (This will take us even closer to the American approach. The U.S. Bill of Rights consists of the first ten amendments to the American constitution.)

Specifically, the new Bill of Rights will deal with five categories of freedoms.

the right to a basic and so on.

5. Linguistic rights: new element being added into account Canada's character as a bilingual. It will amount to the a of the constitutional recommended by the Royal C

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February 3, 1968
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Toronto Daily Star

REACH FOR A STAR, MOST PEOPLE DO ★

FAMILY SECTION

SATURDAY, FEBRUARY 3, 1968—PAGES 61 TO 68

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For one woman, the compassion of Canada

By LOTTA DEMPSEY
Star staff writer

MONTREAL—And so she has come full circle. Seventy-year-old Pauline Vanier has come back to make her home a stone's throw from where she grew up, in the heart of this mighty city.

It was a great privilege last week to visit Madame Georges Vanier in the small but gracious house she has occupied these nine months now in Redpath Pl.

A great and gallant woman in bereavement after 46 momentous and historic years as wife of the country's most distinguished and most loved Canadian, Madame Vanier seemed not all alone. The spirit of the late Governor General was everywhere about us . . . just as it lives in the memory and heart of all who knew his works as a soldier, a diplomat, a servant of his country . . . and a unique human being.

Yet I saw few obvious mementoes of the myriad honors he achieved during his lifetime as I walked through the simply furnished, gracious rooms of the two-storey brown brick residence with its cream trim.

Devoted valet stayed on

It is one of several in a quiet half-moon off Sherbrooke and Drummond . . . tucked in behind the Montreal Museum of Fine Arts . . . 15 minutes walk from Dominion Sq.

"Somewhat smaller than Government House," Madame Vanier said, smiling, after Chevrier had opened the door and she greeted me with that familiar warm handshake, in the drawing room.

Chevrier was the Governor General's valet for 7½ years, and she is grateful he chose to stay and look after her. One senses his devotion.

"I am very fortunate and most comfortable," she went on.

Soft cocoa carpeting against muted beige walls and oriental scatter rugs made for a restful background. Over the fireplace hung her favorite portrait of her husband . . . done when he was a young man by the famed French painter Charles Camion, who was a pupil of Cezanne.

The figure is placed, somewhat prophetically, against the wider canvas of terrace and garden and sky; an element of the world rather than the stiff mirrored figure of many portraits. The world is bigger than the man, it seemed to say; yet his presence can be the identifying mark.

Daily reminders of her husband

I saw no other likenesses. I think they would be too difficult yet.

No day passes without Madame Vanier being reminded, by letter, by a friendly stranger on the street, by memories of one sort and another, of her husband.

"I was very moved by a letter just now from three little children in Guelph who signed this message: 'You must be awfully lonely without your husband. We haven't forgotten his words about responsibility.' "

If you will forgive a personal note, I spoke, then, of my own bereavement. She touched my arm quickly, and nodded with quick awareness.

"He was my friend as well as my husband," she said.

It's difficult to understand fully unless you have experienced such a loss.

We went on to talk of the great comfort of her family . . . the four grown sons and daughter of whom she is so justifiably proud. And of a sustaining faith.

"Jock is arriving from France tonight," she said, "for a brief visit on his way to lecture to students at St. Michael's College in Toronto."

That is Jean Vanier who, after earning his PhD in philosophy, works with retarded adults in the outskirts of Paris. Son Georges is Father Benedict, a Trappist monk at Oka, Quebec. Daughter Therese is a haematologist, a specialist in blood diseases, at St. Thomas' Hospital in London. Bernard, an abstract painter living on the outskirts of Paris, is represented by a number of paintings on the walls of Madame Vanier's downstairs rooms and sunny upstairs bedroom.

Michael, the youngest, is a translator in Ottawa.

It was Jock . . . "Hurricane Jock, we call him" . . . who, in a way, crystallized the Vaniers' deep concern for family life and children into the Vanier Institute of the Family, now Madame Vanier's deepest interest outside her own family.

"You should leave some special concept to mark your years in Government House," Jock had said.

Madame Vanier smiled.

"It was pointed out that Vincent Massey had left the Massey Report (on the arts, the universities, and broadcasting). Lord Stanley left the Stanley Cup for hockey."

Then, seriously, "My husband and I felt we were not intellectuals, nor unbounded sport enthusiasts. Perhaps we were more humanists. And our very great concern was for the survival and health of the family."

The idea, presented at a conference in Ottawa in 1963, brought immediate reactions.

Concern for the family

"Everyone seemed concerned over the family."

After 4 years of the institute and with widespread discussion of the eroding influences on the home in contemporary times, I wanted to know: "So how is the family getting on?"

"Not at all," Madame Vanier said with that decisive concern which also can be characteristic. "The world is getting so hard, so scattered. Energy is so scattered.

"Love is going out of the world. Love for each other, love in marriage. There is so much talk of sex.

"Unless marriage is based on give and take, the slightest irritation one for the other seems to separate people.

"There is so much pull on family life. The way is too easy or the way is too hard. The fear of war is a constant terror of our subconscious minds. There is too much materialism . . . and there are too many predigested ideas. No one is making the efforts that could be made. People are pressing on buttons and the brain is in danger of becoming atrophied because nobody is using it enough.

"Take the attention to TV. No effort is required there."

She shook her head sadly.

"I feel deeply sorry for the young at the present moment. They are searching. I have understanding for the hippies. Many leave comfortable security but they don't know what they are looking for . . . I have great love for young people and admire some of them so much. Look at the ones going out into the world for External Aid and CUSO (Canadian University Students Overseas)."

She spoke of close friends with teenage children.

"They're torn apart . . . the children, I mean. Everything is talked about, everything is seen. Nothing is left of beauty, of romance. There is a wind blowing over the world. Some people seem to have no mercy, no compassion, no understanding."

Sympathy for latchkey kids

And she foresees the coming problems of leisure; the damage to children of working mothers who are not attended; the latch-key children, the need for day nurseries and hostels.

"I understand both the need of women to work for economic reasons, and the psychological ones of those who feel they must get out of the household environment; but for goodness sake, let them be home when the children come home."

Madame Vanier is old-fashioned enough and romantic enough, she avers, to believe in the great power of love.

"My husband and I were very moved when a working class district of Quebec changed the name of the village to Ville Vanier. We went to a cooking class and there were women with 5, 8, 12 children, looking contented.

"I inquired about delinquency and they said there was none.

"One mother told me: 'We stay at home with the children and they don't have to be out on the street.' The others nodded."

Daily mass in a simple chapel

We had been moving about the house for she was speaking with tremendous conviction and intensity. Suddenly, very quietly, she asked if I would like to see her private chapel.

"I am so fortunate. Cardinal Leger gave me permission to have it."

We walked up the stairway and the room at the end was very simple, austere, peaceful. There were only half a dozen chairs, an altar and statue of the Virgin and of Christ, and altar candles.

"It means a very great deal to me," she said simply. "Each morning a priest from the Oblate Order around the corner comes over for mass. It has meant much to others who come in, too."

She spoke of her son, a strong, personable young monk; of the sisters of the Carmelite Order whom she knows . . . "They're not nunny-bunny old maids, Miss Dempsey. They're young and vital and working for others.

"These young people make one know there must be something to spirit. I cannot believe in people who talk of religion as an opiate."

We were back, now, in the small drawing room with its few lovely pieces of old furniture . . . a 17th century chest from France which had been her parents other pieces of the wood.

She has given the Governor General's collection of 4,000 books to the University of Ottawa, of which she is chancellor . . . second woman to be appointed to that position in a Canadian university.

She attends student affairs, and spoke of a community mass of 500 singing to guitars.

Admiration for young women

I mentioned her ability to put people at ease and recalled the occasion on which I had seen her so readily give confidence to the frightened young Empress of Iran, during the visit of the Shah and his consort to Canada.

"Ah, but she was 20 and I was 70. That helps" she said.

She had glowing words to say about the young women of today . . . the young marrieds, for instance, who go into prisons and slums and other such areas to help.

"So much better than in my sheltered day;"

As I was leaving, she clasped my hand and made a mock helpless plea.

"Will you please say that I am not a speaker? So many groups are so kind as to ask me to speak . . . the University Clubs, Canadian Clubs, others; but I am absolutely unqualified to speak in public. I am terrified on the few occasions when I am involved in television.

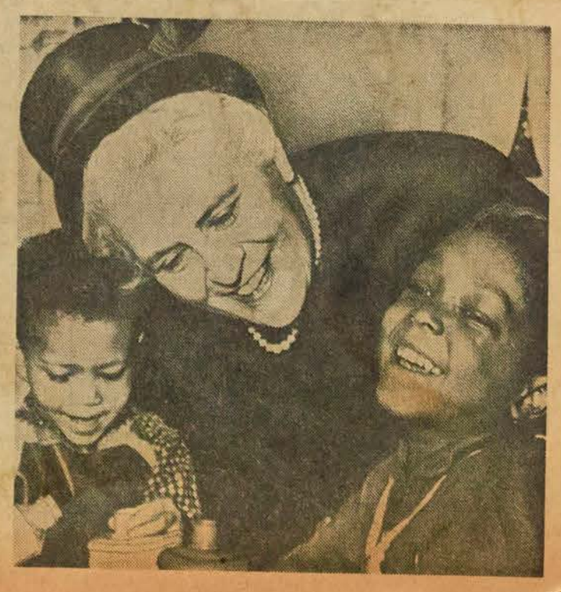
"I got my learning the lazy way . . . through contacts, through travel, through reading . . .

"I am a very simple uneducated woman of a certain age!"

Quite a woman. QUITE a woman.

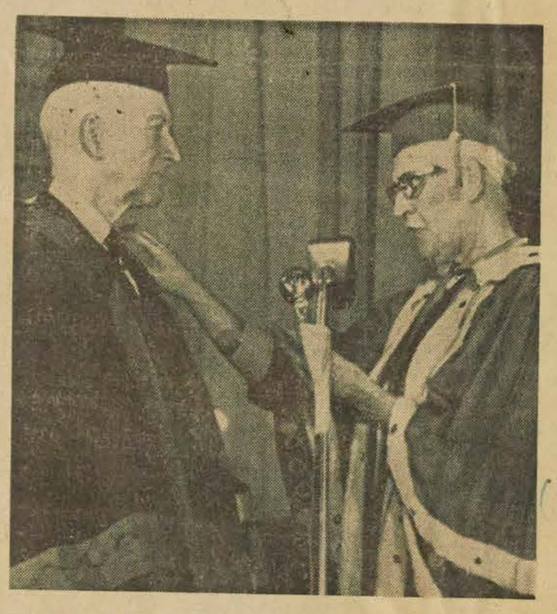
POINTING WITH PRIDE, Madame Vanier shows Star staff writer Lotta Dempsey her favorite portrait of her late husband, painted when he was a young man, an informal picture which shows the world is larger than the man, yet his presence can be the identifying mark.

Those happy moments when she broke through the pomp of public life



Madame Vanier was never happier than when she was with children. Joy shines in her face as she joins in the fun at a party.

Even on state occasions, such as this meeting with the Empress of Persia, she found it easy to put people at their ease -- especially when they were scared, as the Empress was. 'Ah, but she was 20 and I was 70. That helps,' she said.



A more formal moment . . . Mme Vanier, new chancellor of Ottawa University, with Dr. Wilder Penfield, president of the Vanier Institute.

From Rideau Hall to Redpath Place

The Globe & Mail
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Life (and art) aloft with Milly Ristvedt

By JOSHUA COHEN

Home is a big, long, wonderful loft for artist Milly Ristvedt—a well-lighted place where a painter can turn out works so big it takes two men to pick one up.

Some came as big as 7 feet by 10 feet at the Carmen Lamanna Gallery where Miss Ristvedt recently held her first one-woman show—too big for the freight elevator at the rear of the loft, so they had to be lowered by ropes through the window to the street three floors below.

The loft is more than 100 feet long, with white walls and a high ceiling. Unless the landlord makes them change their plans, she and Carla Schoales, an art teacher with whom she shares the accommodation, have no intentions of moving.

"The Crest Theatre used to use this place as a workshop and it's just beautiful. I've done five paintings since I moved in here in November and there's room to put them up on the wall."

The blond, brown-eyed young artist evinces a curious contrast of warm femininity and independent spirit. Her legs hanging comfortably over the arm of a rocking chair, she talks volubly and laughs easily, even when she says she doubts her work will sell. Four were, though, by gallery visitors.

"I don't get depressed. I enjoy life. I learned very young that no matter how many obstacles you encounter, you have to keep on doing something. And every day you must make a decision on what you want to do."

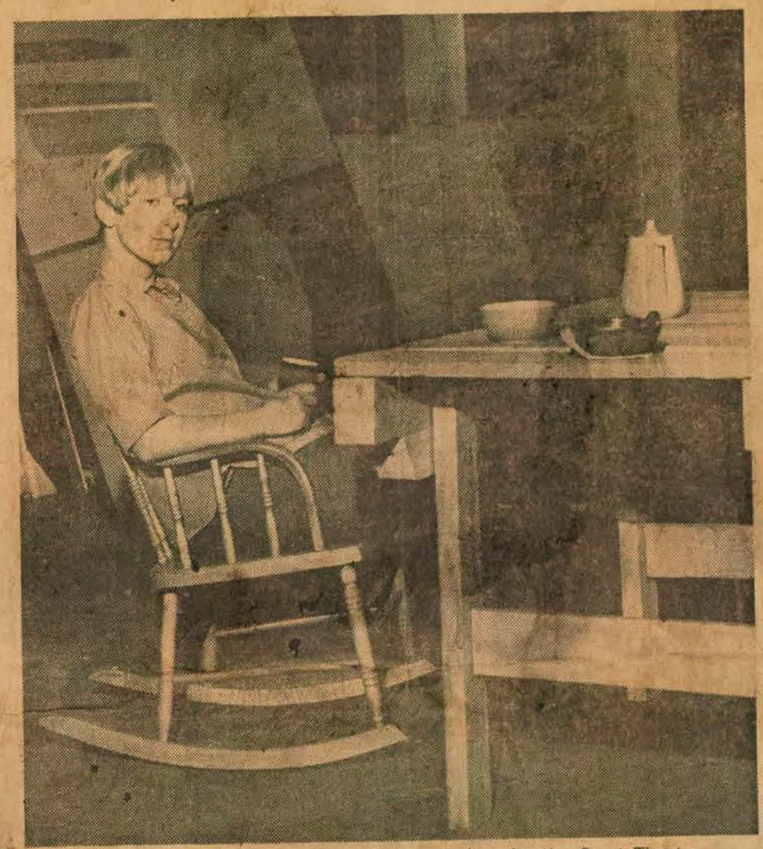
Miss Ristvedt made her first major decision nine years ago at 16 when she entered art school in Vancouver.

"It was a sudden decision. I'd spent three weeks lying on the beach wondering what I wanted to do and when I enrolled I was really frightened. I thought, 'If I fail, I might as well be dead.'

"I had been tops in art in high school, but that didn't mean anything. The others in art school had been tops in their class too."

In the next three years fear gave way to contentment, then disgruntlement. While the sun-drenched beach was tempting, the Vancouver art scene was too narrow.

"Vancouver galleries go for landscapes and there was only one that would handle the sort of thing I was doing. I felt that since everything was so pat, that was the time to get out."



Milly Ristvedt's studio was formerly a workshop for the Crest Theatre.

Her first year in Toronto, however, brought "one catastrophe after another." There was the Christmas Eve when the house above her basement apartment caught fire and her books and clothes were destroyed; the time she pulled a muscle lugging concrete blocks for a bookcase up to her third-floor studio and wound up in hospital with no hospital insurance; the months of living out of a suitcase with friends.

"I got work in a law office to make ends meet and became a full-fledged legal secretary by accident. It comes in handy, knowing I can make a living at it, but I'd hate to have to depend on it."

She tried Montreal and came back two months later with $5. Art class modelling jobs were scarce and, not speaking French, she could not get a job at the Museum of Fine Arts.

"But back here, within two weeks I had more modelling jobs than I could handle. In the next four or five months I saved enough to keep me out of offices. That's when I really started painting."

A $2,000 Canada Council grant last June also helped considerably.

With serious money worries in the background—for the present, at least—Miss Ristvedt has been making the most of the loft's wide-open spaces as both studio and home. She's as handy with a hammer as with a paintbrush, has already erected partitions for a bedroom and carpentered a small dinner table.

Personal amenities include back-to-back toilets, bits of furniture "scrounged together," a refrigerator given to her and a washing machine she bought for $5. A cabinet the Crest Theatre left behind holds the dishes.

Miss Ristvedt has even picked out the exact spot where she will eventually install a bathtub. Meanwhile she keeps clean at a public bath "which doesn't have a telephone, so you wouldn't have heard of it unless you'd been without a tub for two years—then you'd know."

Rough times have left her brow unlined. Indeed, with her cropped, blond hair she looks, from the neck up, like a guileless pre-teen Hamlet.

She scorns lipstick and usually dresses in jeans, "but I have one of the sexiest black-and-white minidresses you've ever seen." She lets her fingernails grow long, partly because "I have short, fat hands, and because I'm so used to working with my nails, if I break one I feel I've lost part of a finger."

So attractive a young lady naturally has a boyfriend, but there's no desire for marriage yet. "My relationship is with painting," she insists. "The whole North American idea of marriage and a house in the suburbs is all wrong. Painting comes first and there are so few men who can understand that."

Frequently up and working by 7:30 a.m., Miss Ristvedt continues into the evening if the painting is going well. If it isn't, there are movies to see, friends to join at a favorite tavern or other artists to argue with.

"I can get into pretty heated discussions with artists. Everybody's got his own bag and there's probably more disagreement among artists than among critics."

What's ahead for Milly Ristvedt?

"I'm not introspective. I don't worry about the future, but I'm not aimless, either. I'm pretty sure I'll be painting years from now, involved in the visual arts. That's where my whole being is."

The Commercial News
Halifax, N.S.
February 1968

BOARD ACTIVITIES 1967

X 871

The President's annual report which appears elsewhere in this issue of Commercial News, refers to most of the major activities of your Board as we work toward our one project - to promote the City of Halifax. In addition, the following matters received attention:

1. Encouraged C.P. Airlines to extend their services into Halifax.
2. Initiated and participated in the service marking the 50th anniversary of the Halifax Explosion.
3. Assisted in the formation of the Sackville and District Chamber of Commerce and encouraged other Boards about the province to play a more active role in community affairs.
4. Sponsored the N.S. team in the Voyageurs Canoe Pageant - a Centennial project.
5. Supported the A.V.A.B.T. for improved Digby - Saint John ferry service.
6. Promoted the idea of ONE province - wide "Wild Life Conservation" body.
7. Continued annual support for the A.W.F. by:
   a) donating trophies
   b) providing judges
   c) urging local firms to take booth space
   d) publicizing A.W.F. through Commercial News.
8. Arranged courtesy luncheons for:
   R. S. Black, departing U.S. Consul General, and B.W. Isner, M.P.B.T. President
9. Provided 8 speakers for Canada Manpower Seminar
10. Assisted in setting up overseas book centre
11. Operated one chartered flight to U.K.
12. Held 13 luncheons for newcomers to Halifax area, attended by 67 people.
13. Arranged special R.R. car to annual meeting C.C. of C.
14. Organized dinner for Atlantic delegation at C.C. of C. annual meeting in Atlantic Pavilion.
15. Exhibited the Boards painting - "Halifax Harbour 1950" in the Montreal Museum of Fine Arts.
16. Provided professional secretarial services on a full-time or part-time basis to some 21 organizations, the majority of whom are closely affiliated with the Board.

Sept-Jours
Montreal, Que.
February 11, 1968

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Affiche de ROBERT PRÉVOST pour ALITALIA

tisme "élitiste" qui trône encore et fait du diplômé un être asocial, déraciné et déphasé de la vie collective réelle. Cela a assez duré, cela n'a que trop duré.

Le marchand Molinari

Ce n'est pas moi, prêchant pour vérité et réalité, qui reprocherais à un artiste de savoir s'organiser. Pourtant . . . Guido Molinari qui joua l'avant-gardisme le plus radical tout en faisant une peinture, conventionnelle (dans son genre) et maniériste, a viré capot de façon fracassante. Un jour, il dit qu'il accepterait d'être "étatisé", que ses tableaux devraient être distribués gratuitement et qu'il accepterait la socialisation du peintre. Un autre jour, il élabore une théorie qui sent le marchandage le plus infect. Son dialogue avec Robert Millet, qui vient de paraître dans la récente livraison du Maclean, pue le mercantilisme.

Molinari: "Quand on vend un tableau, on perd chaque fois. C'est la plus-value qui est intéressante là-dedans. Il faut limiter les ventes à 10 ou 15 tableaux par année. Si on vend plus que ça, on perd beaucoup trop. (. . .) Un tableau que t'as vendu $1,000, au bout de dix ans vaut $25,000, $30,000. Faut en vendre quelques-uns pour faire monter la cote mais faut garder les autres. Autrement ceux qui les ont achetés font tout l'argent. Il faut absolument limiter la vente." Et voilà!

Voilà le beau discours culturel de certains "peintres-de-chevalet". Ce sont eux qui voudraient avoir droit de parole et de voix au chapitre dans tous les organismes de culture. On est bien loin de "la désacralisation des arts" souhaitée par un Marcel Rioux. On est en plein sur la "Plaza Saint-Hubert", dans ce "centre d'achats" qu'est devenu un certain petit milieu des arts, fort en protestations de cent façons, fort aussi en calculs. Je tourne le dos carrément à ces "pauvres" génies méconnus. Et toute la collectivité avec moi, je pense bien.

USA come home

Le milieu anglophone des arts se livre de plus en plus à l'américanisation. A Paris, la preuve de ce fait est illustrée et commentée à souhait. Bon nombre d'artistes de l'Ontario s'exilent à New York. La Galerie nationale d'Ottawa est pénétrée; on vient d'annoncer la nomination de M. Myron Laskin, fils, comme conservateur chargé de la recherche. Le Musée des beaux-arts de Montréal est dirigé par un Américain, Montréal n'échappe pas à l'"américanite". On y fait la part belle aux artistes du Sud. Jack Wise expose chez Lefort; à la nouvelle galerie Mackay, on montre le géométrisme timide d'un Américain; Peter London expose à Sir Georges Williams. et ça va continuer. Le Canada anglais en quête d'identité, lui aussi? Tout de même!

Poterie, affiches, Karsh . . . et agriculture

Eh bien, c'est réussi. Quoi? La petite exposition de bibelots agréables en terre cuite du "Potters' club" au Jardin Botanique. Il y a évidemment le cadre. C'est fort agréable ce climat tempéré, sous les serres, quand dehors, on gèle. Allez-y, cette visite revigore, détend et vous trempe les narines dans une fraîche humidité. Et puis, vraiment, les poteries exposées sont surprenantes, d'une invention parfois étonnante et les prix sont vraiment faits pour toutes les bourses. Donc, une manifestation populaire, bien fréquentée: dimanche dernier, il y avait petite foule.

Sur un tour, le samedi et le dimanche, dans l'après-midi, on y donne des démonstrations et je l'ai dit la semaine dernière, le tour est un appareil qui fascine toujours petits et grands.

Le directeur Besner offre aux visiteurs du Vieux Montréal, une exposition d'affiches de plusieurs parties du monde. Peut-être est-ce un "restant" d'Expo 67 où travaillait le "designer" Besner. Quoi qu'il en soit, on sait bien maintenant que l'affiche est parfois un art, les jeunes tapissent leurs murs avec les plus belles. L'affichiste est un artiste et ses oeuvres répandent, à de trop rares occasions, le goût sûr, la création libre. Le "visuel", chaque fois, entre dans le grand public, y donne de fortes leçons. L'exemple aussi, à tant de commerçants ou d'industriels qui nous accablent trop souvent avec des placards sans personnalité.

On pourra voir cette expo d'affiches à la Maison des arts, La Sauvegarde, rue Notre-Dame, un peu à l'est de l'hôtel de ville.

Au Musée des beaux-arts, exposition des photographies de Yousuf Karsh qui parlait de lui — et de ses victimes — à un récent "Sel de la semaine". J'aurais peut-être mauvaise grâce à discuter des talents du célèbre photographe. Et cependant, il me faut bien dire qu'une grande partie de sa production me laisse de glace. Ses éclairages toujours (ou presque) en clair-obscur font passer son art dans une manière qui date énormément. Les jeunes photographes utilisent mieux la lumière, avec plus de franchise, les fonds blancs (si beaux) sont omniprésents. Une mode? Je ne crois pas. Plutôt moins de romantisme, la clarté de la "jeune photo" est un des signes de ces nouveaux besoins pour un monde franc, ouvert; la photographie de portraits à la Karsh est dépassée, non seulement démodée, mais vraiment en retard quant à la belle production actuelle.

Bref, Karsh, c'est souvent "pompier". Çà et là, il a réussi d'excellents "portraits", c'est l'"ensemble" de son oeuvre qui sombre dans l'académisme, la fausse noblesse.

Si, comme moi, les prétentions intellectuelles du "milieu des arts" vous as-

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...ez donc prendre un bain de ...rté en visitant le "Salon de l'agri-...ulture". Si vous avez de la patience, vous dénicherez sans doute quelques oeuvres vraies dans le fatras de l'exposition intitulée, "Scènes rurales du Québec". Cela se tient à l'aréna Maurice Richard.

Il y a toujours beaucoup d'atmosphère à ces foires agricoles, de belles machines, de beaux animaux, des bêtes impressionnantes parfois, décorées de rubans et de médailles, comme des célébrités.

SCÈNES RURALES DU QUÉBEC

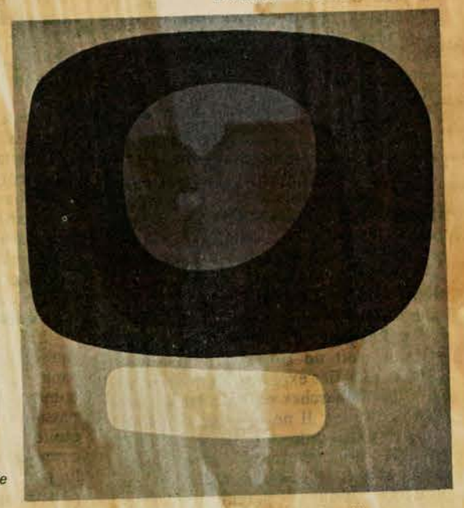
Devant le triste spectacle des peintres en chicane contre Robert LaPalme, devant l'orgueil de certains petits "faiseux", le "retour à la terre" s'impose. On y remuera des souvenirs proches, tous nos grands-parents étaient fermiers, paysans, non ? "Le 16e Salon national de l'agriculture" est une exposition qui pourrait en enraciner plus d'un, avec profit. "Scènes rurales" témoigne de ce besoin tenace d'illustrer de vieilles réalités. Cela est sentimental et inutile, mais occasionne une petite sortie, une "promenade du dimanche", qui fera sourire d'aise les citadins aux habits empesés.

Lise Landry, Hantman et 100 nouveautés

Pour finir, je vous communique que la Galerie "60", du Dr Otto Bengle, collectionneur, offre aux regards en quête d'un nom neuf et jeune, les tableaux de Lise Landry. Jusqu'au 27 février.

La galerie Mackay récidive dans l'"américanite" en offrant l'art sans bavure du doux géométriste Hantman. La carte d'invitation se présente dans "l'autre" langue officielle celle que l'on parle dans le train du CN, entre Montréal et Ottawa, celle qui est en usage chez les gendarmes de la RCMP.

LANDRY *Jeune et neuf*



HANTMAN
Le doux géométriste

Plus importante est cette exposition, au musée de M. Carter des 100 nouvelles acquisitions. Le musée d'aujourd'hui, à mon avis, a tort d'emmagasiner, d'entreposer des objets d'art en quantité. Surtout, quand on sait bien que le musée — comme tant d'autres — a un besoin vital d'espace. A moins de faire circuler ces "beautés" cachées, ce que le musée ne fait à peu près jamais. Les autres villes du Québec n'ont rien à se mettre sous "l'oeil", côté expos prestigieuses. Bon, mais cette fois, il faut en profiter et visiter cette expo des acquisitions. Elle oscille de Riopelle aux poupées des Esquimaux, des portraits de Raeburn à un douteux Jean de Beer . . . jusqu'à une tête de Bouddha Hadda.

En 1968, il est faux de jouer le Metropolitan ou le Louvre. L'art doit être mobile, itinérant, le musée aussi. Le jeu du "coffre-fort" rempli, du "stock" d'art prestigieux ne sert vraiment à rien au sein d'une société à instruire, à éduquer. La nôtre en a grand besoin: de Chicoutimi à Sorel, de Rimouski à Rigaud. Le Musée ne joue pas les bonnes cartes, celui dit "Contemporain" est encore plus paresseux. Montréal n'est pas tout le pays. A quand la vraie "déconcentration"?

CLAUDE JASMIN

CJRM FM
93,5
LA RADIO PAR EXCELLENCE
À MONTRÉAL

Montreal Gazette, Quebec
Circulation 140,874
February 29, 1968

Drawing Stolen Here Recovered In Miami

A $45,000 Rembrandt drawing stolen from the Montreal Museum of Fine Arts four years ago has been recovered in Miami by the Federal Bureau of Investigation.

The 10-inch by 14½-inch drawing was recovered unharmed when FBI agents arrested Seymour Jacobson, 37, and Max Cohen, 53, at Jacobson's apartment on the Bay Harbour Islands yesterday. Cohen also lives on the Islands.

The men are being held at the Dade County Jail, pending hearing today on charges of inter-state transport of stolen goods. Bail has been set at $10,000 each.

FBI spokesmen declined to say how or when the drawing, entitled "The Death of Jacob," was recovered.

The work was taken in a daring daylight theft during visiting hours on the afternoon of October 14, 1964, while a score of people viewed it and other 17th century masterpieces.

A female witness told police and museum officials that a six-foot tall man about 30 years of age left the second floor display room carrying the drawing around 2 p.m. She said she thought nothing of the incident.

The Rembrandt, a mixture of drawing and sepia wash, had been hanging between two other works by the Dutch master, entitled "Landscape," and "Portrait of a Woman." It was fastened to the wall with screws.

The drawing depicts a dying Jacob surrounded by relatives and retainers. It was produced by the artist in Amsterdam between 1640 and 1642.

La Presse, Montréal, Qué.
Circ. 208,609
February 29, 1968

Deux individus appréhendés à Miami par le FBI avec le Rembrandt volé à Montréal

MIAMI. (UPI) — Le FBI a annoncé l'arrestation de deux individus qui devront répondre à l'accusation d'avoir transporté illégalement aux Etats-Unis un Rembrandt évalué à quelque $45,000 et qui a été volée au Musée des Beaux-Arts de Montréal, il y a près de quatre ans.

La toile intitulé "La mort de Jacob" a été retrouvée apparemment intacte, alors que les agents ont appréhendé Seymour Jacobson, âgé de 37 ans, et Max Cohen, 53 ans. Les deux individus ont été arrêtés hier à l'appartement de Jacobson, à Bay Harbour, dans la banlieue de Miami. Cohen est également un résidant de Bay Harbour.

Selon les agents du FBI, la peinture de quelque 10 pouces par 14 pouces et demi est celle qui a été volée, le 14 octobre 1964, au deuxième étage du Musée des Beaux-Arts de Montréal.

Les détenus seront accusés d'avoir transporté ou d'être à l'origine du transport de la toile à Miami, à partir "d'un endroit inconnu à l'extérieur des Etats-Unis".

L'agent spécial F. A. Frohbose, qui dirige le bureau de Miami du FBI, a déclaré que les deux hommes avaient été écroués à la prison du comté de Dade, à Miami, en attendant de comparaître aujourd'hui devant le Commissaire Edward P. Swan. Les détenus pourront reprendre leur liberté provisoire contre un cautionnement de $10,000 chacun.

Dimanche-Matin
Montreal, Que.
W-E 213,400

FEB 11 1968

BOWDEN'S

Une toile de Rembrandt a déjà été lacérée au Musée des Beaux-Arts

Le directeur des musées de France vient de suggérer une solution pour assurer une meilleure protection aux trésors du Louvres, et de tous les musées français. Elle consiste à obtenir que les soldats du contingent soient affectés à la garde des musées, mais "encadrés entre leurs adjudants et leurs officiers" pour éviter que le remède soit pire que le mal.

Cette suggestion survient à la suite de la lacération récente de "la Vierge aux anges" de Rubens, par un ancien ingénieur sorti de l'Ecole centrale.

Pour regrettables qu'ils soient, les dommages ne sont pas irréparables. L'oeuvre d'ailleurs charmante n'est nullement un chef-d'oeuvre du peintre.

Dans quelques semaines, la "Vierge" aura repris sa place dans une salle du musée du Louvres une fois réparée. Signalons à propos qu'il n'y a pratiquement pas d'oeuvres anciennes qui n'aient jamais subi de restauration.

La restauration des oeuvres d'art a fait des progrès fantastiques. Citons par exemple la remise en état de la célèbre "Cène" de Léonard de Vinci qui était presque complètement effacée, la peinture étant tombée en poussière sous les secousses causées par les bombardements au cours de la dernière guerre.

Montréal n'a pas échappé non plus à divers méfaits. A l'Expo, l'été dernier, des cordons ont été disposés devant plusieurs oeuvres, pour éviter que les curieux ne touchent et n'abîment les toiles.

Au Musée des Beaux-Arts, il y a environ deux ans, un étudiant en histoire de l'art avait lacéré un dessin de Rembrandt, "la mort de Jacob". En 1962 ou 1963, une toile de Renoir avait été volée.

Québec Le Soleil, Qué.
Circulation 155,546
February 27, 1968

(. E871

La Galerie d'art de l'Ontario a besoin d'une aide gouvernementale accrue

TORONTO (PC) — Lorsque la Galerie d'Art de Toronto devint la Galerie d'Art de l'Ontario en juillet 1966, il s'agissait en fait d'un mariage de raison.

Le directeur, M. William Withrow, avoue que la galerie avait besoin d'argent. Pour sa part, la province requérait un centre d'art et de recherche pour apporter une aide culturelle, de la façon la plus économique possible, aux galeries de moindre importance et à celles qui surgissent de plus en plus dans les universités ou les maisons d'enseignement secondaire.

"Toutes les universités voulaient avoir une faculté des arts et plusieurs souhaitaient l'établissement d'une galerie chez elles. Il est trop tard maintenant pour commencer à amasser une collection comme l'ont fait les grandes universités américaines, et il ne serait pas sage de diviser les entreprises et de disperser les fonds pour l'éducation intellectuelle".

"Les petits musées, poursuit M. Withrow, ont besoin d'aide technique d'un centre moins éloigné que la Galerie nationale d'Ottawa. En somme nous nous serrons la ceinture pour mieux profiter de notre avoir".

EXPOSITIONS ITINERANTES

Le directeur ne connait pas de cas semblables à celui de la galerie vis-à-vis le gouvernement de l'Ontario, quoiqu'il signale celui de galeries d'arts des Etats-Unis qui bénéficient de subventions de plus en plus importantes de la part des gouvernements municipaux.

Jusqu'à maintenant la galerie d'art de l'Ontario a conservé son statut d'association privée et poursuit ses campagnes pour amasser des fonds auprès du public. Le gouvernement provincial lui octroie les sommes nécessaires à son fonctionnement. C'est progressivement qu'on met au point le mode des relations qui existeront entre les deux parties de même que le rayonnement qu'aura la galerie dans toute la province. M. Withrow estime qu'on innove en ce domaine et il croit que le Musée des Beaux-Arts de Montréal suit avec beaucoup d'intérêt le progrès de ce travail préliminaire.

Au départ, on a tenu une enquête sur les ressources artistiques de l'Ontario, de même qu'une réunion de cinquante directeurs de musées et de galeries et autres personnes impliquées dans la cause artistique.

La galerie a mis sur pied un service d'extension et d'éducation qui a déjà commencé à faire circuler des oeuvres sous la formule connue d'expositions itinérantes. On fera venir les étudiants à la galerie à l'occasion d'expositions importantes, et l'on envisage la présentation d'une série de conférences.

AUTRES PROJET

La direction de la galerie tente présentement d'établir une pinacothèque contenant des diapositives, des films sur l'art, des entrevues avec des artistes enregistrées sur ruban magnétique de même qu'une série télévisée d'émissions culturelles.

Le bureau de direction de vingt-cinq membres compte maintenant des représentants de dix régions différentes de la province. En même temps, en sa qualité d'organisation privée, elle demeure la propriété de ses six mille membres. Leurs contributions, augmentées des sommes amassées par le comité féminin et les montants recueillis aux portes d'entrées, constituent une source importante de revenus qu'on évalue annuellement entre $70,000 et $80,000. De plus, selon les évaluations de M. Withrow, la campagne annuelle pour recueillir des fonds rapporte quelque $70,000 qui s'ajoutent aux sommes préalablement mentionnées.

"Mon plus grand espoir est de voir le gouvernement nous octroyer des sommes suffisamment importantes qui seront entièrement consacrées à l'achat de tableaux" ajoute M. Withrow.

Il souligne à cette effet que $20,000 seulement ont été consacrés à l'achat d'oeuvres en 1966. Son souhait le plus cher serait de voir l'édifice actuel s'agrandir et devenir plus fonctionnel

QUEBEC, QUE.
LE SOLEIL
D (M-F) 161,100
(S) 166,600

FEB 29 1968

BOWDEN'S

La police retrouve, à Miami, un Rembrandt volé à Montréal

F.B.I.

MIAMI (D'après UPI) — Le FBI a arrêté deux hommes, hier à Miami, sous une accusation d'avoir transporté aux Etats-Unis un tableau de Rembrandt d'une valeur de $45,000, volé en 1964 au Musée des Beaux-Arts de Montréal.

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A la date du vol du Rembrandt, le 14 octobre 1964, ce tableau rare était évalué à $45,000.

L'accusation portée contre les deux hommes mentionne qu'ils ont apporté le tableau à Miami à partir "d'un endroit indéterminé hors des Etats-Unis.

MONTREAL, QUE.
GAZETTE
D 138,000

FEB 17 1968

BOWDEN'S

R. 12-M

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

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

Montreal Gazette, Quebec
Circulation 140,874
February 24, 1968

Books

THE GAZETTE,

J 871

Portrait of his Young Son Paul, 1924

THE WORLD OF PICASSO. By Lael Wertenbaker and the editors of Time-Life Books. 190 pages. Time-Life Library of Art. $7.95. (U.S.)

The eleventh in the illustrated Time-Life Library of Art series (there are 72 pages in full color in this one), "The World of Picasso" is a fascinating document not only of his oeuvre but also of the man. Many of the works reproduced—both paintings and sculpture—will be readily recognized by those who visited the great Picasso exhibition at the Montreal Museum of Fine Arts a few years ago. Picasso now is 86, yet even today he continues to be a major influence on the evolution of art. In addition to the discerning essay on Picasso and the reproductions, including examples of his most recent work, there is a photographic "Portrait of the Artist" to round out this perceptive look at the co-founder of Cubism.

B.B.

Montreal Star, Que.
Circ. 190,399
February 24, 1968

A 871

Mario Merola's work

Art and architecture

By Robert Ayre

MARIO MEROLA'S exhibition in the headquarters of the Montreal Society of Architects on Dorchester Boulevard West until March 7 is not the kind of exhibition likely to attract many laymen, but it is worthy of note as a progress report of the work of a designer who has made an original contribution to architecture in and around Montreal over the past 10 years.

He painted his first mural in 1951, when he was 20 and still a student at the Beaux-Arts, the year before he graduated and went to Paris on a French government scholarship to study at the Ecole Supérieure des Arts Decoratifs. The project was for the La Salle Hotel dining room, on the subject of Montreal, the space five feet by 30, and he painted it in oils and liquid soap.

Merola soon left the figurative and romantic style behind and when he entered the competition for the 12 x 14 mural for the Canadian Pavilion at Brussels in 1958 he chose to represent the Canadian Scene symbolically, in a colorful abstraction of the country's immense size and diversity, carried out in geometrical elements, with some degree of relief in blocks of wood indicating mountains and industrial cities. He wanted to separate some of them and set them in motion with small motors, to make their own music while they revolved, but expense and lack of time were against it, and maybe it would have been too far out 10 years ago.

SINCE BRUSSELS, he has carried out many commissions — murals for schools and offices, a restaurant and a shopping centre, among them 1,000 square feet of mosaics for the entrance hall to the Maurice Richard Arena, a mural of textured plaster and polymer, 9 x 20, for the City Hall at Greenfield Park, and a polymer mural 10 x 40, for the police training centre, Parc Maisonneuve.

The exhibition shows drawings and photographs of later works, such as the 30 x 100 mural in cement blocks for the Gymnase Pierrefonds and the two projects for the Trust General of Canada offices in the I.B.M. building, Place Ville Marie, executed in 1966 — a wall of eight exotic woods and the four walls covering the suspended vault, each 18 feet by 7 feet 8 inches high, cement carved in long spindle forms and painted with polymer and bronze powder.

The latest project was the fountain Merola designed for Expo 67, represented in the show by a maquette. It stands near the U.S.S.R. Pavilion, north of the Steel Industries building, and consists of four prisms 12 feet high, set in a basin 25 feet square.

You may remember walking around it — "as you might walk around a house," says the sculptor, a little regretfully, for he wanted you to get inside, to move between the shafts and view them from every angle. The design of the interior space was important to him.

He seems to have given up the idea of mechanization he had for Brussels, but he was able to get some movement at Expo with the flow of the water over the long ridges, elivening the concrete and reflecting the colors within the folds. These colors, the simple primaries and secondaries, were chosen for their pure pigmentation and their power to reflect, and Merola hopes to enhance them by painting the whole of the concrete around them white.

The elements were formed in metal moulds, which give a cleaner surface than wood. Though they remain essentially walls, of smaller dimensions, they represent a departure for Merola in that they are free-standing and give him new opportunities to play with space. He was on his own in this fountain, except that he had to work with the mechanical and electrical services.

But he doesn't want to be altogether free. He says he wants to be integrated with architecture and he regards his pieces as pieces of architecture. He respects the unity of material, likes the challenge of limitations, is always aware of economy.

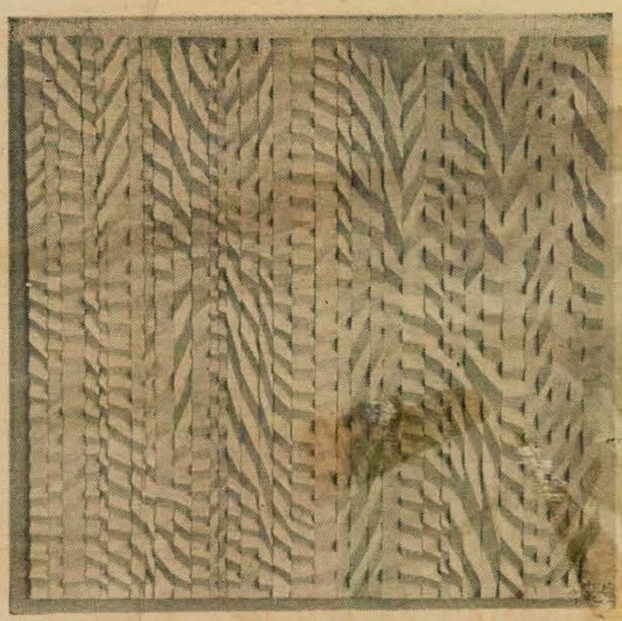
WHEN HE IS NOT working for a specific building, he takes pleasure in making small reliefs, rectangular or oval, which could be applied to a wall in concrete or plaster, or simply hung as they are, as decorative elements. Some of them are in the collections of the National Gallery, the Musée du Québec, the Musée d'Art Contemporain, the Montreal Museum of Fine Arts, and Sir George Williams University.

Half a dozen of them are on view in the architects' exhibition, and a group will be shown in the Spectrum Gallery in New York from April 2 to 20.

They consist of ribbons of wood, carved by knife in a diversity of angles, sandpapered, painted and glued to a flat surface according to the original drawing. They are the most intimate expression of Merola's design and technique, lyrical and moody. The bright colored edges you see when you move past the white oval — an Op effect — give it a gaiety which contrasts with the solemn black relief, lit by red, and the deep tones of another one, whose ochre, reddish brown and green make you think of the forest. They are charming decorations, though I think sometimes, on the slight side, looking like cunningly pleated paper.

The carving is shallow, the rhythms play across the surface like the flickering of light — and the designer thinks they are better illuminated by the sun than artificial light to ring the changes — but they move in depth, too. Merola is always wanting to go below the surface.

Detail of reinforced concrete fountain designed by Mario Merola for Expo 67.



Mario Merola: Carved and painted relief, approx. 36 x 24 ins., in his exhibition sponsored by the Montreal Society of Architects.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000
FEB 3 1968
BOWDEN

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Canadian Press Clipping Service
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Québec Le Soleil, Qué.
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February 29, 1968

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Circulation 126,939
February 29, 1968

A 871

Deux hommes arrêtés à Miami

Le Rembrandt dérobé au Musée des Beaux-Arts

Miami (UPI) — Le FBI a arrêté hier deux hommes accusés d'avoir transporté aux Etats-Unis une toile de Rembrandt évaluée à $45,000, dérobée quatre ans auparavant au Musée des Beaux-Arts de Montréal.

La peinture, intitulée "La mort de Jacob" a été recouvrée dans la demeure d'un certain Seymour Jacobson, âgé de 37 ans. Son complice, Max Cohen a été également arrêté en même temps.

La toile avait été volée en octobre 1964 au deuxième étage du Musée des Beaux-Arts de la rue Sherbrooke.

Selon les renseignements du FBI, les deux hommes auraient transporté ou aidé au transport de la toile aux Etats-Unis d'un endroit encore inconnu, pour le moment, des limiers.

Les deux hommes ont été conduits à la prison du comté de Dade, d'où le célèbre Georges Lemay s'était évadé il y a deux ans. Ils devront débourser chacun $10,000 de cautionnement pour recouvrer temporairement leur liberté.

F 921

La police retrouve, à Miami, un Rembrandt volé à Montréal

MIAMI (D'après UPI) — Le FBI a arrêté deux hommes, hier à Miami, sous une accusation d'avoir transporté aux Etats-Unis un tableau de Rembrandt d'une valeur de $45,000, volé en 1964 au Musée des Beaux-Arts de Montréal.

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The Globe & Mail
Toronto, Ontario
Circ. 237,626
February 20, 1968

X-871

ART

Gallery seeks members—just in case it grows

By KAY KRITZWISER

Though expansion of the Art Gallery of Ontario is still in the if-and-when stage, Chairman Samuel J. Zacks and a work force of 34 men and women, headed by campaign chairman, Donald Ross, are determined to increase the gallery membership by 2,500 for 1968-69 —just in case.

Announcement of expansion plans for the Art Gallery must come from the provincial Government, Mr. Zacks said. "But we're confident that a new gallery building is inevitable. When?" He smiled knowingly. "Where? Well, we have our own 10 acres in Grange Park."

In the meantime, an expanded campaign committee is out after the new members, with a goal set for April 30. The current membership is 6,300, which is an increase of 300 over the same period last year. The gallery expects a normal annual increase of 1,000, but this year, campaign members are out after an additional 1,500.

"Our membership should be at least 15,000 for a city the size of Toronto," Mr. Zacks said. "With 2-million people, why not? And if and when the new building opens, we can expect a jump. After its expansion last year, the Montreal Museum of Fine Arts doubled its membership from 2,500."

This year, the membership campaigners will go out after the lapses. "There are always a certain number of lapses," Mr. Zacks said. "Some are in protest of certain exhibitions. We had some after the purchase of Claes Oldenburg's The Hamburger. We had quite a number during the Picasso show. A few wills were changed. But with reasoning, about 50 per cent of the protesters came back."

Samuel Zacks thinks art should be seen; his office is filled with it.

A province of some 7-million people, with all the new universities, plus a city the size of Toronto, should have an important, central art museum, Mr. Zacks said:

"We just can't service them with the equipment of a 1929 building. It's as simple as that. There's been no expansion—in the size of our gallery since 1929. Actually, it's been operating on a 1905 museum concept. People are afraid of paternalism in museums. The growing interest in art, the new leisure, have changed a class culture to a mass culture. Our gallery should be a university for the people."

So strongly does Mr. Zacks believe that art is for the people, the corridor to his Bay Street offices is hung with works from the Zacks collection. While he works at his L-shaped desk, Mr. Zacks looks up at a Dubuffet, an Antonio Tapies and the first painting Michael Snow sold in Toronto—while he was a jazz-playing resident of Rosedale. A Francisco Farreras hangs over a secretary's head. A storeroom is crowded with treasures on their way to, or arrived back from international exhibitions.

Mr. Zacks, who is serving his second year as gallery chairman, believes that technology has become an integral part of art today. Artists are combining painting and film-making. They use sound and lighting and computerized electronics. Even the size of art necessitates more museum space. "We have to tear down doors at the gallery now to let in the Guggenheim sculptures and our elevator capacity is altogether inadequate," he said.

The present gallery is in difficulties where future bequests are concerned, Mr. Zacks said. "Many collections will become available to the gallery, but collectors don't want their works relegated to the basement. I know of four collections right now waiting for proper space and exhibition in our gallery."

The Art Gallery of Ontario's own collection of masterpieces warrants expansion, Mr. Zacks said:

"We can't be concerned only with the experimental side of art, like electronics and underground films. The care of our own accessions is just as important. We lack even proper storage space for them."

Mr. Zacks produced a final persuasive trump card for gallery expansion. "Henry Moore wants us to have a sculpture pavilion to house many of his works which he would either give to the gallery or allow us to cast. He has told us that if he had the choice, Toronto would be his second home. A Moore pavilion here could become a world centre for his sculpture."

GRANBY, QUE.
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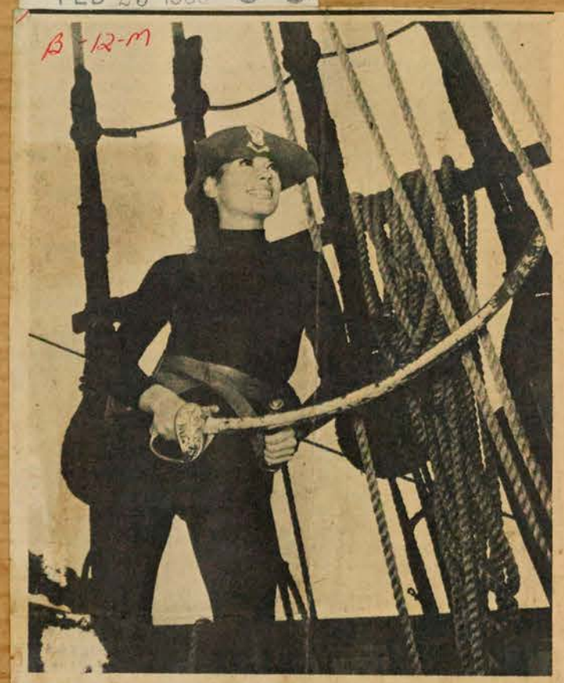

Agée de 23 ans, Monique Plourde a été choisie Miss Boating '68 par les organisateurs du 9ième Salon Nautique National. Etudiante au Musée des Beaux Arts à Montréal, elle a suivi des cours d'art à l'Université de cette ville et est méritée des certificats en littérature espagnole et histoire de l'art à l'université de Mexico. Monique a obtenu le grade de "capitaine d'équipage", à l'âge de 13 ans, fait du bateau à voile dans l'Atlantique et dans les eaux côtières de l'Amérique du nord, et chaque été choisit régulièrement les Grands Lacs pour "mettre la voile" et se tenir en forme. Miss Boating '68 nage, pratique le ski nautique et a visité la France, l'Espagne, l'Italie, l'Angleterre, le Mexique et le Maroc. Durant la tenue du Salon, Monique veillera surtout à promouvoir le "Trésor de la Mer des Antilles" dont l'exposition dans le Hall Concordia comprend une riche collection de pièces d'or et d'argent, lingots, bijoux, porcelaine fine et autres objets ouvrés. Cette "vitrine" d'une valeur totale de plus de $120,000 fait partie du trésor englouti avec les galions espagnols qui le transportaient, lors d'un naufrage survenu en 1715 au large des côtes de Floride - trésor découvert récemment et dont la valeur à ce jour atteint les quelque trois millions de dollars. Le 9ième Salon Nautique National se tiendra dans le Hall Concordia de la Place Bonaventure à Montréal du 24 février au 3 mars prochain.

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The Canadian
Toronto Star, Ontario
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BY PAUL GRESCOE

THE HONEST ART OF KEN DANBY

KEN DANBY is not your ordinary, run-of-the-mill artist. He listens to rock music on the radio while he paints, he found inspiration for some of his work in the movie, Mary Poppins, and he once owned an ocelot, a big, ferocious American cat.

He looks more like a construction worker, which he was, than an artist. He wears a sheepskin jacket, blue jeans and brown cowboy boots. He stands six feet and weighs a stocky 195 pounds. He has a full Brando face, Presley sideburns and no beard.

But it's his art that removes him from the ranks of most modern artists and places him in a category that he shares with only a coterie of contemporaries. At a time when Canadian art has either gone pop or abstracted itself into a corner, Ken Danby paints realistic rural scenes peopled – if at all – by recognizable human beings.

He does this without any sacrifice of reputation. He does have his detractors – he has never been reviewed in the avant-garde arts/canada magazine – but some of Canada's leading art critics have praised his work. J. Russell Harper, author of Painting In Canada – A History, says Danby "transforms the ordinary into something fine and noble."

The public responds as if it has discovered a prophet to lead it out of the murky wilderness of current art. It's safe to say that, at the age of 27, Ken Danby is among the very few *popular* Canadian painters – abstractionist Harold Town and Magic Realist Alex Colville are two others – and one of the fastest-selling. His works fetch an average of $1,000 and up (there is actually a waiting list for paintings he hasn't started) and his last three shows in Toronto have sold out on their opening nights. In 1965, minutes after his show opened, the Vancouver Art Gallery and the C.I.L. Art Collection each bought one of his paintings by telegram. Last December, collectors stood in the cold waiting for the opening of the Gallery Moos and the chance to get first choice of the unsold paintings.

What makes Danby more than a photographer with paints is his selection of focus and detail. Everybody has seen a horse pulling a wagon before, but nobody has seen them with Danby's eyes: the horse full on, obscuring the driver, the horse's veins standing out like scars, the red wagon about to run right over the viewer. This calls for a draftsman's eye, a craftsman's hand. It's part of the style called Magic Realism – a hyper-realism – that few artists attempt.

If Ken Danby can be considered run-of-the-mill in any way, it's only because he does live next door to his own old stone mill that keeps appearing in several of his sketches and paintings. It was here, in the countryside a few miles northeast of Guelph, Ont., that he talked about Ken Danby.

It was Danby weather. The sky was a bright light blue, furrowed with only a few flat, white clouds. The land lay heavy with the dun color of dead grass. Danby had been on his 11¼ acres for just a week and he showed them off proudly. It was the mill, built somewhere in the 1830s and in operation until the early 1940s, that had convinced Danby to buy the farm.

In the house, just starting to settle in, were his wife, Judy, who is all big, brown eyes, and his son, Sean, a two-year-old facsimile of his father. Danby sat under a pastel abstract work he had done years earlier, set his mug of coffee on a glass-topped wagon-wheel table he made himself and told how he discovered the mill. He'd bought $100 worth of maps showing the locations of mills in Ontario and, on sketching trips, he used the mill sites to navigate through the back country.

"You can't paint a specific environment unless you live in it, experience the environment. And I could hardly say I knew the country. In the city, the seasons are all fouled up with smog; your winters are slush. In the country, you can see the seasons and, as corny as it sounds, nature is something to behold." His voice faded, but he wasn't embarrassed.

Danby is never embarrased about his square tastes. He comes by them naturally. He was born in Sault Ste. Marie, the son of the city's assessment commissioner, and his parents knew little about art except that you couldn't make a career of it.

After high school, Danby went to the Ontario College of Art in Toronto where he encountered abstract art. "I just loathed what the abstract boys were doing because I didn't understand it." But the late Jock Macdonald, a respected painter and teacher, taught him the fundamentals of abstraction and, Danby remembered, "I felt that if I was to make any mark as an artist, I'd have to get in the abstract bag. But I never really felt it was honest."

Dispirited, he quit the college in 1960 and during that summer designed sets for a television station in Sault Ste. Marie. It was the first of a flurry of prosaic jobs.

Then he bought an ocelot. In the three months Danby had the two-year-old cat, it bit him three times and leaped at a policeman who had come with a summons for parking offences. The policeman escaped, but Danby lost 20 pounds in worry.

Danby's road to Damascus, his revelation, was the road back from a visit to New York in 1962. He stopped in Buffalo to see an exhibition of Andrew Wyeth, the superb American Realist whose paintings of common people and things have made him one of the highest-priced living painters in North America. "I was overpowered by it, staggered by it," Danby recalled. "It was a very cold miserable winter day and when I came out I didn't even feel the cold. Here was an honest way of painting. And it was me."

Danby returned to Toronto and to the kind of art in which he felt comfortable. By 1964, one of his works – a representational portrait of his new cat, Kimbo – won a Jessie Dow Award in the spring exhibition at the Montreal Museum of Fine Arts. In May, Danby went to St. Joseph's Island near Sault Ste. Marie, rented a $40-a-month cottage and immersed himself in interpreting the beauty about him. And he met Judy, a registered nurse, who wasn't at all impressed with his paintings. More impressed was the National Gallery, where he was included in a group showing of drawings and watercolors; the gallery bought one drawing. The same year, his first one-man show sold out at the Gallery Moos. Ken Danby was well launched.

The Cyclist, a lithograph, 1967.

He had chosen the challenging medium of egg tempera, which is raw pigment mixed with fresh egg yolk and distilled water. Tempera has a luminosity unmatched by oils, but it demands an assured brush. Because it dries rapidly, there's little chance to make changes and, because it's translucent, mistakes can't be hidden by a second coat.

A painting may take Danby two weeks or two months. "I always feel I'm leaving a painting prematurely. But I just can't afford to spend three or four months on one painting. I won't go the other route, either. Two paintings a week will make me rich. How long would it last? I'd have all this inferior work on the market. I'd be dead soon."

He often works 16 hours a day, from noon until near dawn, and he often paints with the radio turned to a rock program because he wants music, but nothing that he has to think about. Inspiration for the painting can appear anywhere. Once Judy dragged him to see Mary Poppins and, as he put it, "I got inspired. There was a scene when Dick Van Dyke was playing with kids and he pretended to walk a tightrope on a crack in the sidewalk. That's where Boy On Fence comes from – that drawing, another drawing and two egg temperas. Inspiration comes in the oddest places."

A subject such as Boy On Fence is too reminiscent of Andrew Wyeth's work to be ignored, and neither Danby nor his critics ignore it. Danby freely admits the influence. "It's often been said I emulated Wyeth instead of being influenced by him," he says. "But I'm so parallel to Wyeth in so many ways – in philosophy and my way of life – it's embarrassing sometimes."

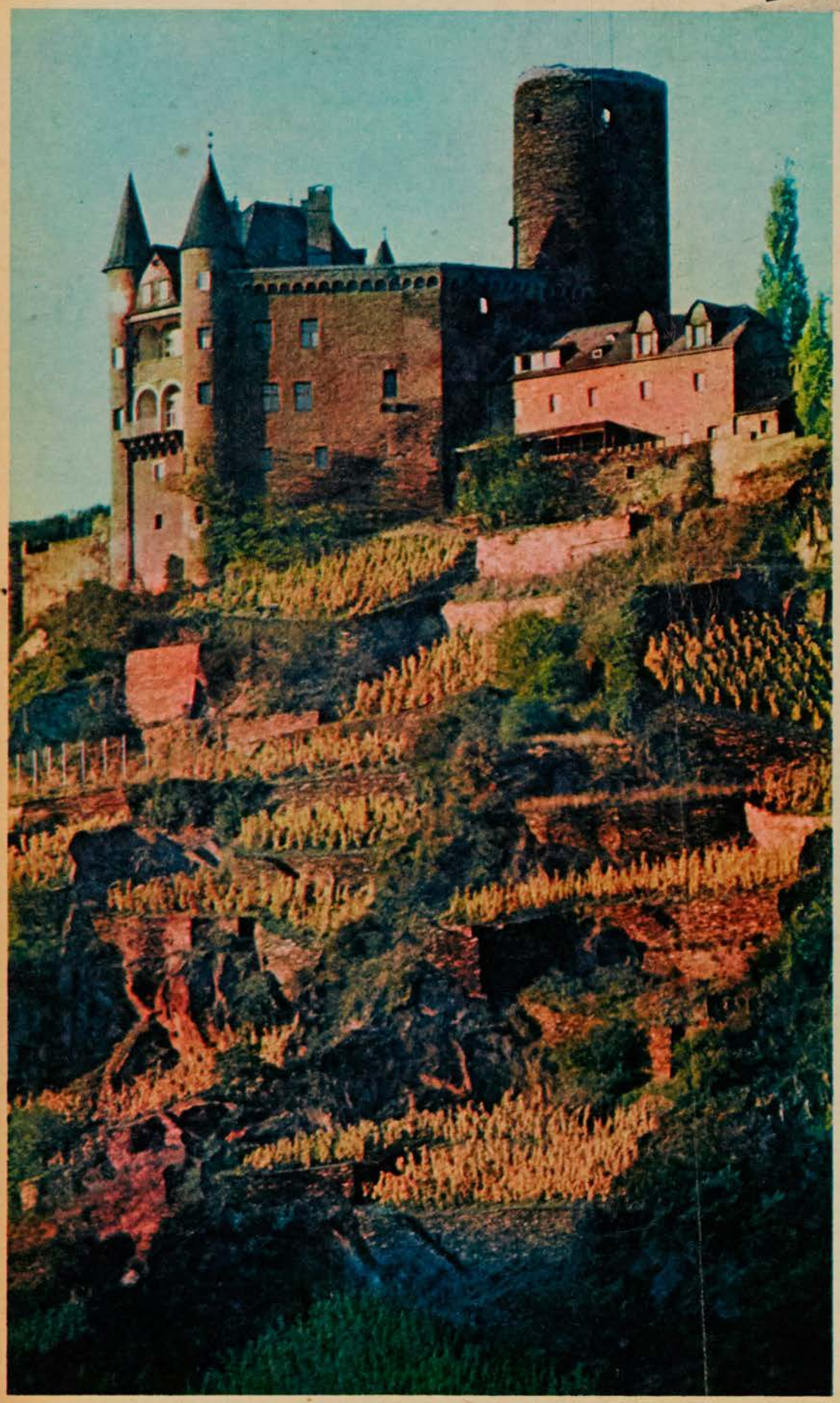
Like Wyeth, Danby doesn't consider himself a pure Realist. "At first glance, a Wyeth painting sometimes looks completely non-objective," he said. "What I'm striving for is a total jelling of the realistic element with the abstract. Often it doesn't come off. Sometimes mine seem too pretty. Nobody bats a thousand."

Unlike many other artists, Danby doesn't mind that his paintings appeal to the masses. "Too often in recent history we've forgotten what the masses want. I'm more pleased when 100 people like my work than two.

"But it can work the other way. A fellow came into the gallery once and looked at one of my paintings – the car in the field, I think. He stared at it and finally he turned to the dealer and asked him: 'What is it?' "

Europe's much better

as a memory than



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Above all, Ken Danby's paintings evoke a sense of pastoral tranquility. Some are brooding – a deserted dwelling set against a far, flat horizon; others arrest the eye with simple action. Danby paints in a style known as Magic Realism – absolute detail – and it requires a sure hand, an eye as exact as a camera and, most important, a technique that can carry a painting well past the duplication of photography. At right, Danby is at work, immersed in the type of surroundings he portrays in some of his best paintings. He was once a city dweller, but now he lives on his own farm north of Guelph, Ont., concentrating on the country scenes that move him. They move other people, too – to buy. There's a waiting list for his paintings, which average $1,000 a canvas

Don Newlands

Danby's egg temperas include, from top left, The Target, 1966; Boy on a Fence, 1965; On the Rail Fence, 1967; and From the Summer of '38, 1966.

The open toilets, six for 64 patients, were frequently filthy. Paper towels were not supplied, and hands were wiped on a community towel on a wall rack.

Falling asleep exhausted on my narrow bed on the second night, I woke up shouting and clutching my neighbor's pillow (her bed was less than two inches away from mine). I'd had a frightening nightmare, and I lay there trembling, embarrassed at having disturbed the anxious girl in the next bed.

The next day, when I told the head nurse I could scarcely turn over in bed without disturbing the patient in the next bed, I was moved to a seven- by nine-foot room that I shared with another woman. There was no clothes closet, and not all of the drawers in the small bureau could be opened. (We hung a few clothes on a window latch.) Two ancient curtains made of red, green, black and white paper provided a note of contrast to the room's dirty, oatmeal-colored walls.

Eighteen patients slept in the corridor's side rooms, and two open toilets and basins took care of sanitation requirements. Unlike the dormitory, the heat was turned off at night. No windows were opened and, as the night wore on, the air became foul.

My room-mate had developed a bad chest cold, which she attributed to the chilly room. Though she suffered from prolonged coughing seizures at night, no nurse ever came near her.

I discovered quite soon that I was the wrong shape for my rocky bed and began to suffer considerable pain from the re-activation of an old spinal injury.

I asked for a headache pill but was repeatedly refused on the grounds that there was no doctor's order for this. As far as I could learn, no attempt was made to get one. In severe pain for two days, I continued to ask for a painkiller until a nurse lost her temper. "I'm sick and tired of you and your complaints," she snapped. "Now get out of this office and don't come back."

"Damn them," said a girl who had a painful boil and had met with indifference when she'd shown the boil to two nurses. Finding a safety pin, and disregarding the possibility of infection, she punctured the boil, wiping the drainage with toilet tissue.

Though we pride ourselves on treating the mentally ill more humanely in the 20th century, no longer chaining them in dungeons or torturing them to frighten away the devils once considered responsible for their madness, the Alberta Hospital in Edmonton practised a disciplinary measure not far removed from this.

A former woman patient, well educated and trained in a career, wrote to the Edmonton Journal claiming that one area of a particular ward was reserved for newly-admitted or quite ill patients who were kept there naked, with only a mattress to sleep on.

And while at the hospital, an attractive blonde high school student told me she had been sent to this area for observation. "Two men grabbed me – they were hospital attendants – tore off my clothes and threw me into a cold cell with a stone floor," she said. "It was about seven-feet by seven-feet.

"They ripped all my clothes off, tearing my blouse into pieces, yanked off my skirt, pulling the zipper out, and tore holes in my mesh stockings.

"The room had a small, barred window and the men kept coming back to look at me. I tried to hide my nakedness by crouching in a corner. Later they threw in a heavy canvas sheet. I used it to sit on because the floor was cold."

An Edmonton Journal article quotes the same ex-patient as saying: "Once an alcoholic was put in a side room, and two attendants got a bottle of liquor, poured it under the door and watched the man lick it up off the floor." The woman also claimed that letters written by patients to friends and relatives outside were strictly censored and some were never mailed.

I learned that patients could make two telephone calls a week, providing permission was first obtained from a doctor. The routine required that the patient post the names of persons he wished to telephone on a bulletin board, stating the relationship involved. The calls were made in the presence of two nurses so the patient could be effectively dealt with if he became disturbed.

We were all asked to help with the dishwashing. This chore, disliked by all, was left entirely to the patients at the evening meal, and carried out at break-neck speed without staff supervision. It afforded a relief from tension, with an opportunity to roughly slam the plastic cups and plates about.

The night I helped, the patient who washed filled one basin with warm water to which detergent was added and another with rinse water. Lacking a dishmop or cloth, she immersed her hands in the water using her fingernails to scrape food particles from the dishes. Cutlery was thrown into the water, which soon became brown and greasy, and lifted out unwashed in great handfuls, to be tossed into the rinse water.

The evenings were mercifully short. Promptly at 10 p.m., the nurse would sound the call: "BEDTIME, LADIES!" Dosed with pills (I flushed mine down the toilet), we would leave the living area for the uncomfortable sleeping quarters.

Some time after I had left the hospital, I talked to Dr. James L. Paterson, its medical superintendent, who admitted that the problem was serious, "but it is utterly impossible to make any pretence of providing optimum care and treatment on our allotted $8.75 per patient-day," he said. "Impossible," he emphasized.

During my five days in the hospital, every one of my senses had been bruised and battered, yet I had entered the hospital in reasonably good health. What must such a battering do to the sick?

When I had handed in the three days' notice required by voluntary patients wishing to leave, a nurse told me disapprovingly: "You are going to miss the security and support that we have provided for you here."

"No," I told her, and I felt that never in my life would I be as sure of anything. "No, I don't think I will."

"The room had a small, barred window and the men kept coming back to look at me. I tried to hide my nakedness by crouching in a corner"

And then there's Yorkton —a giant step forward

THE SHOCKING CONDITIONS that I found while posing as a patient in the Alberta Hospital in Edmonton can be found in other provinces, too, as newspaper reports in the past 10 years attest. Indeed, in the fall of 1966, I spent several days visiting Manitoba's Brandon Hospital for Mental Diseases, where I found the same sordid, spirit-numbing, overcrowded wards. Human beings who had been stripped of both dignity and identity functioned as a mindless mass at their keepers' direction.

There is one hospital, however, where I found something being done. It's in Yorkton, Sask., where hospitalization is covered by the Saskatchewan Hospital Insurance plan.

Opened in 1964, the 150-bed Yorkton Psychiatric Centre occupies the same grounds as the Yorkton Union general hospital and it is based on the philosophy that the majority of the mentally ill can be provided with care and treatment on the same basis as the physically ill.

The centre is made up of a cluster of five cottages, and their interiors have been designed to offset the visual distortions that frequently accompany schizophrenia. Individuality is stressed, and all patients have their own comfortable rooms. There are no locked doors and, in contrast to the stripping of identity so prevalent in many of our large mental hospitals, the centre's staff attempts to create an environment where creativity and the individual patient become important.

The centre's deputy superintendent, Dr. Colin F. Lipscomb, 32, a graduate of Bristol University, England, said he had been attracted to the centre after hearing of its unique features and concept.

"We try to preserve a flexible approach," he says. "Interviews and discussions with the patient, drug therapy, shock treatment, and occupational therapy are all used as required.

"It is not just a matter of saying, 'Well, Mr. So-and-so, you've got disease X. Have a bucket of pills.' You've got to make a personal encounter . . . get alongside of him, as it were, if you are really going to help him."

Maintenance work at the centre is taken care of by a paid domestic staff. Meals are served on small, attractive tables in a sunny dining room, the menus being the same as those offered to the patients in the general hospital.

The centre has an enclosed Japanese garden encircled by the patients' library, therapy and games rooms. A palm tree, eight-foot African ferns, cactus, rubber and hibiscus plants, as well as tropical shrubs, offer an eye-pleasing contrast to the early winter snow on the ground outside. Equipped with benches and night illumination, the garden is an oasis of quiet and beauty.

Heartened by Yorkton's success, the province has recently completed a similar unit in Prince Albert.

Canadian Mental Health Association officials estimate that two or three of every 10 children born today will require treatment for emotional or mental disorders at some time during their lives, and that 12 per cent will enter mental hospitals.

In my opinion, two major obstacles stand in the way of the reforms needed for proper treatment: first, officials who tend to view changes – however urgently needed – with alarm, favoring an all-in-good-time philosophy; secondly, the indifference of both the public and the medical profession to existing neglect and abuses.

This includes most of the people who are reading this article.

she had been sent to this area for observation. "Two men grabbed me – they were hospital attendants – tore off my clothes and threw me into a cold cell with a stone floor," she said. "It was about seven-feet by seven-feet.

"They ripped all my clothes off, tearing my blouse into pieces, yanked off my skirt, pulling the zipper out

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anadian Magazine

FEBRUARY 24, 1968

Toronto Daily Star

This is not a photograph – it's an example of painter Ken Danby's super realistic style, and it's selling fast. See why on Page 12

How tourism has become Canada's top money-maker. Page 2

A grim, undercover report on life in a mental hospital today. Page 8

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Perspectives
February 17, 1968

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SCÈNES DE LA VIE ESQUIMAUDE

Photos Jean Kender

Sur cette vertèbre de baleine, un sculpteur anonyme d'Ivugivik a recréé l'ambiance des chasseurs esquimaux en y greffant plusieurs personnages et animaux en stéatite.

IVUGIVIK. Un petit village esquimau situé tout au nord du Nouveau-Québec, à la limite des eaux de la baie et du détroit d'Hudson. En tout, une centaine de personnes réparties en une trentaine de familles. L'été, on vit sous la tente et, l'hiver, dans des igloos. De temps en temps, un missionnaire vient prêcher et donner des nouvelles du monde lointain de l'homme blanc. Jusqu'à récemment, les chasseurs esquimaux vendaient bien les peaux des phoques capturés au large des falaises abruptes de basalte qui dominent le paysage marin.

Aujourd'hui, rien ne va plus depuis qu'une publicité mondiale attire l'attention sur le mode d'abattage de ces mammifères marins. Les prix ont baissé au comptoir de la Compagnie de la Baie d'Hudson. Il faut donc trouver d'autres revenus. Qu'à cela ne tienne, on va — après tant d'autres villages esquimaux — devenir à son tour un centre de sculpture afin d'arrondir le pécule indispensable pour survivre. Ils sont ainsi une dizaine de sculpteurs improvisés qui, pour la première fois cet hiver, ont envoyé à Montréal quelques pièces de leur production à la Guilde canadienne des Métiers d'Art.

Si ces esquimaux emploient la stéatite ou pierre à savon comme leurs collègues des autres centres, ils y ajoutent une originalité qui fait désormais fureur auprès des musées et des collectionneurs privés. Grâce à la baleine. En effet, les eaux de leur région abondent en baleines bleues et surtout blanches. Il leur arrive d'en capturer ou d'en trouver des carcasses rejetées sur le rivage par les vagues. Comme leurs ancêtres de la culture dite de Thulé, ces Esquimaux n'aiment rien perdre et utilisent même certains os pour servir de support à leurs objets sculptés.

C'est pourquoi l'homme blanc du sud lointain peut désormais admirer de véritables scènes de la vie esquimaude assemblées sur une vertèbre ou un morceau d'un autre os. Ce qui donne une autre dimension à la sculpture, dimension inconnue jusqu'alors où se marient la couleur vieil-os et le gris bleuté de la stéatite. Les musées ne se sont pas trompés sur leur valeur puisque les trois premières pièces du genre, parvenues à Montréal par l'entremise du gouvernement du Québec et de la Guilde, ont été aussitôt achetées $400 chacune, l'une par le musée des Beaux-Arts de Montréal, les autres par le Redpath Museum de l'université McGill.

Louis-Fred de Leeuw, administrateur de la Guilde canadienne des Métiers d'Art, espère bien recevoir d'autres ensembles sculpturaux venant d'Ivugivik, qui forment une catégorie bien à part des milliers de sculptures exposées et vendues chaque année par la Guilde. C'est la seule fois depuis 1948, date de la première exposition esquimaude de la Guilde, qu'il reçoit d'une manière non sollicitée des pièces aussi intéressantes. Mais il voudrait bien connaître les noms de ces artistes demeurés anonymes. D'après lui, ces Esquimaux n'ont pas encore conscience de la valeur artistique attachée à leurs sculptures puisqu'ils ont négligé de les signer.

Jacques de Roussan
Perspectives

Il y a dans tout homme un gourmand qui sommeille... et Five Roses le réveille.

Qu'y a-t-il de plus réjouissant pour une femme que de voir son mari dévorer des yeux, avant d'y mettre la dent, les bons plats qu'elle a faits pour lui.

Pour lui... et pour elle, car gourmandise bien ordonnée commence par soi-même. Pas vrai?

Pain de ménage, pâté en croûte, beignets, tout est parfaitement réussi, tout est merveilleusement bon quand vous employez la farine Five Roses.

C'est qu'elle est fine, toute légère, naturellement douce. Elle est si facile à utiliser qu'elle vous promet d'avance le succès.

Faites la cuisine avec la farine qui mérite votre confiance, la farine Five Roses. Et vous verrez...

La farine Five Roses fait les maris contents.

On nourrit bien son monde avec Five Roses.

Ci-dessus, les sculptures en stéatite bleutée offrent un beau contraste avec la couleur vieil-os du support de cet autre ensemble; à g., ces détails forment à eux seuls une oeuvre d'art.

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April 1968

871

artscan

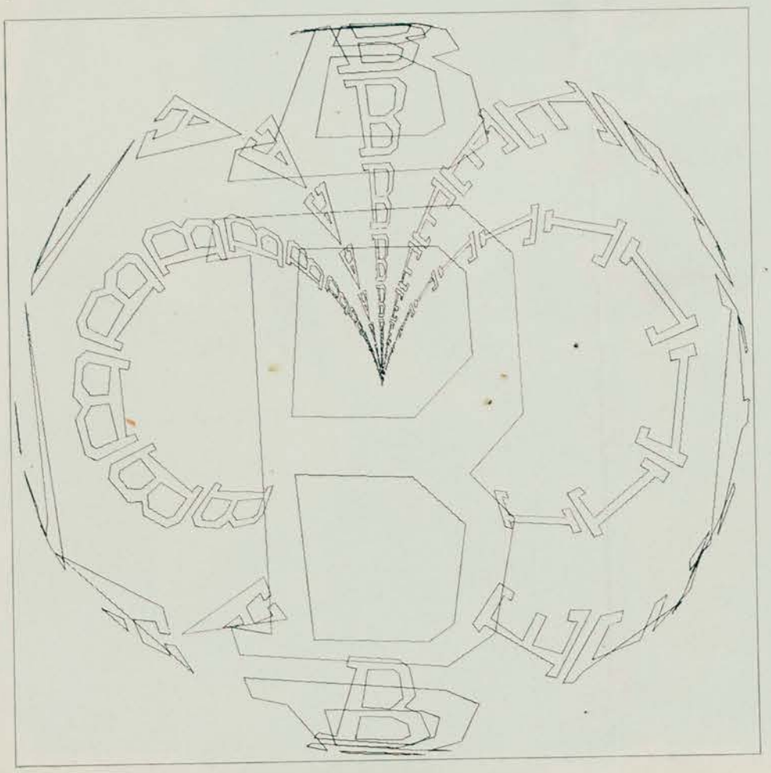
science in art in science in art in science in

by Leslie Mezei

In 1968 an art magazine need not make apologies for initiating a column on science and technology. Years after the Bauhaus of Gropius, *Vision in Motion* by Moholy-Nagy, *Aspects of Form* by Whyte, *The New Landscape in Art and Science* by Kepes; in an era of electromedia, light-painting, computer art and electronic music the surprising thing is that every art magazine does not have such a department.

Scientists exhibit the products of their laboratories in art galleries, while artists embrace the tools of technology, producing environments away from the galleries. *Scientific American* can often be confused with an art publication, artists' studios with laboratories. None of this is really new, except for the increasing tempo of activity at the boundaries between the arts and sciences. Basic questions about structure, pattern, form, organization, order, randomness, communication and information are being asked by all. The old taboos of the disciplines are shattered. Scientific inquiry, artistic creation, humanistic speculation and engineering productivity may aim at different ends, or emphasize different aspects of the same aims; the results are verified or judged by different standards; but the techniques and tools of one may finally be used by the other without disguise or apology. This free atmosphere has prepared the ground for real collaboration and interaction, for real synergetic symbiosis between artist and scientist.

There is so much going on that the problem is one of selection: what to report on, discuss, explain, evaluate. To set the stage I offer a few notes on some of the recent activity, some forthcoming events of interest and some organizations dedicated to furthering this Second Renaissance:



Computer print-out: one of a large series on the Tower of Babel, programmed by Leslie Mezei.

Canada

(B)ABEL at the Art Festival at the University of Toronto (Jan. 27-28, 1968) attempted to bring together poet, scientists and artists in the creation of a novel environment.

The Cybernetic and Computer Society at McGill University, with the assistance of the National Film Board, staged a major Computer Art show in the Montreal Museum of Fine Art. (Nov. 21-Dec. 23, 1967)

Arnold Rockman's *Random Sample, N=42* at the University of British Columbia Fine Arts Gallery (Feb. 6-29, 1968) incorporated the techniques of social research.

A group of Vancouver artists set up an Intermedia Workshop with a $40,000 Canada Council grant in 1967.

Mieczyslaw Choynowski, visiting here from the Polish Psychometric Laboratory, classifies (pattern recognition) paintings (art) by means of the semantic differential (social science), factor analysis (mathematics) and a computer (technology).

An informal interdisciplinary group meets in Toronto from time to time to explore structure and related concepts.

Elsewhere

Permanent collection of *Science in Art in Science* was established in the Israeli Museum of Technology in 1967.

Once Invisible exhibit in the Museum of Modern Art in New York (June 20-Sept. 11, 1967) showed the newest landscape of science by means of microphotographs, radiograms, computer graphics, ultra high-speed and space photography.

Escher's mathematical art appeared in *Scientific American* in the April 1966 issue.

Exakte Asthetik devoted an issue to Computer Graphics and Computer Art (No. 5, 1967) as did *Design Quarterly* (66-67), *Print* (20, Nov./Dec. 1966), *Computers and Automation* (August 1967), *Design and Planning* No. 2 (Random House, 1967-edited by Martin Krampen and Peter Seitz).

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

Trois Rivières,
Le Nouvelliste, Qué.
Perspectives
February 17, 1968

U-871

SCÈNES DE LA VIE ESQUIMAUDE

Photos Jean Kender

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Québec Le Soleil, Qué.
Perspectives
February 17, 1968

4-871

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481 University Ave., Toronto 2
Perspectives, Montreal, Que.
February 17, 1968

U-871

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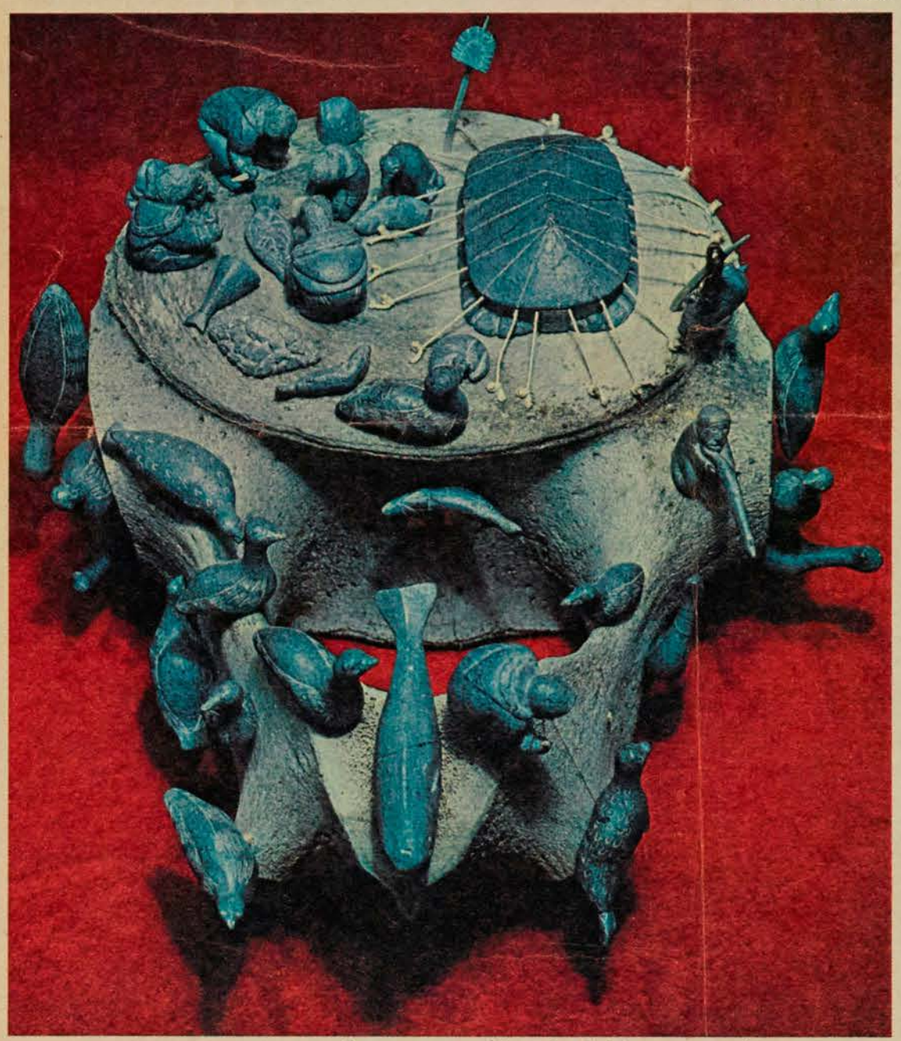

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Victoria Times, B.C.
Circ. 18,517
March 1, 1968

'Old Dogs' Learn Some New Tricks

X 871

By R. H. GROOMS

The Royal Canadian Academy 88th Exhibition of members' work opened at the Victoria Art Gallery Thursday night and will continue until Sunday, March 24. This show began last October at the Montreal Museum and after a second showing at Regina it completes its itinerary here.

The R.C.A. of the Arts was founded in 1880 and has always been considered by most of the artists who were not members, or who only belonged in a perfunctory manner, to be the last-ditch stand of the old guard. This idea is slowly beginning to crumble as the more advanced younger artists gain a foot-hold and the old timers either die, or join their younger fellows in more experimental art.

LARGE EXHIBIT

This current exhibition is indeed a large one. It contains some 85 works. Some of the better known older names are here: Clare Bice, B.C. Binning, Alan Collier, Chas. Comfort, Adrian Dingle, the Haworths, Yvonne Housser, Carl Schaefer, York Wilson and others.

The R.C.A. has always been dominated by the Toronto art scene: The present show is no exception but the influence is lessening. A look at the list of officers shows two out of four from Toronto. Of the Council, seven out of eight are Toronto artists and three out of four of the associates. It is remarkable indeed that so many non-Toronto artists from Montreal, London, Vancouver, etc. have been able to make any kind of impact at all.

NEW TRICKS

Some of the Old Dogs have really been learning some new tricks. It was quite a surprise for me to see the new Op painting of Charles Comfort. His Topstep I, Newspeak Series, is a bold exercise in big hard edge areas with extended forms reminiscent of superimposed letters. It has a sort of Orwellian Barnum and Bailey flamboyance.

It is very unlike the quiet, polite work I used to see around the Dept. of Art and Archaeology at the U. of Toronto. I once shared a Design studio with Comfort long before he went to Ottawa to head up the National Gallery.

Another old dog surprise is the construction by B. C. Binning who just retired last week as head of the Art Dept. at UBC. Bert Binning is now officially on the Op bandwagon with staggered wooden dowels painted black with red and yellow painted ends. This forms a most interesting effect from a distance of a three dimensional clover leaf motif. It is called St. Elmo's Shield.

HANG-OVERS

A few of the non-surprises are the hang-overs of the Group of Seven style seen in the competent but unexciting work of Clare Bice, Carl Schaffer and others. These poor old Canadian muddy landscapes are looking pretty tired this time around. Carl who is still head of the Painting and Drawing Division at the Ontario College of Art in Toronto hasn't changed a twit.

I was somewhat disappointed to see no Victoria artists in the show but there were some Vancouver people. Gordon Smith in his Painting No. 2, is still playing the retina wrenching game, albeit successfully. Toni Onley is at his weakest in terms of form and bleary color in his Dream Landscape.

Ron Spickett of Calgary shows a western color sense of great boldness and vigor in Aspect of the Wipeout. Endel Koks has a real dog's breakfast of colors and messy elements in Calceolaria. Francios Thepot of Toronto plays the Ad Reinhardt game of Red on Red theme in Prism No. 2. It is fresh and stimulating.

SOFTER COLORS

A pleasant change of form into softer colors and effects is found in Ray Cattell's The Blooded Sound of October's Breath. It is in warm autumn colors with dissolving or emerging forms. The two works of Sheldon Cohen are great adverts for the aluminum builder's siding companies. His painterly control requires a good straight edge and cutting tool for the effect.

HOME GARDEN

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

Town of Mount Royal
Weekly Post, Que.
February 22, 1968

Awarded Medal

R-871

MR. WILLIAM M. MOLSON, a former resident of the Town, and a past-president of the Norman Mitchell V.C. Que. No. 87 Branch of the Royal Canadian Legion who was recently awarded the Centennial Medal, an honour bestowed upon him by our country in recognition of his valuable service to the nation.

Mr. Molson is at present serving a third term as president of St. John Ambulance and has devoted 20 years of service to this most worthy organization.

Amongst other achievements he is also serving as a director of St. Lawrence House, Selwyn House Boys' School, a governor of the Montreal Children's Hospital, as well as being associated with the Shawbridge Boys' Farm, and the Montreal Museum of Fine Arts.

As a past-president of the Legion Branch in the Town, Bill Molson is still a very active member serving on the executive committee, and has achieved unqualified success in the promotion of "Operation Hope" under the chairmanship of Mr. Norman H. McLeod, who was also awarded the Centennial Medal.

This citizen has contributed a great deal to his community and his country, and is truly a man all Canadians can be proud of.

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

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,443
March 2, 1968

M-871

Le Rembrandt est retrouvé

MIAMI, Flo (PA) — Deux individus accusés de transporter un Rembrandt volé en 1964 dans un musée de Montréal, ont été arrêtés mercredi, dans le faubourg de Bay Harbor Islands.

Il s'agit de "La mort de Jacob" volé de la galerie du deuxième étage du Musée des beaux-arts de Montréal, le 4 octobre 1964, déclare le FBI, qui a refusé de révéler quand et comment ce tableau de 10 pouces sur 14 1-2, valant $45,000, a été retrouvé .

Seymour Jacobson, 37 ans, et Max Cohen, 53 ans, ont été arrêtés dans l'appartement de Jacobson, à Bay Harbor. Cohen demeure lui aussi à Bay Harbor.

Le mandat d'arrêt fédéral, délivré mercredi, affirme que Jacobson et Cohen "ont transporté ou fait transporter le tableau à Miami en provenance d'un point non-divulgué hors de l'Etat".

Jacobson et Cohen ont été internés en attendant leur audition par le commissaire des USA Edward P. Swan, qui a fixé provisoirement un cautionnement de $10,000 pour chacun.

Montreal Gazette, Quebec
Circulation 140,874
March 4, 1968

M-871

New Museum Time

The Montreal Museum of Fine Arts will be open Tuesdays, Fridays and Saturdays from 10 a.m. to 4:45 p.m.; 10 a.m. to 10 p.m. on Wednesdays and 2 p.m. to 4:45 p.m. on Sundays. The museum is closed on Mondays.

Le Journal de Montreal, Qué.
Circ. 42,000
February 22, 1968

M-871

• Pour être membre à vie du **MUSEE DES BEAUX-ARTS**, il en coûte $1,000; Gouverneur: $2,000; Sociétaire: $5,000; Bienfaiteur: $10,000; Patron: $25,000. Il paraît qu'on est à la recherche de . . . Patrons.

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

Montreal-Matin, Qué.
Circulation 126,939
March 4, 1968

M-871

La collection Duplessis serait sur le point d'être retrouvée

Deux individus, qui sont présentement détenus par la police provinciale à la suite de leur arrestation à Miami, la semaine dernière, sont soupçonnés d'être les auteurs du célèbre vol des vingt-huit oeuvres d'art au Musée des Beaux-Arts de Québec, en 1965.

Les deux hommes ont été arrêtés lorsqu'on les a trouvés en possession d'un Rembrandt volé au Musée des Beaux-Arts de Montréal en 1964.

Quant au vol d'oeuvres d'art de Québec, en 1965, vingt-trois des vingt-huit tableaux volés appartenaient à la collection de feu Maurice Duplessis. Les voleurs avaient ligoté le gardien du musée et s'étaient, en outre, emparés d'une collection de vieille monnaie d'une valeur de $150,000.

Actuellement ce serait le chef de la police provinciale, M. Adrien Robert, qui mènerait personnellement son enquête.

Le Journal de Montreal, Qué.
Circ. 42,000
March 1, 1968

M-871

ILS AIMERAIENT TROP REMBRANDT

MIAMI (UPI) — Deux hommes de Miami, ont été arrêtés mercredi et accusés d'avoir fait entrer aux Etats-Unis, illégalement, un Rembrandt volé aux Musée des Beaux Arts de Montréal, en 1964.

Il s'agit de Seymour Jocobson, 37 ans et de Max Cohen, 53 ans, qui se trouvaient lors de leur arrestation, dans leur maison de la banlieue de Miami.

Ils sont soupçonnés d'avoir transporté la fameuse peinture, "La Mort de Jacob" qui valait $45,000, de Montréal au pays voisin.

Le vol avait eu lieu le 14 octobre, 1964, au deuxième étage du Musée. Les agents du FBI, qui ont enquêté dans cette affaire, ont retrouvé le chef-d'oeuvre intact.

La Presse, Montréal, Qué.
Circ. 208,609
March 5, 1968

M-871

ENTRE PARENTHÈSES

A COMPTER de maintenant, les heures d'ouverture du Musée des Beaux-Arts de Montréal sont les suivantes : les mardi, jeudi, vendredi et samedi, de 10 h à 4 h 45 ; le mercredi, de 10 h à 10 h ; le dimanche, de 2 h à 4 h 45. Le musée est fermé le lundi.

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

Granby Lavoix de L'Est, Qué.
Circulation 11,162
March 8, 1968

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

MAR 9 1968
BOWDEN'S

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

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

MONTREAL, QUE.
GAZETTE
D 138,000

MAR 9 1968
BOWDEN'S

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

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

LASALLE, QUE.
Messenger
W 200

MAR 6 1968
BOWDEN'S

LUCE

CHRONIQUE SOCIALE-

19 peintres participeront à une exposition au Séminaire

SAINT-HYACINTHE- La galerie d'art du Séminaire de Saint-Hyacinthe présentera du 14 au 27 mars une exposition intitulée Graphisme '67. Quelque 19 peintures dont plusieurs de l'Ecole de Montréal exposeront leurs oeuvres.

Les peintures seront mises en montre dans le hall d'entrée de l'institution. La galerie sera ouverte au public entre 9 heures du matin et 10 heures du soir. Parmi les oeuvres les plus intéressantes, notons Portrait de femme d'Alfred Pellan, grand maître québécois de réputation mondiale.

Le groupe comprend tout d'abord le peintre Gilles Boisvert qui a étudié avec Albert Dumouchel. Il a tenu des expositions de groupe à Montréal, Ottawa, Londres et Calgary de même que des expositions personnelles à Montréal, en 1964, 1965 et 1966.

Kittie Bruneau a étudié à l'école des Beaux-Arts de Montréal. Elle a participé à des expositions de groupe, au Musée des Beaux-Arts à Montréal, à Galerie nationale du Canada et au Centre d'Art Mont Royal. Elle a aussi tenu des expositions personnelles à Paris et Montréal.

Le peintre Albert Dumouchel qui expose aussi au Séminaire, a étudié la gravure à Londres et Paris. Il a été professeur à l'Ecole des Beaux-Arts, à Montréal et participé à plusieurs expositions dont la Bienale d'art canadien en 1959. Il a exposé à Spolète, Tokio, Cincinnati, Sao Polo, Buffalo, Londres. L'UNESCO lui a remis un prix en 1955-56.

Giuseppe Fiore a étudié à Naples et à Montréal. Depuis 1962 il est professeur de peinture à l'école des Beaux-Arts de Montréal. Il a tenu des expositions personnelles en Italie, à Québec et Montréal.

Michel Fortier a participé à des expositions de groupe à la Galerie nationale du Canada, au Musée d'art contemporain et tenu une exposition personnelle à l'atelier des saltimbanques.

Roland Giguère a étudié à Montréal et Paris. Il a été Boursier de la Société royale. Il a tenu plusieurs expositions à Paris, Toronto, Québec, Mexico, Milan, Bruxelles et a publié des recueils de poèmes.

Jacques Hurtubise a exposé à Montréal, New-York, Toronto, Sao Paolo. Il a remporté le grand prix de peinture du concours artistique de la province de Québec en 1965.

André Jasmin a travaillé avec les peintres, Pellan, Parizeau et Borduas. Il a tenu des expositions particulières dans des galeries privées. Il a remporté le prix de peinture du Québec en 1955.

Joanisialu est né en 1912. Il est administrateur des affaires du Nord à Povungnituk.

Joe Talirunili est né sur les bords de la rivière Kuyalux.

Paul Lacroix a entrepris ses études avec Alfred Pellan, Ossip, Zadkine et Marion Marini. Il a remporté en 1949 le 2e prix de sculpture, au concours artistique du Québec. Il a participer aux expositions à la Bienale du Canada, en 1959. Il a participé aussi à l'exposition itinérante de la Galerie nationale du Canada en 1965-66 et du Musée du Québec en 1966. On a pu admirer de ses oeuvres à l'Exposition universelle de Montréal en 1967.

Richard Lacroix a été professeur à l'école des Beaux-Arts à Montréal en 1960. Il a été boursier du Conseil des arts en 1961 et 1962. Il a fondé l'Atelier libre de recherches graphiques et exposé à Paris, Toronto, au Mont Orford, en Yougoslavie, à Lougano, à Santiago, Ottawa et Cracovie.

Stanley Lewis a remporté le deuxième prix de peinture au concours artistique de la province. Il est professeur à l'école des Beaux-Arts, à Montréal. Il a reçu plusieurs bourses qui lui ont permis d'étudier à l'Instituto Allende au Mexique et en Italie. Il a exposé au Musée des Beaux-Arts à Montréal, à la Galerie d'art, à Toronto, à Israël Auction Galeries à Tel Aviv et plusieurs autres galeries. Il enseigne le modelage à l'université McGill et la sculpture à l'université de Montréal. Il a gagné trois prix à différents concours en 1959, 1960 et 1962.

André Montpetit a exposé au Musée d'art contemporain en 1966 et au Centre synoptique en 1966.

Alfred Pellan dont la réputation n'est plus à établir sur le plan international s'est classé premier au Salon d'art mural à Paris en 1935. Il a été professeur à l'école des Beaux arts à Montréal de 1943 à 1952. Il a aussi été boursier du Conseil des arts du Canada en 1948. La Galerie nationale a présenté une rétrospective de son oeuvre à la Galerie nationale du Canada en 1960.

Les autres participants à cette exposition seront Roland Pichet, Anne Trexe, Barry Wainwright et Robert Wolfe.

Sydney Cape Breton Post, N.S.
Circ. 27,569
March 8, 1968

Mrs. Nina Cohen Named To Board

OTTAWA (CP) — Jean Ostiguy, 46, of Montreal, has been named chairman of the new board of trustees of the National Museums of Canada, the state secretary's department announced Wednesday.

Named vice-chairman is J. R. Longstaffe, 33, of Vancouver. Both appointments are for five years.

Mr. Ostiguy is president and managing director of the Montreal investment firm of Morgan Ostiguy and Hudon Ltd. and is a former vice-president of the Montreal Chamber of Commerce. He has been associated with Les Feux Follets, Montreal Symphony and the Montreal Museum of Fine Arts.

Mr. Longstaffe is secretary and director of Canadian Forest Products Ltd. He has been associated with the Brock Hall collection of Canadian art at the University of British Columbia, the Vancouver Art Gallery and the Vancouver Centennial Museum and Planetarium.

Others named to the board for varying terms:

Mrs. Phyliss George, Moncton; Dr. Arnot Jolicoeur, Ste. Foy, Que.; David Spurgeon, Toronto; George W. P. Heffilfinger, Winnipeg; Mrs. Nina Cohen, Sydney, N.S., Allan Bronfman, Montreal; Prof. G. Stephen Vickers, Toronto; Mme Cecile Marcoux-Baillargeon, Montreal; Dr. J. Tuzo Wilson, Toronto; Kiyoshi Izumi, Regina.

Chronique sociale
(Suite de la Page 6)

tireront grand profit du sujet que traitera le Rév. Père Gérard Labrosse, j.s. "Les faux dieux du Québec." Lundi le 11 mars, M. l'Abbé Ulysse Desrosiers du Centre de consultation matrimoniale, parlera de "Formation de la conscience" et "Limitation des naissances". Mercredi le 13 mars, "Etapes de l'amour" par le même conférencier. Ces deux dernières causeries intéresseront spécialement les couples.

Funérailles

Samedi le 2 mars, ont eu lieu à l'église Notre-Dame-du-Sacré-Coeur les funérailles de Mme Veuve Hormidas Bergeron (née Alice Desmarais), décédée le 28 février à l'âge de 76 ans. La défunte demeurait chez son gendre, M. R. Normandin, 28, 3e Avenue. Aux parents en deuil, nos condoléances bien sincères.

Arts et spectacles

Rappelons que le Centre Culturel de Verdun, 5955, avenue Bannantyne, présentera le 13 mars prochain "Partie de campagne" dans le cadre de son Ciné-Club. L'entrée est libre et le public est invité.

Le Musée des Beaux-Arts de Montréal a renouvelé son horaire pour ses heures d'ouverture et il se lit comme suit: Mardi, jeudi, vendredi et samedi, de 10h. à 16h.45 et le dimanche, de 14h. à 16h. 45. Le Musée est fermé le lundi.

La prochaine visite guidée (en français) offerte gratuitement aux visiteurs du Musée des Beaux-Arts, aura lieu mercredi le 13 mars, à 20h.

Jusqu'au 20 mars, on peut voir entre autres, au Musée, une exposition du peintre-graveur italien, Giorgio Morandi, comprenant 80 estampes. Morandi, né à Bologne en 1890, avait légué les planches de ses gravures à l'Italie, demandant qu'on ne les imprime que 50 ans après sa mort. Comme il est décédé en 1964, elles sont donc sous scellés, suivant son voeu et aucune autre estampe ne sera tirée avant un demi-siècle. Les oeuvres exposées sont de zinc et de cuivre.

Le Musée d'Art contemporain, anciennement situé à l'angle des rues Sherbrooke et Pie IX, occupe maintenant un autre local qui n'est nul autre que le Musée des Beaux Arts de l'Expo à la Cité du Havre et où il demeurera en permanence. Il ouvrira ses portes le 12 mars, avec une rétrospective du peintre québécois, Jean Dallaire, et le public pourra s'y rendre, de 8h.30 a.m. à 7h.30 p.m., grâce à des autobus qui partiront de l'angle Peel et Dorchester, toutes les 8 minutes.

L'Afrique, cette inconnue, a pris forme pour nous le 28 mars dernier, lors d'une soirée au Elle-Club, avenue Park où Mlle Pierrette Champoux, a fait la relation d'un voyage récent de cinq semaines sur ce continent, voyage qui l'a amenée à participer à un safari. A l'aide de superbes diapositives et par son récit vraiment captivant, Mlle Champoux nous a conduites en Ouganda, en Tanzanie et au Kenya, illustrant d'une façon bien vivante la faune et les mille visages de ces pays. Sa visite aux Pygmées avait quelque chose de typique. Les montagnes de la Lune, le cercle d'amour, la source du Nil et son impressionnante chute, la grâce de certains animaux et la férocité de certains autres, les menaçants vautours, la majesté du lion, les pistes tracées dans les savanes, furent autant d'images agrémentées d'anecdotes et d'intéressants commentaires. Merci, Pierrette!

Galt Evening Reporter, Ont
Circ. 13,136
March 9, 1968

The Evening Reporter, Galt, Sat., Mar. 9, 1968 17

Toronto Art Gallery Marriage Of Convenience

TORONTO (CP) — When the Toronto Art Gallery became the Art Gallery of Ontario in July, 1966, it was a marriage of convenience.

Director William Withrow says the gallery needed money. The province needed a central source of art and expertise to provide cultural aid in the most economical way to its smaller galleries and its growing number of universities and community colleges.

"All the universities wanted art faculties and some sort of gallery. It's too late to start a collection from scratch like the great U.S. universities. It's unwise to duplicate effort and dilute funds for non-utilitarian education.

"The small museums are all in need of technical advice from some centre more convenient than the National Gallery in Ottawa.

"We are girding our loins to serve a larger parish."

SENDING OUT SHOWS

Mr. Withrow says he knows of no exact parallel to the relationship between the gallery and the province, although a number of U.S. galleries are getting increasing support from municipalities.

The gallery is still a private association and as such has continued its customary money-raising efforts. The province has provided operating funds.

Their relationship and the what and how of the services to be provided through the province are being worked out gradually. Mr. Withrow says they are breaking new ground and he believes the Montreal Museum of Fine Arts is watching the process with interest.

As a start, a survey was done on the art resources in the province, and a meeting held of 50 directors and other involved people.

The gallery has set up an extension and education office. It has begun to send out travelling shows. Some students will be brought to the gallery to see special shows. A lecture program is planned.

The gallery is trying to establish a central library of slides, of art films and taped interviews with artists and is planning an educational television series.

It will supply technical advice, help on organizing art courses, on restoration and research.

The gallery's 25-man board of directors now includes representatives of 10 areas in the province. At the same time, as a private association, it is still owned by its 6,000 members.

Their fees plus proceeds from women's committee projects and nominal door fees are major sources of funds. Together they may bring in $70,000 to $80,000 a year. Mr. Withrow estimates the annual campaign for funds brings in about $70,000 more.

"What I hope is that the government will give us enough operating money that can all go to picture purchase."

He says they were able to spend only about $29,000 on purchases in 1966. He also hopes the building will be enlarged and its facilities improved in time.

Charlottetown Patriot, P.E.I.
Circ. 5,059
March 7, 1968

Chairman

OTTAWA (CP) — Jean Ostiguy, 46, of Montreal, has been named chairman of the new board of trustees of the National Museums of Canada, the state secretary's department announced Wednesday.

Named vice-chairman is J. R. Longstaffe, 33, of Vancouver. Both appointments are for five years.

Mr. Ostiguy is president and manager director of the Montreal investment firm of Morgan, Ostiguy and Hudon Ltd. and is a former vice-president of the Montreal Chamber of Commerce. He has been associated with Les Feux Follets, Montreal Symphony and the Montreal Museum of Fine Arts.

Québec Chronicle-Tele., Que.
Circ. 4,958
March 7, 1968

New Executive For Museums

OTTAWA (CP) — Jean Ostiguy, 46, of Montreal, has been named chairman of the new board of trustees of the National Museums of Canada, the state secretary's department announced Wednesday.

Named vice-chairman is J. R. Longstaffe, 33, of Vancouver. Both appointments are for five years.

Mr. Ostiguy is president and managing director of the Montreal investment firm of Morgan, Ostiguy and Hudon Ltd. and is a former vice-president of the Montreal Chamber of Commerce. He has been associated with Les Feux Follets, Montreal Symphony and the Montreal Museum of Fine Arts.

Mr. Longstaffe is secretary and director of Canadian Forest Products Ltd. He has been associated with the Brock Hall collection of Canadian art at the University of British Columbia, the Vancouver Art Gallery and the Vancouver Centennial Museum and Planetarium

Others named to the board for varying terms:

Mrs. Phyliss George, Moncton; Dr. Amot Jolicoeur, Ste. Foy, Que.; David Spurgeon, Toronto; George W. P. Heffilfinger, Winnipeg; Mrs. Nina Cohen, Glace Bay, N.S.; Allan Bronfman, Montreal; Prof. G. Stephen Vickers, Toronto; Mme Cecile Marcoux-Baillargeon, Montreal; Dr. J. Tuzo Wilson Toronto; Kiyoshi Izumi, Regina.

Montreal Gazette, Quebec
Circulation 140,874
March 9, 1968

Ostiguy Given Museum Post

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Mr. Longstaffe is secretary and director of Canadian Forest Products Ltd. He has been associated with the Brock Hall collection of Canadian art at the University of British Columbia, the Vancouver Art Gallery and the Vancouver Centennial Museum and Planetarium.

London Evening Free Press
Ontario
Circ. 125,448
March 8, 1968

Photographer Philip Pocock speaks tonight at gallery

An evening with former Londoner Philip Pocock, the photographer who organized the international photographic exhibition at Expo 67, will be held tonight at the London Public Library and Art Museum.

The event is sponsored by the Junior Women's Committee to the Art Gallery and begins at 8:30 p.m.

A sherry party will follow Mr. Pocock's speech.

Also at the gallery at 8 p.m. is the opening of the Graphic Society's annual national show, which will be conducted by Dr. W. S. Dale of the University of Western Ontario.

Mr. Pocock attended U.W.O. and is also a graduate of Massachusetts Institute of Technology with a bachelor of science degree in aeronautical engineering.

In January he joined the special senate committee on scientific policy as the director of research.

His last one man show was at the Museum of Fine Arts in Montreal, in the spring and summer of 1967.

Before going to the gallery Mr. Pocock will be entertained by the Junior Women's Committee at a reception in the home of Mr. and Mrs. C. L. Mackenzie, Windermere Road.

Among guests attending will be a group of Mr. Pocock's friends during his residence in London. Invited to attend are: Mr. and Mrs. H. J. Ariss, Mr. and Mrs. Jack Chambers, Dr. and Mrs. Clare Biee, James Boyd, Mr. and Mrs. David Evans, Mr. and Mrs. E. H. Hagarty, Miss Daphne Isard, Mr. and Mrs. R. M. Ivey, Mr. and Mrs. C. K. Kent, Mrs. John Labatt, Mrs. P. G. O'Brien, Mr. and Mrs. William Robertson, Mr. and Mrs. C. R. Somerville, Mr. and Mrs. Anthony Urquhart, Dr. and Mrs. Alex Vardanis, Mr. and Mrs. Donald Vincent, Dr. and Mrs. DeWitt Wilcox, Dr. and Mrs. W. S. Dale and Mr. and Mrs. John McGarry.

The Suburban
Montreal, Que.
March 13, 1968

Seymour Segal Opens at Galerie Moos

Montreal artist, Seymour Segal, will be holding an Exhibition of New Paintings at the Galerie Moos from Wednesday, March 13 through Wednesday, March 27. Mr. Segal is well-known to the Montreal scene, having had several one-man shows in the past. His is represented in the Permanent Collection of the Montreal Museum of Fine Arts and in numerous private collections. He has studied at Ecole des Beaux Arts, Montreal, and at the Artists Village Ein Hod, Israel and is currently teaching painting and drawing at the Saidye Bronfman Center. Mr. Segal also teaches the Children's Art Library At Sir George Williams University.

Galerie Moos is at 1430 Sherbrooke Street West and is open from 10 to 5:30 P.M., daily.

Willowdale Lansing
Enterprise, Ont.
March 6, 1968

D-37 1

Say what you feel

Every morning May Marx slips out of her Willowdale home and down into the city to Markham Village. There, in her small studio, slabs of wax melt over a fire, tools hang on the wall, and a fine plaster dust covers everything. May Marx pulls on an apron and begins to work with her sculpture.

"You can say whatever you feel," she says, melting the lead or forming the clay. "It's a kind of beautiful language which enables you to say what you want to say -- without the embarrassment of actually saying it. Sculpture expresses very pure emotion."

The works around the studio are in earth colors, in greys and bronzes. When May Marx says that a piece is called "Silence" or "Sanctuary", the reaction is, "Yes, I knew that's what it was." Yet each one takes time to understand. The meanings of sculpture are at once obvious and extremely subtle. "You should want to touch it," says the artist, surrounded by work large and small, jagged and smooth. The pieces have been cast, molded, reinforced, fired, worked over by steel brushes, polished, and waxed. Chunks of metal have become delicate human shapes and expressions.

Music is always playing in the studio -- "eastern things, or melancholy music." The hours there are full of ups and downs, says May Marx. "I laugh and cry and dance around, slam it on and scrape it off. Sometimes, she says, "I really get very high!"

She has to feel satisfied with the work. Some pieces must be rejected, stored away in the musty cellar underneath the studio. "You may work for months on the same piece and never get anywhere," she admits. "But suddenly, it may be right -- perfect balance, perfect rhythm, perfect form. Those are beautiful moments."

May Marx feels the "power of sculpture" even away from Markham Street. She watches the way people fold themselves at parties; she cuts out newspaper pictures for the study of anatomy. She is always researching new ideas and concepts. On Sunday mornings, she teaches children at the Associated Hebrew Schools, delighting in the way they experiment with different materials.

Her family, she says, is also very important, and she makes sure there is enough time to be home with her daughter, Martha, her son, David, and husband Karl, who is in the scrap metal business. "Every person, every woman," she emphasizes, "needs a creative outlet to be complete." The family is proud of her work.

May Marx has had one-man shows at the Albert Whyte Gallery, the North York Library, Holy Blossom Temple, and the Montreal Museum of Fine Art. She is looking for new techniques with volume and dimension, new materials, new ways to "say what you feel" in sculpture.

REGINA, SASK.
LEADER-POST
D 64,200

MARCH 13, 1968

D-12-M

Canadian artists' work at library art gallery

Nineteen works by two Canadian artists, Joyce Wieland and John Meredith, will be on display Wednesday until March 31 at Central Library art gallery.

Presented by the National Gallery of Canada, the exhibitions will be done in oils, pencil and chack, pencil and crayon, colored inks, water colors and plastic and collage.

Born in Toronto, Joyce Wieland studied art at the Central Technical School in Toronto.

Exhibitions of her work have been displayed at the Albright-Knox Gallery in Buffalo, N.Y., the National Gallery of Canada in Ottawa, and the Vancouver Art Gallery retrospective exhibition.

Her one-man shows include Here and Now Gallery in Toronto, 1960; Isaacs Gallery in Toronto, 1962, 1963, 1967; and 20/20 Gallery in London, Ont. in 1966.

Her works have been represented in the collections of the Vancouver Art Gallery, Art Gallery of Ontario at Toronto, National Gallery of Canada, Montreal Museum of Fine Arts, Confederation Art Gallery and Museum in Charlottetown, Philadelhpia Museum of Art, Winnipeg Art Gallery, Edmonton Art Gallery and several others.

Mr. Meredith was born in Fergus, Ont. and studied at the Ontario College of Art in Toronto.

His one-man shows have been held at the Gallery of Contemporary Art in Toronto, the Blue Barn Gallery in Ottawa and the Isaacs Gallery.

His works have been represented in the collections of the National Gallery of Canada, Musee des Beaux-Arts de Montreal, Confederation Art Gallery and Museum, Norman Mackenzie Art Gallery, Vancouver Art Gallery, Governor Nelson A. Rockefeller in New York, Museum of Modern Art in New York and several others.

All Wieland and Meredith works on display at Central Library can be purchased through the Isaacs Gallery in Toronto.

Ottawa Le Droit, Ont.
Circ. 40,756
March 12, 1968

D-37 1

Bal-mascarade

On en donne à la Galerie d'art de l'Ontario et aux musées des Beaux-Arts de Montréal .. Quoi? Un bal-mascarade! Pour la première fois dans son histoire, il y aura bal à la Galerie Nationale du Canada à Ottawa. Ce bal où l'on doit porter soit un costume s'inspirant d'une peinture ou d'une sculpture ou habit de soirée et masque est sous les auspices de l'Association de la Galerie Nationale.

Ce groupe de résidents de la capitale compte plus de 3,000 membres, et organise chaque année diverses activités à la Galerie, tel que des groupes d'étude et des concerts.

UN FONDS PERMANENT

Bien que la Galerie Nationale soit une institution publique et que ses achats sont faits grâce aux deniers publics, elle reçoit aussi des dons, et de temps à autre, l'Association de la Galerie nationale a donné des oeuvres d'art à la galerie. Son premier don était une estampe de Jacques Villon, artiste français bien connu; plus récemment, l'Association a fait don d'une sculpture de l'artiste outaouais Victor Tolgesy et de deux peintures, "Nature morte au chocolat" de Charles Lapicque et "Aquarelle" de Maurice Esteve. Toutefois, le conseil d'administration de cette association estime qu'il est temps d'établir un fonds permanent pour permettre l'achat d'autres oeuvres, et c'est une des raisons majeures du "Bal-mascarade à la Galerie", car les recettes seront versées à ce fonds spécial.

Le bal aura lieu le vendredi, 29 mars, sur les 4e et 5e étage de la Galerie, et au 8e si nécessaire. L'orchestre de jazz Russ Thomas et Les Townsmen feront en sorte que tous pourront danser au son de la musique qui leur plait le plus. Donc, musique, costumes, buffet, décors et lumières psychédéliques, filles-à-go-go... tout ceci laisse prévoir une soirée aussi originale qu'agréable... et vous pourrez même gagner un prix, si on juge que votre costume est soit le plus beau, ou le plus drôle, ou le plus authentique, ou le plus avant-garde... à moins que vous ne fassiez partie du meilleur groupe...

Michelle de COURVILLE NICOL

Québec L'Action, Qué.
Circ. 34,288
March 11, 1968

F 871

M. Jean Ostiguy à la présidence du conseil d'administration des musées nationaux du Canada

OTTAWA (PC) Le secrétaire d'Etat, Mlle Judy LaMarsh, a annoncé hier que M. Jean Ostiguy, 46 ans, de Montréal, avait été nommé président du nouveau conseil d'administration des musées nationaux du Canada. M. J.R. Longstaffe, 33 ans, de Vancouver, a été nommé au poste de vice-président.

Les deux nominations valent pour un mandat de cinq ans.

Les autres membres du conseil sont Mme Phyllis George de Moncton, N.-B., le Dr Amiot Jolicoeur, 54 ans, de Ste-Foy, Qué., M. David Spurgeon, de Toronto et M. George Heffelfinger, 41 ans, de Winnipeg, nommés pour quatre ans; Mme Nina Cohen, de Glace Bay, N.-E., M. Alan Bronfman, 72 ans, de Montréal et M. Stephen Vickers, 55 ans, de Toronto, nommés pour trois ans, de même que Mme Cécile Marvoux-Baillargeon, de Montréal, le Dr Tuzo Wilson, 59 ans, de Toronto et M. Koyoshi Izumi, 40 ans, de Regina, nommés pour deux ans.

Le ministre a également confirmé la nomination de M. Charles Mackenzie, d'Ottawa, au poste de secrétaire général des musées nationaux.

Ces nominations sont autorisées par la loi sur les musées nationaux, adoptée au cours de la présente session parlementaire.

En vertu de cette loi, le conseil a la responsabilité générale des programme et des activités de la galerie nationale du Canada et des musées de l'homme, d'histoire naturelle, de science et de technologie.

Le conseil

Outre les 12 membres susmentionnés, le conseil comprend le directeur du Conseil des arts du Canada et le président du Conseil national de recherches.

M. Ostiguy est président et directeur administratif de la société de placement montréalaise Morgan. Ostiguy et Hudon Limitée.

Ancien président de l'Association canadienne des courtiers en valeurs mobilières, il a déjà occupé le poste de vice-président de la Chambre de commerce de Montréal.

Grand ami des arts, il a été directeur des Feux Follets et de l'Orchestre symphonique de Montréal et a fait partie du comité exécutif du Musée des Beaux-Arts de Montréal.

Huntingdon Gleaner, Que.
March 20, 1968

R 871

Franklin Elementary News

By Mary Moore

On Thursday, March 14th, 6 teachers travelled to Montreal. Three teachers and 40 pupils from Ormstown Elementary School accompanied us. Our first stop was the Redpath Museum at McGill University. In such a short time we were unable to see all the exhibits but it certainly stirred-up our interest and most of us intend to return to see more.

While the second bus load was touring the Redpath Museum, the first group went on to visit the Montreal Museum of Fine Arts. Although time did not permit a guided tour we did appreciate the opportunity to browse around the galleries.

MONCTON, N.B.
L'EVANGELINE
D 9,900

MARCH 11, 68

B-12-M

Exposition d'art à Bathurst

La Société des Arts de Bathurst tient présentement une exposition à l'auditorium du Collège de Bathurst. Quarante-deux pièces, exécutées après un cours de 30 heures, sont exposées sur les murs de la salle. Sur cette photo on voit trois des tableaux exposés, soit de gauche à droite, "The Trip", de B. Cummings; "Faceless Crowd", de Mme Fran Bourque, et "La Septième Seconde", de Roger Cormier. Regardant les tableaux, on voit Mlle Monette Boudreau, Maurice Ferguson et Mme Fran Bourque, présidente de la Société.

Première exposition locale de la Société des Arts de Bathurst

Par Paul-Emile Thériault

BATHURST — La Société des Arts de Bathurst tient présentement sa première exposition locale à l'auditorium du Collège de Bathurst. Quarante-deux oeuvres d'artistes débutants locaux y sont exposées.

L'exposition de peinture se poursuivra jusqu'à ce soir, inclusivement, et a été marquée, entre autres, par un "vernissage", dimanche soir, à 8 h.

La Société des Arts de Bathurst a été formée en septembre dernier seulement, et groupe quelque 70 artistes étudiants et adultes qui suivent le cours accrédité des Arts au Collège de Bathurst.

Les toiles et les dessins exposés sont les fruits d'un cours de beaux-arts de 30 heures. Les étudiants en art ont créé spontanément en exploitant diverses techniques et mediums d'expression.

L'exposition annuelle de la Société aura lieu plus tard cet été.

"Cette première exposition a surtout pour but de montrer le travail fait après seulement 30 heures de cours," souligne Mme R. J. Bourque, présidente de la Société.

La grande majorité des pièces exposées est faite en acrylique, soit un art plastique. Les autres ont utilisé l'huile.

Les tableaux sont également mis en vente, dans la très grande majorité des cas, et les prix varient entre $10 et $300.

La Société

La Société des Arts de Bathurst groupe des membres actifs et des membres associés. Les premiers sont ceux qui sont engagés activement dans l'épanouissement de leurs talents artistiques, et les deuxièmes, ceux qui sont intéressés à promouvoir le développement des arts dans notre petit coin du pays.

Les objectifs de la Société sont:

1 — Susciter et alimenter un intérêt artistique propre à mettre en valeur les talents et les oeuvres de nos artistes locaux en patronnant les expositions régionales.

2 — Encourager une participation plus nombreuse aux cours de beaux-arts offerts et crédités dans notre milieu.

3 — Reconnaître nos artistes et exposer leurs travaux, non seulement à Bathurst, mais aussi à l'extérieur par des échanges réalisés en collaboration avec les autres organisations artistiques semblables.

4 — Obtenir une participation active en tant que groupe avec la Galerie Nationale des Arts, l'Association des Arts des Maritimes, le Musée de Montréal, etc., et en faire profiter tous les membres de la Société.

5 — Travailler à obtenir l'installation d'un atelier d'art permanent dans notre milieu.

6 — Travailler à sensibiliser nos responsables d'éducation en vue de favoriser tous nos jeunes d'une expression libre par l'art.

En parlant de la Société des Arts de Bathurst, il ne faut pas non plus oublier le nom de Sr Hilda Lavoie, du Collège Maria Assumpta, qui est l'une des principales figures dans les beaux-arts à Bathurst.

MONTREAL, QUE.
GAZETTE
D 138,000

MAR 23 1968

BOWDENS

blue, and blue-red.

R 12-M

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

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

NORTH BAY, ONT.
NUGGET
D 16,700

MAR 12 1968
BOWDEN'S

T12M

Expo's art gallery to become permanent

By LISA BALFOUR
Southam News Services

MONTREAL—Expo's art gallery will soon gain a new lease on life as the permanent home of Montreal's four-year-old museum of contemporary art.

The building itself is reputed to be one of the most technically up to date in North America, being equipped with the latest security and air conditioning facilities.

During Expo, it housed a unique collection of international art treasures but like everything else at the end of the world's fair, it was closed on Oct. 31.

Since then, however, this exceptional art gallery has passed into the hands of the Quebec government, which bought it from the 1967 World's Fair Corporation for the nominal sum of $1.

Situated on Cite du Havre, where Habitat is also located, the building is now being prepared for its new role as the Musee d'Art Contemporain.

For its opening March 19, a retrospective exhibition of the works of Jean Dallaire is scheduled to be the main attraction.

A native of Hull, Que., Mr. Dallaire was a French Canadian artist who died in 1965 at the age of 49. Although he spent part of his career in France, his work is little known there.

However, it has attracted considerable interest in his native province—partly because his personal style reflects the influence of surrealism and figurative imagery.

Gilles Henault, the museum's 48-year-old director, says the Dallaire show was planned long before it was announced that the Expo Art Gallery had been turned over to the Quebec government.

Originally, he says the Dallaire retrospective was to have been shown in the Chateau Dufresne, the ornate town house in east end Montreal which has served as the museum's headquarters since 1965.

Because the 54-year-old Chateau was never built to serve as an art gallery, the museum has heretofore been obliged to mount its exhibitions on temporary walls set up in front of the building's original ones.

This was highly unsatisfactory but it was understood from the time the museum was installed in the Chateau that it would only be a temporary arrangement.

Today, however, Mr. Henault finds himself in charge of a technically superior art gallery complete with a lecture hall and a library. As a result, he maintains that the museum will at long last be able to show its permanent collection along with current exhibitions.

As well as the Dallaire show which will include 15 paintings, he says the museum plans to open with an exhibition of 50 works by 10 Quebec painters.

Organized by the cultural affairs department's plastic arts service, this show will consist of works by Jean Paul Riopelle, Alfred Pellan, Jean McEwan, Guido Molinari, Jacques de Tonnancour and Jean Paul Lemieux.

As for the museum's permanent collection, it now numbers about 40 works dating mostly from 1940. Although most of the paintings, sculptures and graphics are the creations of Canadian and Quebec artists, there are several European and American works as well.

So far, Mr. Henault's policy has been to sponsor Canadian and Quebec artists and he maintains that he will pursue "the same orientation" in the new premises.

"Of course there will be new problems with the new building," he says, "and new perspectives are bound to emerge. Nevertheless, I still feel that the role of a contemporary art museum is to educate and to present the public with varied exhibitions which will also enhance our international prestige."

At present, the museum has a permanent administrative staff of seven. The cultural affairs department provides an annual budget of about $225,000 "to cover everything, including salaries, exhibition costs and maintenance." Another $50,000 is provided annually as a purchasing budget.

The museum itself was created by the cultural affairs department in 1964 when poet and art critic Guy Robert was appointed its director. However, he was severely criticized for "incompetence" by several Montreal artists, some of whom petitioned the government to remove him from his post.

Mr. Robert subsequently resigned and Mr. Henault, also an art critic, poet and former journalist, replaced him on March 14, 1965.

One of the difficulties which he faces is criticism from both artists and the public —some of whom favor the development of Montreal's centrally located museum of fine arts which has been kept alive mainly by private donations from English-speaking donors for over 100 years.

Although it has received some provincial grants in the last 100 years, there have been recent complaints that the Quebec government is reducing the MMFA's annual allowance in favor of the fledgling contemporary art museum.

Québec Le Soleil, Qué.
Circulation 155,546
March 14, 1968

E 871

Quatrième concours annuel des Beaux-Arts Price

MONTREAL — Les formules d'inscription au quatrième concours annuel des beaux-arts Price viennent d'être distribuées aux artistes commerciaux du Canada.

Le but de ce concours est de favoriser le développement des beaux-arts en encourageant les artistes commerciaux à exécuter de belles peintures. Les récompenses comportent un premier prix de $1,000 et 15 autres prix en argent.

L'an dernier, il y eut 353 inscriptions provenant de toutes les parties du Canada, et on prévoit que leur nombre va dépasser 500 cette année.

Cette événement annuel est patronné par La Compagnie des Papiers Kraft et Cartons Price au nom du consortium Price.

Le jury du concours est formé d'experts canadiens en oeuvres d'art, dont le Dr David Carter, directeur du Musée des Beaux-Arts de Montréal; le Dr Martin Baldwin, directeur émérite de la Galerie d'Art de Toronto, et Paul Gladu, critique d'art montréalais.

Après la proclamation des lauréats, les oeuvres primées seront exposées à Montréal, Toronto, Québec et Ottawa, ainsi que dans d'autres villes importantes du Canada.

La date ultime d'inscription a été fixée au 5 avril. On procédera à une première élimination fondée sur un examen des photos et diapositives des oeuvres soumises. Cette première sélection aura lieu le 7 avril et un verdict final sera rendu le 25 du même mois.

Tout artiste commercial qui n'aurait pas reçu de formule d'inscription et désirerait s'en procurer une n'a qu'à écrire au Concours des Beaux-Arts Price, C.P. 6354, Montréal, Qué.

Ottawa Le Droit, Ont.
Circ. 40,756
March 15, 1968

U-871

Les artistes peuvent s'inscrire au concours Price jusqu'au 5 avril

Les formules d'inscription au quatrième concours annuel de beaux-arts Price, qui est devenu un événement important au calendrier artistique canadien, viennent d'être distribuées aux artistes commerciaux du Canada.

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Apres la proclamation des laureats, les oeuvres primées seront exposées à Montréal, Toronto, Québec et Ottawa, ainsi que dans d'autres villes importantes du Canada.

La liste des gagnants du concours de l'an dernier comprenait Bruce LeDain, de Montréal; Dave Strang, de Winnipeg; O.K. Schenk, de Toronto et Yves Breton, de Montréal.

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Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,710
March 18, 1968

M-871

Concours de Beaux-Arts Price

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Jonquière-Kénogami
Le Réveil, Qué.
March 20, 1968

M-871

Début du concours des Beaux-Arts Price

Les formules d'inscription au quatrième concours annuel de béaux-arts Price, qui est devenu un événement important au calendrier artistique canadien, viennent d'être distribuées aux artistes commerciaux du Canada.

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TORONTO, ONT.
TELEGRAM
D (M-F) 223,600
(S) 305,600

MAR 16 1968

BOWDEN'S

S12.M

By *BERNADETTE ANDREWS*

ART

Never mind cigars, what this country really needs is a good dime art show

ONE THIN DIME bought admission to the most original show in Toronto Thursday night.

It's the Intersystems group again — four young (24 years each) artists who for this exhibition took plastic, poetry, draughtsmanship, films and made them into things of beauty.

Phosphorescent lighting formed an environment in Moos Gallery and Michael Hayden's sculptured plastic cases with their glowing liquids performed magnificently.

One wall held a set of blueprints which had been mounted in plastic on fluorescent paper. They are actual draughts and, if followed, will produce for you your own sculpture. They sell for $35 each and don't really need the special lighting.

• • •

Besides the original four, Brian Thompson pitched into this act with some great photography. One coffee table sculpture consists of varying sizes of plastic hues applied with transparencies. Each side gives a different view and the possibilities are endless.

More coffee table art: polyester molds applied with photographs and plastic sculptures with a wee drop of liquid in the centre area. Unfortunately, three of these found their way into the pockets of some light-fingered art-collectors. They cost $35 to fabricate and are selling for very little more than that.

The mesmerizer of the night was Brian Thompson's dual-projected screen. A plastic screen hung in the centre of one room with slide projectors working from both sides. This results in never seeing the same image twice. The other polyester screen was in the environment room where John Mills-Cockell's synthesiser was playing via tape recorder and a slow-running film was producing sensitive and very sensual prismatic changes of color from the rear of the screen.

Dick Zander's architectural blue prints for the new environment club, Intersystems is opening in Montreal, are mounted in plastic as are Blake Parker's poems. All new, all very exciting!

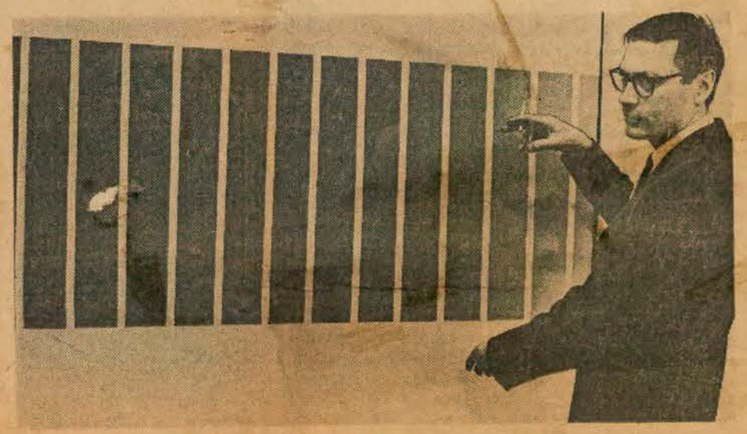
• • •

Wild colors and animals make up Lam Kwong's exhibition at the Albert White Gallery. Mr. Kwong, a born in China, Ontario College of Art graduate, currently living in New York, sent his eight paintings and eight ink drawings to Toronto on February 29th. One was lost until Wednesday and opening day found Mr. Kwong running around frantically doing final touch ups and signing his pictures. The artist uses poisonous animals in sets of two as a metaphorical representation of communication.

In the same gallery, there are eight drawings by John Reid illustrating the feast of Purim which was celebrated in the Jewish faith on Wednesday and Thursday.

• • •

Retrospective exhibitions are always interesting and most of the time educational for both the artist and art lovers. In the case of Paterson Ewen, this is especially so. This is Mr. Ewen's first real appearance on the Toronto scene and the Dunkelman's felt it should be in the form of a retrospective.



PATERSON EWEN, with his painting titled Life Stream with Intervals IV.

The before-and-after parallels can easily be drawn from one gallery room to the next. Two landscapes executed in 1947 led to art training at the Montreal Museum School of Fine Arts and from there on through various styles until we reach present day with what Mr. Ewen calls "extreme minimal silent art style."

From landscape oils, and textured organic canvases to geometric explorations of time and space doesn't seem such a large jump when you can see examples of each phase as stepping stones. The rectangle is always present and the splitting of it, when magnified, is the object of much of his investigation. "I try to push everything as far as I can."

• • •

Joan Hamilton-Smith has re-created a 15th-century oil and varnish style of painting for her current show at the Kar Gallery. Each peice contains a dominant female figure, some with elaborate headgear while others have a touch of nudity. For the most part, costumes, color and background are very Renaissance. I was attracted to Miss Smith's watercolors, priced as low as $100.

• • •

Jerrold Morris offers interesting figures to encourage Canadian collectors to invest in Joan Miro paintings which he is currently showing instead of gold. One example of how art has increased in value: A Rodin drawing in 1962 at the Morris Gallery sold for $500 and a similar one in 1968 is $2,000.

• • •

Salvador Dali took nine years to illustrate Dante's Divine Comedy. Ann Winter of the Penell Gallery is showing about 30 woodcuts from the collection of 100. Each color print, a surrealistic view of Heaven, Hell or Purgatory, requires 35 woodcuts to produce the color. They are priced between $150 and $185.

• • •

The Ontario Society of Education Through Art has planned a lively week for their convention in Toronto. Chief Grey Cloud is giving a workshop on Indian Mask Carving, other shops are under titles: "Where do we get out ideas in art?," "The Work of Canada Council," David Silcox will speak at this one, and "How do we teach student environment awareness?" On Wednesday evening Miss Dorothy Cameron will speak on "Contemporary approaches to the figure tradition in sculpture."

R. C. Burkhart, from the State University College, Buffalo, will also speak on recent experiments in art education. With the Buffalo Arts Festival just behind him, this should be interesting.

(The art calendar is on Page 79.)

Photo-Journal
Montréal, Qué.
March 13, 1968

E871

Il avait tout fait, mais...

Pierre Pétel n'avait pas fait de roman... maintenant c'est fait

Un des tableaux récents de Pierre Pétel : Suzanne et les vieillards, où les vieillards ont été empruntés à des peintres anciens . . . tombés dans le domaine public!

par RUDEL-TESSIER

Ça devait arriver !

Pierre Pétel a écrit un roman.

Et ce diable d'homme est bien capable d'avoir écrit un bon roman.

Un des films qu'il a réalisés pour l'O.N.F. a bien gagné le Canadian Film Award, en 1950. C'était "Terre de Caïn".

Il a bien gagné, la même année, le Jessie Dow Award pour un de ses tableaux, et, en 1959, pour un autre de ses tableaux, le troisième prix de l'Inter-American Competition, à New York.

Mais essayons de suivre Pierre Pétel à la piste, depuis son baccalauréat. D'abord, à l'Ecole des Beaux-Arts où il allait le soir, tout en suivant (si j'ai bien compris) les cours de décoration intérieure de l'Institut des Arts appliqués, dont il sortit diplômé et lesté de la médaille d'or du lieutenant-gouverneur. (A 12 ans il avait gagné un concours de dessin de la Revue Populaire.) Mais je dois renoncer à l'ordre chronologique. En vrac : il a passé cinq ans à l'Office National du Film, comme scénariste et réalisateur; il a été quatre ans réalisateur à la télévision, avant de passer huit ans dans deux agences de publicité, comme directeur des services de radio et de télévision. C'est en 1952 qu'il a remporté le premier prix d'un concours de dramatiques de Radio-Canada, mais je ne sais pas quand il s'est mérité ses trois trophées Frigon, pour la meilleure série de télévision, pour la meilleure réalisation et pour la meilleure émission.

Pierre Pétel, l'homme aux cent talents . . .

Mais je me rappelle très bien que c'est en 1949 qu'il a écrit les chansons du film de Jean-Yves Bigras : "les Lumières de ma ville". Le fait est qu'il a écrit beaucoup de chansons que Monique Leyrac et Fernand Robidoux ont enregistrées ou qu'il a lui-même interprétées (par exemple pour le Service international de radiodiffusion), qu'Archambault a publié un album réunissant dix de ses oeuvres et qu'un éditeur new-yorkais en a publié quatre autres.

Et j'allais oublier de dire qu'il est l'auteur de la musique de la Chanson du Carnaval de Québec !

A la télévision (où il est revenu, comme directeur du Service des variétés, il y a quelques années) il a fait débuter des gens qui s'appelaient Jacques Normand ("Café des Artistes"), Gilles Pellerin, Paul Berval, Olivier Guimond, Lucille Dumont, Rolande Desormeaux, Robert L'Herbier, Janette Bertrand et Jean Lajeunesse ("Toi et moi"), Pierre Thériault, et beaucoup d'autres. "Café des Artistes", cette bonne idée, c'était d'ailleurs une idée à lui. Mais il en a eu beaucoup d'autres, comme celle de présenter à la télévision Olivier Guimond qui était encore Tizoune Junior, et comme celle de mettre à l'horaire de la télévision une certaine émission nommé "Moi et l'autre".

— Qu'est-ce que tu as fait, depuis un an ? lui ai-je demandé, quand il m'eut appris qu'il venait de terminer un roman.

— Bien, j'ai fait ce roman . . . un certain nombre de poèmes (il a déjà publié au moins un recueil de poèmes) . . . et puis j'ai fait trente-deux tableaux.

— Seulement trente-deux ?

— Moi qui croyais t'épater !

— De toi, rien ne m'épate !

— Eh bien, j'aurais voulu faire mieux, mais j'ai dû consacrer tout un mois à mon roman . . .

— Qui a un titre ?

— Oui. "All That Glitters Is Gold".

C'est ainsi que j'ai appris qu'il a écrit ce roman en anglais.

— J'avais commencé en français, puis je me suis dit presque tout de suite que j'avais peut-être du talent et une bonne idée, et que je gagnerais plus d'argent, dans ces conditions, avec un livre publié en anglais. Je ne veux pas que tu me juges mal : je suis un père de famille nombreuse !

— Et puis tu sais l'anglais . . .

— Assez bien, mais je comptais sur ma femme, qui, elle, sait très bien l'anglais.

— Et il est terminé.

— Il est même chez un éditeur de New York, où je suis sûr qu'il sera lu, parce qu'il a été présenté par un homme dont l'opinion a du poids à New York, et qu' le trouve très bien, mon roman ! J'attends des nouvelles !

— Et c'est quel genre de roman que tu as écrit ?

— Une histoire qui se passe chez les gens qui font la télévision.

— La télévision montréalaise?

— Oui, bien sûr, c'est la seule que je connaisse vraiment.

— C'est un roman à clef ?

— Mais jamais de la vie !

Je n'ai pas insisté.

— Et tous ces tableaux ?

— Je vais faire une exposition.

— Quand ?

— Je ne sais ni où ni quand. J'ai seulement une petite idée.

— Ce ne sera pas ta première exposition . . .

— Non, bien sûr. J'ai participé à l'Inter-American Competition, et à l'exposition au Musée des Beaux-Arts où on m'a donné le Jessie Dow Award, mais j'ai aussi exposé à Québec, à Ottawa, à Toronto, à Hamilton . . .

— Tu n'as pas de photos ?

Il avait des photos.

Il est resté fidèle à la manière de certains tableaux que j'ai vus chez lui il y a quelques années : la plupart réunissent des collages et des éléments peints, comme celui qui illustre ce papier.

Grand Falls Advertiser, Nfld.
March 14, 1968

E871

PRICE ARTS AWARD ENTRY FORMS READY

Entry forms have been issued for the fourth annual Price Fine Arts Award, now a major event on the Canadian art calendar. They can be obtained by writing Price Fine Arts Awards, P.O. Box 6354, Montreal, Que.

The program fosters fine art by encouraging Canadian commercial artists in the field of fine painting. First prize in the competition is $1,000 and there are 15 other cash awards.

Last year there were 353 entries from across Canada, and this year's response is expected to top the 500 mark.

The annual event is sponsored by Price Kraft and Paperboard Corporation on behalf of the Price group of companies.

The competition is being judged by a leading group of Canadian art experts including Dr. David Carter, director of the Montreal Museum of Fine Arts, and Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto, and Montreal art critic Paul Gladu.

Following the declaration of the prizewinners there will be exhibitions of the paintings in Montreal, Toronto, Quebec and Ottawa, among other centres.

Prizewinners last year included Bruce LaDain, Montreal; Dave Strang, Winnipeg; O. K. Schenk, Toronto and Yvon Breton, Montreal.

Closing date for submissions this year is April 5. In the first instance judging is done from photographs and slides of paintings. This will be completed by April 7, with final judging April 25.

Progress-Dimanche
Chicoutimi, Que.
W-E 16,200

MAR 17 1968

F12M

Début du concours de Beaux-arts Price

Les formules d'inscription au quatrième concours annuel de beaux-arts Price, qui est devenu un événement important au calendrier artistique canadien, viennent d'être distribuées aux artistes commerciaux du Canada.

Le but de ce concours est de favoriser le développement des beaux-arts en encourageant les artistes commerciaux à exécuter de belles peintures. Les récompenses comportent un premier prix de $1,000 et 15 autres prix en argent.

L'an dernier, il y eut 353 inscriptions provenant de toutes les parties du Canada, et on prévoit que leur nombre va dépasser 500 cette année.

Cet événement annuel est patronné par La Compagnie des Papiers Kraft et Cartons Price au nom du consortium Price.

Le jury du concours est formé d'experts canadiens en oeuvres d'art, dont le Dr David Carter, directeur du Musée des Beaux-Arts de Montréal; le Dr Martin Baldwin, directeur émérite de la Galerie d'Art de Toronto, et Paul Gladu, critique d'art montréalais.

Après la proclamation des lauréats, les oeuvres primées seront exposées à Montréal, Toronto, Québec et Ottawa, ainsi que dans d'autres villes importantes du Canada.

La date ultime d'inscription a été fixée au 5 avril. On procédera à une première élimination fondée sur un examen des photos et diapositives des oeuvres soumises. Cette première sélection aura lieu le 7 avril et un verdict final sera rendu le 25 du même mois.

Tout artiste commercial qui n'aurait pas reçu de formule d'inscription et désirerait s'en procurer une n'a qu'à écrire au Concours des Beaux-Arts Price, C.P. 6354, Montréal, Qué.

St-Hyacinthe Le Courrier
St. Hyacinthe, Que.
March 13, 1968

4-871

Une importante exposition d'art contemporain, au Séminaire

Une exposition d'art se tiendra au Séminaire de Saint-Hyacinthe, du 14 au 27 mars, où l'on pourra voir nombre d'oeuvres d'artistes contemporains, dont des peintres aussi en vue qu'Alfred Pellan, Roland Giguère, Paul Lacroix.

Organisée par le Comité consultatif des Centres culturels de la province, avec le concours de la Commission du Centenaire de la Confédération, elle se présente sous l'appellation de *Graphismes*.

On visitera chaque jour, de 9 h. du matin à 10 du soir.

Ci-après la liste des artistes qui exposent, avec quelques notes biographiques et autres, sur chacun :

BOISVERT, Gilles — Etudie avec Albert Dumouchel. Expositions de groupe à Montréal, Ottawa, Londres et à Calgary. Exposition personnelle à Montréal en 1963, 1965 et 1966.

BRUNEAU, Kittie — Etudie à l'école des Beaux-Arts de Montréal. Exposition de groupe au Musée des Beaux-Arts de Montréal, à la Galerie nationale du Canada, au Centre d'art Mont-Royal. Exposition personnelle à Paris et à Montréal.

DUMOUCHEL, Albert — Etudie la gravure à Londres et à Paris. Professeur à l'Ecole des Beaux-Arts de Montréal. Participe à plusieurs expositions dont la Biennale d'Art canadien en 1959. Expose à Spolète, Tokio, Cincinnati, Sao Paolo, Buffalo, Londres. Prix de l'Unesco en 1955-1956.

FIORE, Giuseppe — Etudie à Naples et à Montréal. Depuis 1962, professeur de peinture à l'Ecole des Beaux-Arts de Montréal. Expositions personnelles : Italie, Québec, Montréal.

FORTIER, Michel — Expositions de groupe : Galerie Nationale du Canada, Musée d'Art contemporain. Exposition personnelle, atelier des saltimbanques.

GIGUERE, Roland — Etudie à Montréal et à Paris. Boursier de la Société Royale. Plusieurs expositions à Montréal, Paris, Toronto, Québec, Mexico, Milan, Bruxelles. Publie des recueils de poèmes.

HURTUBISE, Jacques — Expose à Montréal, New-York, Toronto, Sao Paolo. Grand Prix de peinture du concours artistique de la province de Québec en 1965.

JASMIN, André — Travaille avec Pellan, Parizeau et Borduas.

(suite à la page 2)

...importante...

(suite de la page 1)

Expositions particulières dans diverses galeries privées. Prix de peinture de Québec en 1955.

JOANISIALU — Né en 1912. Administrateur des Affaires du Nord à Povungnituk.

JOE TALIRUNILI — Né sur les bords de la rivière Kuyaluk.

LACROIX, Paul— Etudes avec Alfred Pellan, Ossip, Zadkine et Marino Marini. 1949 — 2e prix de sculpture, Concours artistique du Québec. Expositions : Biennale du Canada, 1959. Exposition itinérante de la Galerie nationale du Canada 1965-66. Musée du Québec 1966. Exposition universelle de Montréal 1967.

LACROIX, Richard — Professeur à l'Ecole des Beaux-Arts de Montréal, 1960. Boursier du Conseil des Arts en 1961-1962. Fonde l'Atelier Libre de recherches graphiques. Expose à Paris, Toronto, Mont Orford, Yougoslavie, Lougano, Santiago, Ottawa et Cracovie.

LEWIS, Stanley — Deuxième prix de peinture au concours artistique de la Province. Professeur à l'Ecole des Beaux-Arts de Montréal. Reçoit plusieurs bourses lui permettant d'étudier à "l'Instituto Allende" (Mexique) et en Italie. Expose au Musée des Beaux-Arts de Montréal, à la Galerie d'Art à Toronto, à "Israel Auction Galleries" (Tel Aviv) et plusieurs autres galeries. Enseigne le modelage à l'Université McGill et la sculpture à l'Université de Montréal. Gagne trois prix à différents concours en 1959, 1960 et 1962.

MONTPETIT, André — Expose au Musée d'Art contemporain en 1966. Expose au Centre synoptique en 1966.

PELLAN, Alfred — Premier prix du Salon d'Art mural en 1935 (Paris). Professeur à l'Ecole des Beaux-Arts de Montréal de 1943 à 1952. Boursier du Conseil des Arts du Canada en 1948. Rétrospective de son oeuvre à la Galerie nationale du Canada en 1960.

PICHET, Roland — Expose au Canada, Etats-Unis, France, Belgique, Hollande, Amérique du Sud, Pologne, Suède, Norvège, Yougoslavie. Prix de la Jeune Peinture 1962. Prix de la Province de Québec, 1962. Boursier du Conseil des Arts du Canada, 1963-64, 1966-67.

TREZE, Anne — Lauréate d'art graphique au Salon de la Jeune Peinture 1961. Participe à des expositions de groupe en 1966 à Montréal.

WAINWRIGHT, Barry — Etudie à Paris. Boursier du Conseil des Arts en 1963-1964. Participe à des expositions de groupe en Europe. Expose à la Galerie Nationale du Canada, à Calgary au Centre Synoptique.

WOLFE, Robert — Expose à la Maison canadienne Paris, à la Galerie Camille [illegible]ert, au Musée d'art contemporain. Participe à une exposition de groupe au Japon. Boursier du Conseil des Arts du Canada.

La Presse, Montréal, Qué.
Circ. 200,524
March 25, 1968

M. 871

Le quatrième Concours Price

Les formules d'inscription au quatrième Concours annuel de Beaux-Arts Price viennent d'être distribuées aux artistes commerciaux du Canada.

Le but de ce concours est de favoriser le développement des beaux-arts et d'encourager les artistes commerciaux à exécuter de belles oeuvres. Les récompenses sont: un premier prix de $1,000 et 15 autres prix en argent.

L'an dernier, il y eut 353 inscriptions provenant de toutes les parties du Canada; on prévoit que leur nombre va dépasser 500 cette année.

Le jury du concours comprend M. David Carter, directeur du Musée des Beaux-Arts de Montréal, M. Martin Baldwin, directeur de la Galerie d'Art de Toronto, et Paul Gladu, critique d'art de Montréal.

Après la proclamation des lauréats, les oeuvres primées seront exposées à Montréal, Toronto, Québec, Ottawa et d'autres villes du Canada.

La liste des gagnants du concours de l'an dernier comprenait Bruce LeDain, de Montréal, Dave Strang, de Winnipeg, O. K. Schenk, de Toronto, et Yves Breton, de Montréal.

La date-limite d'inscription a été fixée au 5 avril. On procédera à une première élimination d'après des photos et diapositives des oeuvres soumises. Cette première sélection aura lieu le 7 avril et un verdict final sera rendu le 25 du même mois.

Tout artiste qui n'aurait pas reçu de formule d'inscription et désirerait s'en procurer n'a qu'à s'adresser au Concours des Beaux-Arts Price, C.P. 6354, Montréal.

St-Hyacinthe Le Courrier
St. Hyacinthe, Que.
March 27, 1968

4-871

Deux femmes-peintres et leurs oeuvres à Mont Saint-Hilaire

Mont Saint-Hilaire, 25, (Spéc.)

Mmes Gertrude Manson et Annette Rivet-Bouvier, deux femmes-peintres, exposeront leurs oeuvres au Centre civique de la ville de Mont Saint-Hilaire, du 29 au 31 mars, de 1 à 11 heures.

Celles-ci sont membres actifs de l'Association des femmes-peintres de Beloeil et Saint-Hilaire. Mme Manson est née à Montréal et a toujours vécu dans la région métropolitaine.

Elle habite la Ville de Mont Saint-Hilaire depuis 1965.

Elle fit ses premières études de dessin et de peinture au couvent.

Ensuite, elle étudia avec Eric Byrd, peintre et portraitiste canadien.

Elle suivit des cours du Dr Arthur Lismer, Oscar de Lall et Owen Chicoine.

Elle est membre depuis de nombreuses années de la Women's Art Society et de l'Association des femmes-peintres de Beloeil-Saint-Hilaire.

Elle exposa au Musée des Beaux Arts de Montréal, au Square Dominion, et à plusieurs autres endroits.

* * *

Madame Rivet-Bouvier participa au concours artistique des femmes-peintres du Québec pour l'EXPO 67.

En juin '67, elle présentait une exposition au gymnase de l'école Dominique Savio de Beloeil, où elle occupait la fonction de Directrice au secteur anglais.

Le genre réaliste, et quelquefois abstrait dans lequel cette artiste s'exprime la fait apprécier des connaisseurs.

Charlottetown [illegible]triot, P.E.I.
Circ. 5,059
March 28, 1968

Young city artists receive recognition

871

Two Charlottetown children will have paintings included in a special exhibition of Canadian Child Art to be displayed at the Olympic Games in Mexico, according to information received here yesterday by Mrs. Pamela Williamson, Director of Children's Art at Confederation Centre.

The young artists are Lucille Hogg and Elspeth MacEachren, regular students at Confederation Centre art classes. Their paintings were chosen from hundreds contributed from across the country as part of an exhibition of ten for the Olympic Games display.

Lucille, the ten year old daughter of Dr. and Mrs. W. G. Hogg of 62 Brighton Road, has been attending classes at the Centre for three years.

Elspeth, twelve, is the daughter of Mr. and Mrs. J. J. MacEachren, Malpeque Road. She is in her first year of instruction.

THEME OF CONTEST

To enter the nation - wide competition the children were required to paint a picture on the theme "A World of Friendship," and there were restrictions as to the size of the painting and the materials used.

For her design, Lucille chose a carousel with children of different nationalities riding the carousel horses. Elspeth painted a colorful scene in red and orange depicting a group of children of varying nationalities.

The two young artists spent one hour-long class period choosing a design with the help of their instructor Mrs. Elizabeth McLure, and then worked on the paintings through two additional class periods.

"They worked terribly hard on their paintings," comments Mrs. McLure. "They really went all out to make a good showing."

The finished paintings, along with others from the Confederation Centre classes, went to the Montreal Museum of Fine Arts to be judged with other entries from similar classes in galleries and art schools across Canada.

After a month long display at the Olympic Games in Mexico City the exhibitoin will go on an international tour to countries affiliated with the Olympic Committee who request it.

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

Sept-Jours
Montreal, Que.
March 17, 1968

871 ARTS

Pour réconcilier l'art et la vie!

Ah! que les Anglais d'Angleterre sont grouillants d'énergie nouvelle et de fortes initiatives. Ce souffle artistique qui secoue "la fière Albion" n'est certes pas au diapason de son économie malade. Musique "pop" (les Beatles), télévision, théâtre et cinéma, partout, ils bougent! Devant la paresse de MM. Carter ("Musée des beaux-arts") et Hénault (Contemporain), on enrage quand on voit la brillante exposition qui se tenait à Londres, il y a peu. Au lieu de toujours jouer de l'encyclopédie des arts, d'exposer avec nostalgie le passé (lointain ou récent), on ne craint par l'enracinement dans la vie réelle, dans une certaine vérité sociale. L'expo en question s'intitulait: "Les femmes au travail". L'"honorable" ministre des Arts dans le cabinet actuel, Mme Jennie Lee, n'a pas craint de l'inaugurer.

Ainsi, des dizaines de thèmes "chauds" s'offrent à nos esprits et jamais à l'esprit de ceux qui programment les saisons dans nos musées. On joue la carte du prestige, de la culture passéiste et prestigieuse: le musée est désert et sordide. La foule va ailleurs, elle va aux "salons commerciaux de ceci et de cela". Les gens ont besoin du réel et une culture vivante doit s'alimenter aux courants actuels qui changent nos coutumes, notre moralité elle-même. La vie de l'art, la vraie vie de l'art, de la culture, dans son sens sociologique, loge à cette enseigne.

On bourre les cimaises de pieuses iconographies, on place les gens d'ici dans un contexte élitiste pour les méduser, les aliéner davantage. Parallèlement, rien ne se fait pour instruire, au moins pour informer, ce public.

Certains jouent le jeu, passent des examens, se laissent bourrer le crâne de notices bibliographiques, quêtent des doctorats, des licences et s'en iront, à leur tour, assommer, à gros salaires parce que "gros" diplômés, les non-instruits, jouant les "magister" du haut des tribunes aveugles!

A quand la réconciliation de l'art et la vie. Nous sommes tous malades de "culture apprise" que nous "répétons" comme des ânes!

Remède: visiter l'expo du "designer" Jean Boyer, "Processus de création" à la Galerie Soixante. C'est un début!

Une formidable exposition à Ottawa, du 15 mars au 15 avril, présentera une centaine de dessins et d'aquarelles du célèbre Vincent, l'héliotrope! Le catalogue est rédigé dans la langue de Shakespeare: l'exposition nous vient des Etats-Unis. Cependant, un texte français sera inséré dans le petit volume illustré. Ce texte vient de Hollande, qui n'est pourtant pas un pays de langue française. C'est bizarre! De plus la Galerie nationale nous apprend que l'exposition, itinérante aux Etats-Unis, ne sortira pas d'Ottawa. C'est vraiment une politique mesquine. Toronto et Montréal et tant d'autres villes qui, par leurs impôts et leurs taxes font vivre cette Galerie, seront privées de cette exposition inusitée qui ne présente que les dessins et les aquarelles du maître moderne hollandais.

Ce fils de prédicateur débarquait à Paris au moment de la montée des étonnants impressionnistes. Le dessin, la gravure, se hissaient enfin au niveau de l'art. Jusque là, on n'en avait que pour l'huile. Van Gogh, dans ce contexte historique, se montre un dessinateur extraordinaire, son graphisme a de l'éclat, une fermeté, un mouvement rare. La forte personnalité du peintre éclate avec ardeur dans ces dessins et dans plusieurs aquarelles exposées à Ottawa.

"Foto-Canada", le mépris des annonceurs!

"J'accuse réception", quelle folle expression – et pas française – de la revue "Foto-Canada". Pas français non plus de toujours sauter les articles: "Design" Canada, Théâtre Canada, Foto (') Canada et Ceci et Cela Canada. L'anglo-américain veille, ronge et gruge. Le deuxième numéro du magazine spécialisé est encore plus pénible que le premier. Toujours peu de francophones! M. Ronald Labelle, un des directeurs, me dit: "Que c'est difficile d'avoir la collaboration des photographes canadiens-français!"

Un bon photographe m'a avoué: "Non, on n'y est pas et on ne veut pas y être. Il faut comprendre ceci: les Québecois ne sont peut-être pas intéressés à participer à des trucs "coast to coast", bilingues et souvent faits par des amateurs!" Qui croire? Labelle, en tout cas, affiche sur deux grandes pages son propre travail, une pochette pour un disque de Claude Dubois et c'est vraiment bourré de talent. Vraiment très fort!

Au bout dudit magazine, plusieurs photos d'un gentil poupon, cela fait très amateur. "Oui, me dit Labelle, qu'est-ce que vous voulez, ce photographe fait partie aussi de la revue!" Edifiante réponse à d'inquiétantes questions. Toute la publicité du magazine, affront et mépris injustifiables, se fait en anglais seulement. "Je sais bien, constate Labelle. On n'y peut rien. Pourtant, certaines maisons s'annoncent en français dans d'autres magazines du Québec!" Ah, tenez, j'aime mieux me taire.

Frund, un visualisateur d'aujourd'hui

Pendant que certains tâcherons s'appliquent studieusement mais stérilement à renouveler le tableau peint, des chercheurs avancent avec courage sur la bonne voie. Ils ne craignent pas d'utiliser les procédés techniques, ils font de la recherche avec des matériaux d'aujourd'hui. Ils sont vraiment des artistes contemporains et comblent un peu mieux l'étonnant fossé entre le monde de la création et celui de la science et de la technologie. Ainsi le jeune Jean-Louis Frund. J'ai vu ses étonnantes photographies. Je ne saurais, sans risque, donner d'exactes descriptions des moyens employés. Mais il est facile de juger les résultats: souvent, très souvent, une imagerie inédite!

JEAN-LOUIS FRUND
De saisissants concentrés visuels

Frund expose en ce moment à la Maison des Arts "La Sauvegarde" (160 est, rue Notre-Dame) des photos en couleur faites en collaboration avec MM. Helpman et Luckmann. Frund réussit à transformer des images ordinaires de la vie réelle (nature ou personnages) en de saisissants concentrés visuels. Parfois, c'est la sémantique la plus personnelle avec une touche à la Fellini ("Juliette des esprits") ou à l'Antonioni ("Désert rouge" ou "Blow up"). Tous les directeurs artistiques qui travaillent dans les studios de publicité se doivent de découvrir ce chercheur vraiment d'aujourd'hui. (Jusqu'au 8 avril).

"Nous n'avons pas de politique alors nous donnons des bourses"

Je cite: "Un critique, c'est fait pour faire du tapage et c'est fait pour "emmerder" l'Etat. Notre action est efficace dans la mesure où l'Etat est forcé d'agir. Notre boulot, c'est beaucoup plus d'aider les "créateurs" que de juger des spectacles de "consommation" sur le "marché" du théâtre bourgeois."

Evidemment je souscris à cette affirmation de Gilles Sandier, homme de théâtre, envoyé ici pour le Festival de Nancy, fin avril.

L'attitude de cet homme me réconcilie un peu avec Nancy, ce foyer qui m'inspirait un certain dégoût, car c'est de là que nous est venu M. Bernard T. Tessaydre, l'auteur d'un texte d'une prétention invraisemblable sur la peinture géométriste et structuraliste du Québec. Ce même monsieur savant vient d'obtenir du Conseil fédéral des arts une bourse pour rédiger un volume, sans doute fort sibyllin et fort ésotérique, sur la peinture canadienne contemporaine. Cela va faire avancer énormément le niveau culturel de notre population, vous verrez!

Des farces tragi-comiques se jouent à coeur d'année par les juges qui distribuent octrois et subventions à gogo!

On a écrit: "Pour aider les arts, il faut une politique, un "plan", pas des bourses!" C'est très vrai. MM. Frigault et Jean-Noël Tremblay s'en rendent-ils compte? J'en doute et de même les cinéastes, les écrivains, les gens de théâtre. •

Les marchands de tableaux s'associent

Au même moment où plusieurs souhaitent l'avènement d'une plus grande décommercialisation de l'art, d'une fin de "la petite civilisation des tableaux", des directeurs de galeries d'art se réunissaient dernièrement pour fonder – est-ce croyable en 1968 et en Amérique-du-Nord-la-moderne? – l'"Association des Marchands de Tableaux du Canada".

La direction se compose comme suit: de l'Ontario, les directeurs: MM. Moos, Roberston, Isaacs, Mirvish; du Québec: la présidente: Mme Mira Godart, propriétaire de la galerie Agnès Lefort; le directeur: M. W. Klinkhoff. L'objectif premier, selon M. Bill Bantey, publicitaire de l'APMTC, consiste à "promouvoir les arts et les artistes (sic) de talent au Canada." Mais les artistes de talent, "c'est un fait qui crève les yeux, font de moins en moins de "tableaux de chevalet". Si je ne connais guère les galeries de Toronto, je peux fort bien affirmer que la galerie Klinkhoff ne fait vraiment pas partie de "cette promotion des arts" à Montréal, et que les meilleures expos tenues chez Agnès Lefort depuis une décennie, se signalent justement par l'absence de "tableaux" de type conventionnel? Enfin!

Huit galeries de Montréal et 10 de Toronto font partie de cette association.

CLAUDE JASMIN

CONFÉRENCES

Pour une "intelligentsia"?

"ces conférences? C'est une entreprise de longue haleine. Nous avons préparé ce projet depuis plusieurs années. Après la présente série, nous comptons reprendre à l'automne avec de nouvelles personnalités."

Il convient en effet de replacer dans son contexte la conférence que le professeur Pichot prononçait au théâtre Maisonneuve. Le responsable que nous avons interviewé a insisté sur ce point: "Nous nous adressons au grand public, au-delà des spécialistes. Nous cherchons des sujets très variés; cette conférence-ci porte sur la médecine et peut paraître technique, mais la précédente portait sur la peinture, la suivante traitera de littérature.

KALE IDOS COPE
276 ouest, rue Sherbrooke
849-3939

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

MAR 23 1968
BOWDEN'S

Calen

The art world.

12-M

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., "Survey 68"; Tues.-Sat. 10.00 a.m.-4.45 p.m. Sun., 2.00 p.m.-4.45 p.m., Wed. 10 a.m.-10 p.m.

MUSEE D'ART CONTEMPORAIN, Cité du Hâvre: Dallaire Retrospective; 10 Quebec Painters; to April 20; Tues.-Sun., 12 to 6 and 7 to 9.

ARTLENDERS, 318 Victoria Ave. William Allister, to April 11.

ARTS CLUB, 3448 Stanley St. Yolande Porter, to April 12.

GALERIE DE L'ATELIER, 848 Marie Anne St. E. "Pilulorum." To March 29th.

DOMINION GALLERY, 1438 Sherbrooke W., sculpture. Archipenko, Moore, Arp.

GALERIE AGNES LEFORT, 1504 Sherbrooke St. W., Filipovic, bronze sculpture, to April 5th.

GALERIE LE GOBELET, 8401 St. Laurent. Paintings by Michel Coté; collages by Karl Mayer, last day. Starting March 26, Tex Lecor and Paul Lajoie.

GALERIE L'ART FRANCAIS, 370 Laurier W. Lithographies by Loty Blanchard, engraving by Rita Briansky, last day.

GALERIE BONAVENTURE, Place Bonaventure. Robert Boiteux and Eliane Bergelin.

GALERIE HERVE, 1392 Sherbrooke St. W., watercolors by Pierre Faure.

GALERIE KALEIDOSCOPE, 276 Sherbrooke St. W. Oils by Marie Laberge, to April 15.

GALERIE LIBRE, 2100 Crescent, Maya Lightbody, paintings and cubes, to April 2.

GALERIE MOOS, 1430 Sherbrooke St. W. Seymour Segal and Mario Gross (bone sculpture).

GALLERY 1640, 1445 Crescent St. Woodcuts by René Derouin. Last day.

GALERIE DU SIECLE, 1494 Sherbrooke St. W., Claude Tousignant, to March 31.

LIPPEL GALLERY PRIMITIVE ART, 2159 Mackay, African sculpture.

LOYOLA BONSECOURS CENTRE, 445 St. Paul E., Sherry Grauer.

MAISONNEUVE RECREATION CENTRE, 3000 Viau, drawings; daily 2.30-10.30; closing tomorrow.

MAISON DES ARTS LA SAUVEGARDE, 160 Notre Dame. Jean Louis Frund.

MOUNT ROYAL ART CENTRE, 1260 Remembrance Road, Stanley Lewis graphics, last day tomorrow.

SAIDYE BRONFMAN CENTRE, 5170 Côte St. Catherine Rd., batiks by Judith Rosengarten Iranyi, March 24 to April 19.

SIR GEORGE WILLIAMS UNIVERSITY, Henry F. Hall Bldg., Gallery I — Prints by Judith Kelly, last day.

STUDIO GALERIE 23, 2048 Stanley, Metal Sculpture by P. Woronoff, to March 25.

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E 871

Alfred Pellan is pleased that he can earn a living as a painter.

Pellan plans big show

Alfred Pellan, acknowledged as one of the best French Canadian artists and the only Canadian to have had a retrospective exhibition of his work presented by the Musee d'Art Moderne in Paris, will have an exhibition of his work at the Winnipeg Art Gallery April 4 - 28.

Born in Quebec City in 1906 and educated there at the Ecole des Beaux-Arts, he went to Paris in 1926 on a Province of Quebec Scholarship. Remaining in Paris until 1940, he was associated with Picasso, Leger, Miro and Max Ernst during this period. He exhibited often and won considerable recognition including the first prize at the Premiere Exposition dArt Mural in Paris, 1935.

On his return to Canada, Pellan held exhibitions in Montreal, Quebec and New York. From 1943 to 1952 he taught at the Ecole des Beaux-Arts in Montreal and, during this period, designed theatre decorations in Montreal and murals for the Canadian Embassies in Rio de Janeiro and Paris.

Pellan feels the swing to murals for public buildings in Canada is "a very good thing now for young artists." One of his murals hangs in the Winnipeg International Airport.

What pleases him is the fact he can earn his living as a painter. "I am surprised that I can and I am very glad, too," he said.

A culminating honour was the retrospective exhibition of his work shown at the National Gallery of Canada, The Montreal Museum of Fine Arts, Le Musee de la Province de Quebec and the Art Gallery of Toronto, 1960-61.

In discussing his work, Pellan remarked: "I am concerned with the problems of plasticity. I search for a poetic expression of it. I want vitality in my color. Vibration."

MONTREAL, QUE.
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MAR 30 1968
BOWDENS

arts plastiques

Dallaire: les oiseaux et les bannières de la liberté en exil

par Yves Robillard

JEAN DALLAIRE est de la génération de Dumouchel, De Tonnancour et Archambault, venant à la suite de Pellan, Borduas, Roberts, Surrey et d'autres. Il est sans doute de sa génération celui qui avait le plus de talent.

On associe habituellement son art à quelque chose de léger, de gai, de fantaisiste, d'aérien ; ce n'est apparemment qu'une façade ainsi qu'en témoigne la rétrospective de ses oeuvres au Musée d'art contemporain. Pour moi, Dallaire était un tourmenté (il ne l'affichait peut-être pas extérieurement). C'était un visionnaire, un très grand artiste en puissance, mais limité par une éducation trop scholastique. Le poète semble être pour lui une sorte de clown, un oiseau qui rêve d'azur et d'un certain Moyen Age fabuleux aux frondaisons magnifiques, mais qui revenu sur terre doit faire face au quotidien banal, aux hypocrisies, mesquineries, etc... On pense à "l'Albatros" de Baudelaire. Dallaire avait d'ailleurs comme livres de chevet "Les Fleurs du mal" et "Curiosités esthétiques".

Non, le monde de Dallaire n'est pas gai et son humour est plutôt tris-

"La Tragédie" de 1947-48

te. Par contre ce monde est beau, très beau. L'artiste avait besoin de belles formes, de coloris chatoyants, de matières riches, de nuances subtiles.

Dallaire est né à Hull en 1916. Il a reçu sa première éducation artistique à Ottawa, Toronto et Boston, avant de partir pour Paris à l'âge de 22 ans. Là, il travaille quelques mois à l'atelier d'art sacré de Maurice Denis et Devallières, puis passe chez André Lhote, jusqu'à ce qu'il découvre Pellan en 1939. De 1940, à 1944, il est prisonnier dans un camp de concentration tout près de Paris. En 1945, il expose à la Maison des Beaux-Arts de Paris.

De 1946 à 1952, il enseigne à l'Ecole des Beaux-Arts de Québec en même temps que Lemieux et, durant l'été 1949, il ira étudier la tapisserie avec Lurçat à Aubusson. C'est, semble-t-il, si l'on en croit une de ses déclarations, à ce moment seulement qu'il aurait pris connaissance du travail de Lurçat. De 1952 à 1957, il travaille à Ottawa pour l'Office national du Film, dessinant des scènes historiques pour films éducatifs. Enfin, en 1957, il s'installera à Montréal, quittant en 1959 la métropole pour la France où il vécut jusqu'à sa mort en 1965, l'été à Péone, l'hiver à Vence.

A regarder la liste de ses expositions, on s'aperçoit que Dallaire est venu tardivement à Montréal. Sa première exposition importante eut lieu en 1954 à la Galerie Dominion. Il devait n'y avoir qu'une seule autre exposition avant son départ, celle de la Galerie 12 du Musée des Beaux-Arts en 1958. On comprend ainsi qu'il n'ait pas été très mêlé à la vie artistique montréalaise.

Cependant, en annonçant cette dernière exposition, la revue Vie des Arts, dans son numéro de décembre 1957 avait publié quelques propos de l'artiste, les seuls que j'ai pu trouver et qui nous aideront à mieux comprendre sa démarche.

"J'ai peint beaucoup de profils, dit Dallaire, j'y trouve une certaine grâce, une certaine dignité ; il y a un côté continuité dans le trait... Dans le "Profil" ici reproduit (cf. la revue), je me suis plu à modeler une arabesque dans les ombres et les lumières ; les crèmes, les bruns et les noirs sont harmonisés avec les verts froids et chauds. On m'a souvent posé la question : pourquoi des couteaux, des tiroirs ouverts ? C'est peut-être un signe de violence et de liberté ? Oui, c'est peut-être cela ?"

Une grâce morbide

Et parlant du tableau intitulé "Le Paradis", il déclare : "Cette gouache, très riche dans la matière, est peinte dans les tons gris nuancés. L'ambiance est toute de douceur avec une note fébrile de rouge sur la toiture. La texture des tissus me touche et j'aime traiter de grandes surfaces sur un dessin très poussé des jeux de main, des attitudes de grâce morbide...

"Patati et Patata", "Les Demoiselles à l'"Ombrelle" sont aussi des gouaches de la même période dans la même veine d'expression... ni loufoque, ni poétique — c'est foncièrement fantaisiste. On pourrait croire que je ne prends pas la vie au sérieux... apparemment ! J'ai toujours eu du goût pour les oiseaux, les petits drapeaux, et encore, pour la matière des tissus. C'est peut-être d é c o r a t i f ! Mais, au fond qu'est-ce que ça peut faire...

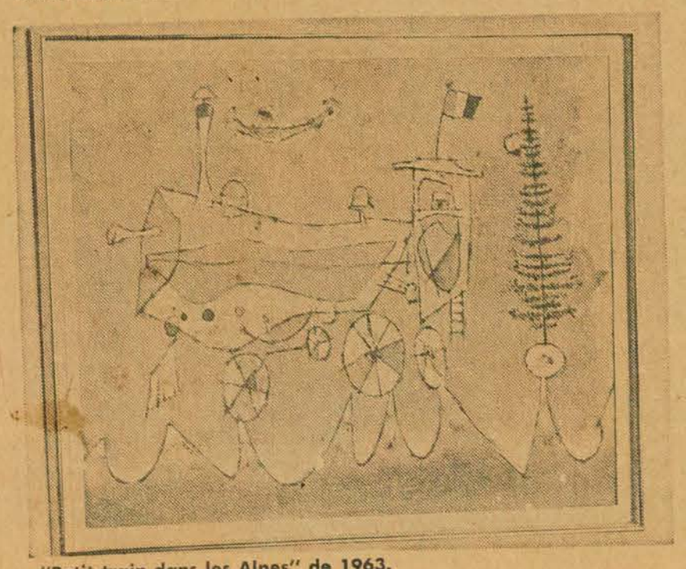
"J'ai toujours, poursuit-il, (. . .) un souci du dessin et de la composition. Le constructivisme me pousse inconsciemment à chercher des f o r m e s ayant des rapports avec la géométrie, mais aujourd'hui j'en viens à l'étape de la dislocation. Je n'ai jamais pu me servir des matières étrangères à l'huile comme Dubuffet ou Pellan : c'est contraire à ma nature. J'estime qu'on obtient tout par la pâte. (. . .) Ma peinture en général est toujours traitée en tons chauds et froids : elle est syncopée !

Un graphisme chinois

"De tentatives en tentatives quand on arrive à maturité, l'abstrait peut vous tenter comme une évasion vers un aboutissement suprême : c'est un passage vers quelque chose de plus libre et de cérébral. Ici, j'ai exprimé des espaces à trois dimensions en forme de graphisme chinois ; le fond aérien de ces mobiles flottants les enveloppe. Il faut insister sur la surface si on veut un élément dominant. Ces écritures qui flottent contre une surface engendrent des vides ; ils prennent une vie par le contraste des couleurs et de la texture. J'aime jouer avec les espaces, j'aime les grandes surfaces."

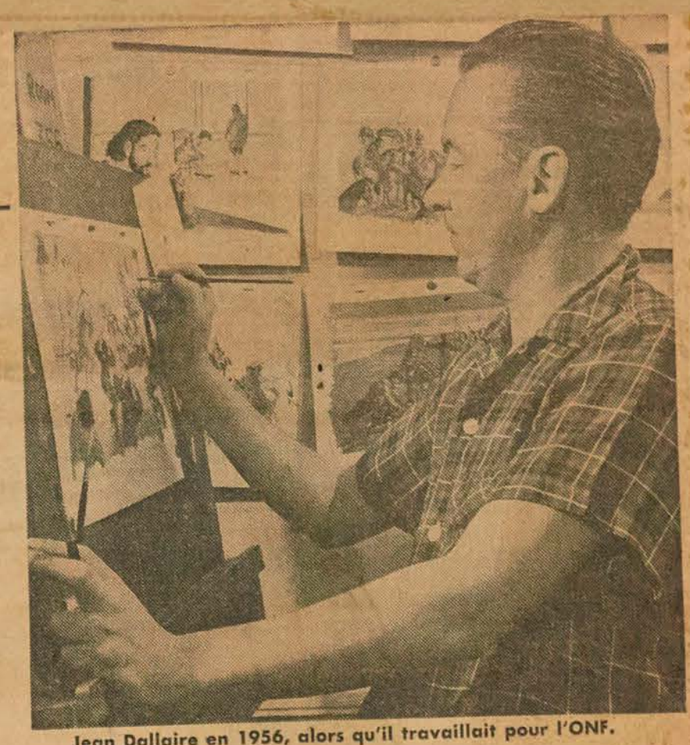
Que retenir de tout cela ? Quelques séries de mots : "importance de la continuité dans le trait, goût des arabesques, textures très riches, tons nuancés, jeux de mains, attitudes de grâce morne, violence, liberté, évasion, fantaisie, oiseaux, petits drapeaux, détail des tissus, constructivisme, peinture syncopée, graphisme chinois, fond aérien, mobiles flottants".

Dallaire déforme ses figures par souci d'expressivité : il oppose les



"Petit train dans les Alpes" de 1963.

"Bagatelle", fusain de 1940.



Jean Dallaire en 1956, alors qu'il travaillait pour l'ONF.

tons chauds aux tons froids en une peinture syncopée. Par contre, il désire la continuité dans le trait, il a le goût de l'arabesque et des nuances subtiles de couleurs. C'est là le paradoxe de sa peinture.

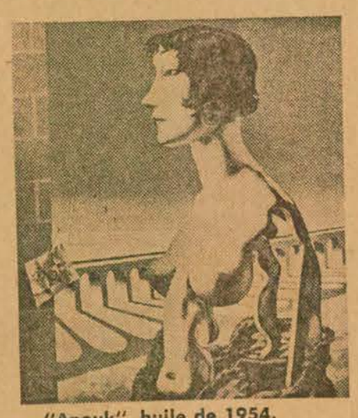
On a l'habitude de dire : Dallaire ? Mais, c'est un style tapisserie et d'autre part, des petits bonshommes et des bannières dans le vide ! On affirme même que ses abstractions de 1957-58 sont ce qu'il a fait de plus personnel. C'est peut-être vrai. Mais, on a quand même l'impression d'avoir déjà vu cela ailleurs. En fait, Dallaire a continuellement pigé à gauche et à droite. Mais il a fait sien ce qu'il pigeait tant et si bien qu'à peu près à n'importe quel période de sa vie, on le retrouve lui-même.

Toujours en état de fête

Il y a un Dallaire cubiste, un Dallaire surréaliste, un Dallaire à la Klee, un Dallaire "art brut", un Dallaire "dessin d'enfants". On pense alors que Borduas faisait aussi partie d'une école donnée, l'expressionisme abstrait. Je me rappelle avoir dit de Lyman qu'il était sous-fauviste en ce sens qu'il avait compris un langage et l'avait adapté à ses besoins, toute sa vie durant. Dallaire se situe au-delà de cela. Il pige un peu partout comme Picasso.

Des bannières médiévales ou italianisantes du "Paradis", il est passé aux "mobiles flottants". On ne peut dénier que les graphismes de la fin de sa vie rappelle le mouvement linéaire des drapeaux ondulants du début. Dallaire a cherché à se perdre dans la richesse des tissus, texture, couleur, végétation, bombances, etc..., a désiré être toujours en état de fête. Mais, il avait trop, semble-t-il, le sens de la méchanceté, de la mesquinerie humaine pour s'y sentir à l'aise.

Le docteur Paul Dumas dit, dans la préface du catalogue de l'exposition, que, "loin de verser dans la charge et le caricatural", Dallaire, lorsqu'il déformait ses personnages, parvenait "par une sorte de lévitation magique à leur communiquer la légèreté des oiseaux et des insectes, comme s'il voulait souligner ainsi leur vacuité et leur insignifiance. Peut-être, ajoute-t-il, l'épreuve de la guerre lui avait-elle appris à ne pas accorder



"Anouk", huile de 1954.

aux êtres plus d'importance qu'il n'en méritent et combien, à tout prendre, une existence humaine pèse bien peu dans la trajectoire du temps". C'est, il me semble, tout à fait dans l'esprit de Dallaire, ce retranchement.

Le peintre et l'oiseau

Si l'on fait exception de la période surréaliste de 1940, à propos de laquelle, Dallaire, parle de "surréalisme littéraire exaspéré ;... marque d'un être perdu, souffrant d'un complexe d'écrasement au contact de cette Europe saturée de trouvailles", surréalisme cependant important sur le plan de la signification des thèmes pour Dallaire, on peut diviser sa production en six périodes : (a) Ecole des Beaux-Arts de Québec 1946-52 ; (b) O.N.F. début 1952-55 ; (c) O.N.F. fin 1956; (d) Montréal 1957-58; (e) France 1959-63 ; (f) Mort 1964-65. Je sais ce que peut avoir d'hazardeux une telle division. C'est toujours très relatif, mais ça peut servir à nous fournir des renseignements. Chaque division correspond plus ou moins à un certain état d'esprit.

En général, dans la première période, l'artiste est serein. Il aime les scènes idylliques. cf. Daphné, la Chasse, le Paradis, Femme assise, Patati et patata, les Demoiselles à l'ombrelle. Mais, s'y fait sentir tout de même une certaine ambiguité. Le Paradis fait pendant à l'Apocalypse, les Demoiselles à l'ombrelle ont l'air pincé, la Femme assise donne naissance à une esquisse qui ressemble à "la Folle" et les personnages de "Patati et patata" sont suivis d'une ombre noire. "Le jardinier" est devant une grille sur laquelle est inscrit S.O.S. Les autres tableaux sont intitulés "Calomnie", "Le collaborateur (nazi)", "Tragédie", "l'Amour du m e n s o n g e", etc... Un tableau comme "Le café" nous fait penser que, pour Dallaire, la femme est une sorte d'intrigante. Il semble désirer une sorte de "mère-nature" ainsi qu'en témoignent les cheveux de la "Tragédie", mais la plupart du temps, la femme, pour Dallaire, ne fait que se pavaner comme dans "Scène d'été", l a i s s a n t l'homme en retrait.

Certains tableaux de la deuxième période confirme ce point de vue : "la folle", "Anouk", "Femelle sanglante" et "Femme assise", ce dernier aux tons froids et aux lignes rigides. Un seul havre de paix dans ce monde, "Nature morte au violon" d'une très grande beauté... la paix de la musique dans une ambiance accueillante, civilisée.

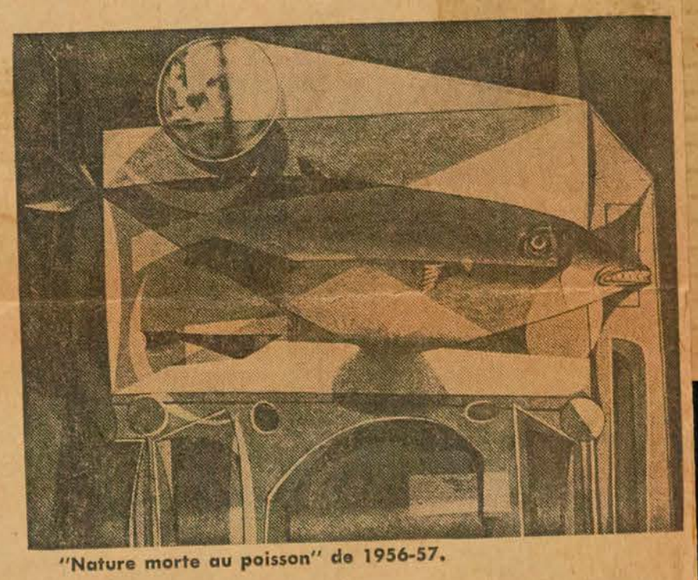
Et l'obsession continue (troisième période) en un style à la Picasso surréaliste avec "Femme étagère", "le secret", "la médisance", "la femme au rouet". Tableaux face auxquels Dallaire oppose le clown de "Cerceau", le clown du grand "Meaulnes" et le "garçonnet" qui ne sait pas s'il croquera le poisson à côté de lui. On en arrive même à se demander si dans la "nature morte au poisson" de 1956-57, le poisson ne serait pas l'artiste qui attend qu'on le dévore.

Dallaire avait également l'habitude de se figurer en oiseau. On le voit clairement dans un tableau comme "l'homme à l'oiseau" représentant le peintre, la tête dans l'azur, face à un tableau horrible. On le retrouve dans "l'été". On le retrouve dans les derniers tableaux de sa vie aussi bien dans "Roaster on a table" qui montre une poule attendant qu'on la mange, que dans "le messager", un oiseau brun, posé sur un toit, qui voit passer une étoile.

Je ne voudrais m'aventurer plus loin; mais il me semble avoir trouvé chez Dallaire toute une symbolique intéressante à dévoiler. En 1957-59, Dallaire croit que l'abstraction le libérera. "Julie", "la femme au chapeau" sont parmi ces plus beaux tableaux. Il partira pour la France à la recherche de cette liberté, y trouvera quelques heureuses fêtes, plusieurs formes zoologiques (la mère-terre), un petit train et quelques roulottes, l'esprit de voyage. Mais toujours il rencontrera les mêmes gens, "la vencoise", (reproduite ne page frontispice), "l'institutrice" tant et si bien que son "saltimbanque" demeurera songeur.

Les dernières oeuvres de sa vie sont délibérement plus sombres que tout ce qu'il avait fait auparavant. On se demande jusqu'à quel point Dallaire a pu être conscient de ce qu'il représentait lorsqu'il a peint "le Vietnamien", incarnation actuelle de l'esprit de liberté, liberté que Dallaire a toujours recherché.

J'ai tenté de présenter une interprétation de l'oeuvre de Dallaire. Je n'en suis évidemment pas certain. Il faudrait vérifier. Plusieurs personnes l'ont connu. Ils apporteront d'autres témoignages. Michel Butor, lors de sa conférence à Ottawa, dimanche dernier le 24 mars, déclarait en d'autres mots que l'oeuvre d'art n'existait pas tant en soi, que dans et par les interprétations qu'on en pouvait donner. Je prends ces propos à ma décharge, si j'ai pu faire erreur.



"Nature morte au poisson" de 1956-57.

d'une exposition à l'autre

Centre Bonsecours-Loyola: oeuvres de Sherry Grauer

Il ne faut pas manquer, si possible, de voir cette exposition. Sherry Grauer vient des provinces de l'ouest. Elle habite Montréal depuis deux ans. Elle était représentée au pavillon canadien à l'Expo. Un très grand talent ! Son thème habituel: l'absence. I m a g i n e z les traces qu'aurait laissé une personne sur un matelas. C'est là son médium. Elle essait de matérialiser par les traces, l'absent. Une autre série d'oeuvres représentent des personnages en fil de fer. Certains, appuyés contre un miroir, tiennent de vrais ver-

"Portrait of a friend in a characteristic situation" de Sherry Grauer.

res. Nous sommes à un vernissage. Notre réflection sur le miroir fait que nous nous m ê l o n s aux personnages. Nous faisons partie de la masse des gens. Revenant aux matelas, elle présente un homme que traverse un mur. L'oeuvre est intitulé "Portrait of a friend in a characteristic situation". Le bonhomme fait partie du décor. Voilà pour ses sculptures. Ses dessins sont encore meilleurs. Des grilles, des nuages qui se modifient, des silhouettes, des couleurs qui se dissolvent, toujours l'obsession de la non permanence, de l'absence.

Atelier Maurice Demers: Futiribilia

Marice Demers a exposé au Gobelet, il y a moins d'un an, des assemblages farfelus. On y voyait des crânes dans des poubelles, des chandelles dans des grottes macabres et des fourches piquant des billes de verre, etc... J'avais alors dit que c'était le comble du mauvais goût, des éléments de décors pour films d'horreur, avec cependant un esthétique poussé très loin, mais un manque total de sens plastique. Or, si on pouvait reprocher à Demers de manquer de sens plastique dans ses objets, cela ne convient plus maintenant ou tout au moins cela importe peu. Des objets "oeuvres d'art", il est passé aux véritables décors, aux décors de science-fiction. Une des pièces de son atelier est convertie en surface lunaire, l'autre en salle de repos, vraisemblablement à l'intérieur d'une cabine spatiale. Et il faut bien admettre que Demers a le sens de l'atmosphère expressive.

Mais, ce qui importe plus, c'est son désir de faire participer activement les gens. On peut essayer divers appareils, se coucher sur une plateforme en mouvement. Les bruits, les mécaniques et couleurs mouvantes nous environnent. Il y a là possibilités d'éprouver diverses sensations. Par contre, la planification de la participation n'est pas tout-à-fait à point, et il y a des moments où nous prenons conscience de l'atelier. C'est tout de même déjà très sympathique. Certains diront p e u t - ê t r e : "Mais, quel est précisément le message ?" Il faudra en effet, un jour, qu'en plus de désirer faire participer les gens, on en arrive à préciser de plus en plus le message qu'on désire communiquer.

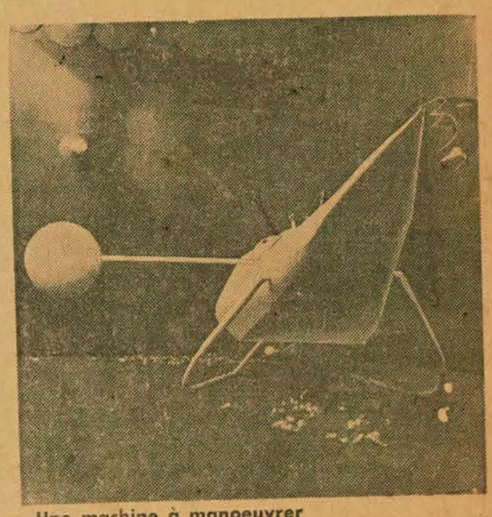
Galerie libre: oeuvres de Maya Lightbody

Il y a trois ans, l'artiste, qui signe Maya, avait exposé des petites sculptures en bois et céramique qui représentaient des sortes de grottes ou p e t i t s sanctuaires avec des personnages rappelant les santons de Provence: l'artiste était en plein Moyen-Age. C'était très gentil. Ces récentes oeuvres, des tableaux, des blocs et des niches suspendues tentent de nous transporter du Moyen Age au 21e s i è c l e. Du Moyen-Age, Maya retient les figures des religieuses, mais celles-ci nous apparaissent à travers toutes sortes d'amalgames de formes obstraites et de grandes lignes courbes exprimant la propulsion. Si la p l a s t i c i t é n'est pas clairement énoncée, ces oeuvres ont du moins le charme d'être humoristiques. Les blocs de Maya sont fait pour qu'on puisse les disposer comme on le désire, intéressé à tel angle plutôt qu'à tel autre, à telle image plutôt qu'à sa voisine. Maya a un tas de bonne idées pour l'ère futur. Ses moyens plastiques ne sont malheureusement pas aussi propulsifs.

Galerie Agnès Lefort: sculpture de Filipovic

J'aimais suffisamment les anciennes sculptures de Filipovic. On avait l'impression qu'il y avait tension, déchirement, éclatement de la matière de ses formes géométriques. Filipovic sait placer ses volumes dans l'espace de façon à ce que le spectateur soit conscient des différentes directions des formes, des différents poids et densité. Filipovic s'acheminait vers une sculpture plus architecturée, c'est-à-dire avec plus de plans plats, formant une sorte d'architecture. Ses récentes oeuvres ressemblent à des sortes de grosses souches de bois fondues dans le bronze. Plus aucune tension, un certain désir d'immatérialité qui ne tient pas. Filipovic est peut-être dans une mauvaise passe. Ses toutes dernières oeuvres laissent cependant augurer quelque chose de meilleur. Le "Torse no 1" ne contient plus aucune "rognure". Les surfaces ondulantes polies ont remplacé les anciens effets de texture. Un nouveau problème plastique se pose à Filipovic (mais non pas nouveau pour tout le monde): comment marier avec ou sans tension des surfaces ondulantes à des plans plats.

"Torse no 1" de Filipovic.



Une machine à manoeuvrer de Maurice Demers.

Agincourt, Ontario
Applied Graphics
April 1968

4th Price Arts Award issues entry forms

Entry forms have been issued for the fourth annual Price Fine Arts Award, now a major event on the Canadian art calendar.

The program fosters fine art by encouraging Canadian commercial artists in the field of fine printing. First prize in the competition is $1,000, and there are 15 other cash awards.

Last year there were 353 entries from across Canada, and this year's response is expected to top the 500 mark.

The annual event is sponsored by Price Kraft and Paperboard Corporation on behalf of the Price group of companies.

The competition is being judged by a leading group of Canadian art experts including Dr. David Carter, director of the Montreal Museum of Fine Arts, and Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto, and Montreal art critic Paul Gladu.

Following the declaration of prizewinners there will be exhibitions of the paintings in Montreal, Toronto, Quebec and Ottawa, among other centres.

Prizewinners last year included Bruce LeDain, Montreal; Dave Strang, Winnipeg; O. K. Schenk, Toronto and Yvon Breton, Montreal.

Closing date for submissions this year was April 5. In the first instance judging is done from photograph and slides of paintings. Final judging April 25.

Montreal Star, Que.
Circ. 192,660
April 1, 1968

Mrs. G. H. Scott

A funeral service for Mrs. George H. Scott will be held at 2 p.m. tomorrow at Paperman and Sons, 5605 Côte des Neiges road.

Mrs. Scott, formerly Thelma Lippman, wife of George H. Scott, president of Scott-LaSalle Ltd., died last night following a lengthy illness.

Born and educated in New York City, Mrs. Scott came to Montreal at the time of her marriage to Mr. Scott. Over the years, she was actively interested in several social and charitable organizations. She was also interested in the welfare of the Montreal Museum of Fine Arts.

Besides her husband, she is survived by two daughters, Nancy (Mrs. Arthur Stampleman) and Jane (Mrs. Eric Lande) of Montreal, and two sisters, Libby (Mrs. Eli Wartels) and Dorothy (Mrs. Leon Babrow) of New York, and two grandchildren.

Kingston Whig-Standard, Ont.
Circulation 26,761
April 4, 1968

Art Gallery's Change of Name Was Marriage of Convenience

By JEAN SHARP

TORONTO (CP) — When the Toronto Art Gallery became the Art Gallery of Ontario in July, 1966, it was a marriage of convenience.

Director William Withrow says the gallery needed money. The province needed a central source of art and expertise to provide cultural aid in the most economical way to its smaller galleries and its growing number of universities and community colleges.

"All the universities wanted art faculties and some sort of gallery. It's too late to start a collection from scratch like the great U.S. universities. It's unwise to duplicate effort and dilute funds for non-utilitarian education.

"The small museums are all in need of technical advice from some centre more convenient than the National Gallery in Ottawa.

"We are girding our loins to serve a larger parish."

* * *

Mr. Withrow says he knows of no exact parallel to the relationship between the gallery and the province, although a number of U.S. galleries are getting increasing support from municipalities.

The gallery is still a private association and as such has continued its customary money-raising efforts. The province has provided operating funds.

Their relationship and the what and how of the services to be provided through the province are being worked out gradually. Mr. Withrow says they are breaking new ground and he believes the Montreal Museum of Fine Arts is watching the process with interest.

As a start, a [illegible] done on the p[illegible] held [illegible]

The gallery is trying to establish a central library of slides, of art films and taped interviews with artists and is planning an educational television series.

It will supply technical advice, help on organizing art courses, on restoration and research.

The gallery's 25-man board of directors now includes representatives of 10 areas in the province. At the same time, as a private association, it is still owned by its 6,000 members.

Their fees plus proceeds from women's committee projects and nominal door fees are major sources of funds. Together they may bring in $70,000 to $80,000 a year. Mr. Withrow estimates the annual campaign for funds brings in about $70,000 more.

"What I hope is that the government will give us enough operating money that can all go to picture purchase."

He says they were able to spend only about $29,000 on purchases in 1966. He also hopes the building will be enlarged and its facilities improved in time.

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

Québec L'Action, Qué.
Circ. 32,320
April 1, 1968

Début du concours des beaux-arts Price

Les formules d'inscription au quatrième concours annuel de beaux-arts Price, qui est devenu un événement important au calendrier artistique canadien, viennent d'être distribuées aux artistes commerciaux du Canada.

Le but de ce concours est de favoriser le développement des beaux-arts en encourageant les articles commerciaux à exécuter de belles peintures. Les récompenses comportent un premier prix de $1,000 et 15 autres prix en argent.

L'an dernier, il y eut 353 inscriptions provenant de toutes les parties du Canada, et on prévoit que leur nombre va dépasser 500 cette année.

Cet événement annuel est patronné par la Compagnie des Papiers Kraft et Cartons Price au nom du consortium Price.

Le jury du concours est formé d'experts canadiens en oeuvres d'art, dont le Dr David Carter, directeur du Musée des Beaux-Arts de Montréal; le Dr Martin Baldwin, directeur émérite de la Galerie d'Art de Toronto, et Paul Gladu, critique d'art montréalais.

Après la proclamation des lauréats, les oeuvres primées seront exposées à Montréal, Toronto, Québec et Ottawa, ainsi que dans d'autres villes importantes du Canada.

La liste des gagnants du concours de l'an dernier comprenait Bruce LeDain, de Montréal; ave Strang, de Winnipeg; O.K. Schenk, de Toronto, et Yves Breton, de Montréal.

La date ultime d'inscription a été fixée au 5 avril. On procédera à une première élimination fondée sur un examen des photos et diapositives des oeuvres soumises. Cette première sélection aura lieu le 7 avril et un verdict final sera rendu le 25 du même mois.

Tout artiste commercial qui n'aurait pas reçu de formule d'inscription et désirerait s'en procurer une n'a qu'à écrire au Concours des Beaux-Arts Price, C.P. 6354, Montréal, Qué.

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

Montreal Star, Que.
Circ. 192,660
April 2, 1968

A-871

Saidye Bronfman

Batiks exhibited at Centre

By DORIS GILLER

Judith Iranyi, whose reputation as an artist has been established as a portrait painter, is currently holding an exhibition of batiks at the Saidye Bronfman Centre of the YM-YWHA.

Batiks, says Mrs. Iranyi, is an art form which was out of fashion but is now returning.

"Especially in New York and the West Coast where the new batik movement involves embroidery on top of the design. Personally, I've always preferred batiks and have worked on it for the past 20 years although I made my reputation as a portrait painter."

Mrs. Iranyi says she enjoys portrait painting especially since she dropped women as subjects because they were "too difficult.

"They always wanted me to make them look like their daughters when they were grandmothers. I began to specialize in men and children. Men let you paint them the way they are. Children are a cinch. I'll never touch women again."

Mrs. Iranyi says her enthusiasm for batiks is partially due to the fact that "you never know what you get when the wax melts. That is, if you're using the original Indonesian method of hot wax and dye. You can also get designs you've worked out beforehand and transfer to the cloth."

A native of Latvia, Mrs. Iranyi studied art in Germany, New York and Montreal. She left here to move near Boston with her husband and three children. She stayed on in the United States after her husband, a research chemist, died nearly 10 years ago. Working day and night, holding art classes for adults in the daytime, working on her portrait commissions at night and, somehow, finding the time to teach handicrafts to patients in nursing homes, she put her children through university.

She returned to Montreal four years ago because although "I lived in the United States for 20 years I was brought up in Montreal and it's home."

She won a third prize from the Montreal Museum of Fine Arts for her work in batiks a few years ago, and picked up a gold medal at the local Festival d'Art. Some of her batiks are available at the Canadian Handicrafts Guild and La Centrale d'Artisanat. Last summer they were sold at handicraft outlets at La Ronde.

Staff Photo by Lloyd Blackham

BATIK EXHIBITION: Judith Iranyi's exhibtion of batiks is currently being held in the lower lobby of the Saidye Bronfman Centre of the YM-YWHA, Westbury avenue. There are over 25 framed batiks in the show which will run until April 19.

Le Petit Jnl., Montréal, Qué.
April 7, 1968

F-871

Des oeuvres de Zadorozny au centre d'art du Mont-Royal!

Andrei Zadorozny présentera quelque 52 oeuvres lors de son exposition au Centre d'Art du Mont-Royal qui sera ouverte au public à compter de vendredi pour se poursuivre jusqu'au 4 mai.

Zadorozny a tenu 24 expositions "solo" et participé à 48 de groupe. Rappelons qu'en 1960, lors de l'expo du printemps au Musée des Beaux-Arts de Montréal, le public choisissait son aquarelle comme la meilleure oeuvre exposée.

Il compte des travaux dans les collections du Musée des Beaux-Arts de Montréal, au Winnipeg Art Gallery, au Cowansville Art Centre, et dans des collections privées au Canada, aux Etats-Unis et en Europe.

Andrei Zadorozny enseigne son art au Montreal West High School et au Y.M.C.A. de Notre-Dame-de-Grâce et Lachine.

Le public pourra visiter l'expo de Zadorozny tous les jours de 13 heures à 19 heures. L'entrée est libre.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 6 1968

A-871

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

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

Ottawa Le Droit, Ont.
Circ. 39,080
April 6, 1968

U-871

arts PLASTIQUES

(Photo Dominion Wide)

Plusieurs des oeuvres de David Partridge, photographié ci-dessus au travail, se classent au nombre de ces tableaux ou sculptures, que les aveugles peuvent "voir". D'origine américaine, Partridge est l'un des artistes les plus connus d'Ottawa. En 1962, un ensemble de clous sur bois intitulé "Configuration debout, no 9", lui obtenait le prix de sculpture au 79e Salon du printemps du Musée des beaux-arts de Montréal.

Les aveugles "voient" des tableaux

"L'art ne reproduit rien de visible, mais rend perceptible". Cette parole de Paul Klee devient encore plus expressive lorsque l'on a visité l'exposition pour aveugles récemment tenue à Dusseldorf au Centre d'éducation culturel le "Die Bruecke".

L'artiste suisse Max Bucherer, surnommé "Mabu", qui a fait ses études à Munich en même temps que Paul Klee, y montre 37 oeuvres qu'il a créées spécialement pour des aveugles. Grosses toiles, racines, clous et fil de fer ont servi de matériau pour ses tableaux simples, souvent burlesques, dont les "admirateurs" aveugles peuvent palper les contours de leurs mains. Bien qu'ils soient en partie de couleur terreuse assez morne, ceux-ci ne constituent cependant pas uniquement de "l'art pour aveugles"; ils présentent également un grand intérêt pour le visiteur qui n'est pas privé de la vue.

"Mabu" es est venu à concevoir l'idée d'une telle exposition destinée à des aveugles il y a à peine deux ans, lorsque deux Allemandes aveugles lui rendirent visite dans sa maison de Ronco sur les bords du Lac Majeur. En promenant leurs doigts sur ses tableaux, rapporte l'artiste, leur imagination avait été à ce point excitée et elles lui avaient raconté des choses tellement étonnantes, qu'il avait alors décidé de se consacrer davantage aux aveugles dans son art. C'est en collaboration avec M. Heinz Keil, président de l'Association des aveugles de Rhénanie du nord, qu'il organisa cette exposition à Dusseldorf. Celle-ci est, selon M. Keil, la première exposition de peinture pour aveugles dans le monde.

Aux yeux de M. Keil, cette exposition constitue une étape importante de l'intégration des aveugles dans la société. "Bien sûr, nous ne pouvons nous attendre à ce que tous les aveugles deviennent, à partir d'aujourd'hui, des adeptes enthousiastes de Mabu, dit-il, mais c'est déjà un progrès notable si quelques uns d'entre eux peuvent de la sorte, se familiariser avec la peinture et discuter de ce sujet avec leurs amis qui voient. Il s'agit évidemment d'une expérience".

L'Association des aveugles de Rhénanie du nord est d'ailleurs très favorable à toute nouveauté dans ce domaine. C'est ainsi que, l'année dernière, elle organisa la première revue de mode pour aveugles; elle a instauré pour eux des cours de rythmique et de danse; elle a même appris à des jeunes filles aveugles, dans le cadre de cours spéciaux, à se servir d'un bâton de rouge à lèvres et d'un poudrier.

En ce qui concerne l'exposition de Dusseldorf, M. Heinz Keil est convaincu qu'elle ne restera pas sans suite. Des aveugles de Rhénanie-Westphalie ne seront pas les seuls à être conduits en autobus spéciaux à Dusseldorf, car déjà des groupes de l'Institut d'études pour aveugles de Marbourg, des pays-Bas, du Luxembourg et de Belgique ont aussi annoncé leur venue.

(La Tribune d'Allemagne)

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

St. Jerome L'Echo du Nord
Quebec
April 17, 1968

television

M-871

mercredi 24
21 h 30

Les peintres canadiens

«Les peintres canadiens et leurs oeuvres» sera le sujet de **Tous pour un**, les mercredis 24 avril, 1er et 8 mai, à 21 h 30.

Des reproductions de tableaux seront présentées sur le petit écran, et si les concurrents auront à identifier certaines oeuvres, ils devront également parler de la vie des peintres canadiens-français ou anglais.

Cette histoire de la peinture canadienne couvrira la période de 1663 à nos jours, 1663 représentant la date où se manifestèrent les premiers peintres authentiquement canadiens. Jusque-là, en effet, il s'agissait surtout d'artistes européens qui ne venaient effectuer au Canada qu'un séjour plus ou moins long. Le réalisateur Alex Page et son équipe ont visité plusieurs musées canadiens. Le musée de Québec, le Musée des beaux-arts de Montréal et le Musée d'art contemporain de la Cité du Havre ont d'ailleurs accepté de prêter leur concours à cette série d'émissions.

Rappelons que Jacques Fauteux est l'animateur de **Tous pour un**. Les dernières de la saison traiteront de «Huit ouvrages de Jules Verne»: *les Enfants du capitaine Grant, 20000 lieues sous les mers, Michel Strogoff, De la terre à la lune, Cinq semaines en ballon, l'Ile mystérieuse, le Tour du monde en 80 jours* et *Mathias Sandorf*.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 11 1968
BOWDEN'S

City will shut tight tomorrow

R-12-M

Good Friday will be observed as a holiday tomorrow by practically every business establishment in Greater Montreal.

All courts and government offices — federal, provincial and municipal — closed tomorrow and Monday.

Banks and stock exchanges: closed tomorrow; open Monday.

Quebec Liquor Board stores: closed tomorrow; open Saturday from 9 a.m. to 6 p.m.; closed Monday.

Taverns: closed tomorrow; open Monday. Sale of beer and ale by licensed grocers prohibited tomorrow but allowed on Monday. Licensed eating establishments must observe Sunday hours of noon to midnight.

Majority of stores, including department, closed Friday, open Monday. Some chain grocers, however, open Friday, Saturday and Monday.

Post Office: No letter carrier delivery tomorrow. All postal stations and sub offices closed. Public lobbies of both General and Place d'Armes offices, however, open from 8 a.m. to noon for convenience of box holders. Mails received and despatched as usual. Special delivery service and letter box collections as on Sunday. Normal service on Monday.

Libraries: Montreal civic, closed tomorrow, open Saturday and on Monday from 2 to 6 p.m.; Westmount Public and Fraser-Hickson, closed tomorrow, open Saturday, closed Monday; Atwater, closed tomorrow, Saturday and Monday; Côte St. Luc, open Friday, Saturday and Monday.

Museum of Fine Arts: closed Friday; open Saturday and Sunday; closed Monday.

Botanical Garden: open, 9 a.m. to 6 p.m. Friday to Monday inclusive.

Public markets: open tomorrow, Saturday and Monday.

Montreal recreation centres: closed Friday and Monday; open Saturday.

Dow planetarium: Open tomorrow night, Saturday and Sunday afternoon and evening and Monday afternoon.

Montreal Star, Que.
Circ. 192,660
April 8, 1968

'Underground' centre

New club presents experimental films

M-871

By SYDNEY JOHNSON

WHAT is described as the first film club in Canada dedicated to the regular showing of American, European and Japanese free cinema made its debut last night at the Revue Theatre on Maisonneuve and St. Mark Streets with a program of three experimental films shown four times, at 4, 6, 8, and 10 p.m. Further programs will be similarly presented on the next three Sundays in April.

This new venture calls itself the Underground Film Centre, which is — judging by yesterday's program — a very inappropriate and misleading title likely to attract the wrong kind of audience. Underground has, automatically, the connotation of pornography and prurient. Voyeurs who were attracted to this first program would be as unhappy as they would have been at an exhibition of avant-garde abstract painting at the Museum of Fine Arts.

Only one of these three film was conventional enough to get a booking at a commercial theatre and even then it would have to be a very sophisticated art house. This was a Japanese animated cartoon by Iimura Takahiko entitled "Ai-Love," a very clever and amusing silent-film study, with sound effects, of a small man trying to escape from a very large woman wielding a large butterfly net.

The other two were American experimental films that were really way out. The first, a far-too-long one by Ron Rice, was entitled "The Flower Thief" and it followed, in cinéma vérité style, the odyssey of a youngish man, a derelict whose looks and actions suggested mental deficiency, as he wandered around the decrepit back streets, abandoned warehouses, cafés, beerhouses, and the seashore of a city that looked like San Francisco.

The cameraman used whatever natural lighting was available, whether indoors or outdoors, and the sound track, which consisted of a stream of background noises, conversations, speeches, classical and popular music, seemed to be separate from the film. Sometimes it had a recognizable relation to what was being shown on the screen, though one got the impression that Ron Rice would be very much upset if this proved to be true. Mr. Rice is obviously striving for a completely non-conventional style that rebels even against the avant-garde semi-documentary studies of the outcasts of modern life. The general effect was that of an early silent film of disconnected impressions of city life mated with a psychadelic tape recording.

"Atmosfear," by Tow Dewitt, was simply abstract photography that had a very definite artistic theme. Except for vertically-panned shots of man-made structures that reach into the atmosphere — industrial chimneys, skyscrapers, etc. — it consisted mostly of rapid motion too fast for the eye to follow but which made a colorfully-bewildering pattern — when one could bear to look at it (it is very hard on the eyes). This film won the Art Award in the 1966 San Francisco Film Festival.

Next Sunday's program will consist of five films: Threatening Sky, Chumlum, Fist-fight, The Mattress, Son of Nana, and Pat's Birthday.

Canadian Packaging
Toronto, Ont.
M 9,000

APR 1968
BOWDEN'S

Price Fine Arts Awards for commercial artists to be judged this month

Price Kraft & Paperboard Corp. has set April 5 as the deadline for this year's Price Fine Arts Awards, which is expected to attract more than 500 entries of paintings from commercial artists across Canada.

This is the fourth annual awards competition to be sponsored by the corporation on behalf of the Price group of companies. It was established to foster fine art by encouraging Canadian commercial artists in the field of fine painting. First prize is $1,000 and there are 15 other cash awards. Last year's competition attracted 353 entries.

Final judging will be completed April 25 by a panel of Canadian art experts including Dr. David Carter, director of the Montreal Museum of Fine Arts; Dr. Martin Baldwin, director emeritus of the Toronto Art Gallery; and Montreal art critic Paul Gladu. Paintings will be exhibited in Montreal, Toronto, Quebec, Ottawa and other cities.

Entry forms are available by writing: Price Fine Arts Awards, P.O. Box 6354, Montreal.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 13 1968
BOWDEN'S

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

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

Montreal Gazette, Quebec
Circulation 140,874
April 9, 1968

Museum Closed

M-871

The Montreal Museum of Fine Arts will be closed Good Friday and Easter Monday. It will remain open as usual Easter Saturday and Sunday.

La Presse, Montréal, Qué.
Circ. 200,524
April 10, 1968

ENTRE PARENTHÈSES

M-871

LE MUSEE des Beaux-Arts, y compris la bibliothèque et les bureaux, sera fermé les 12 et 15 avril à l'occasion du Vendredi Saint et du Lundi de Pâques. Cependant, le musée sera ouvert au public le Samedi Saint et le jour de Pâques, soit les 13 et 14 avril.

Montreal (N.D.G.) Monitor
Quebec
April 10, 1968

Museum closed Friday

M-871

The Montreal Museum of Fine Arts, with its library and offices, will be closed April 12 and 15 to observe Good Friday and Easter Monday. However, the Museum will be open as usual on Easter Saturday and Easter Sunday, April 13 and 14.

Montreal Star, Que.
Circ. 192,660
April 13, 1968

Exhibitions around town

The view from the top of the mountain

By Michael Ballantyne

THIS has been a week for quiet pleasures beginning with a trip to the Mount Royal Art Centre where drawings and watercolors by Andrei Zadorozny are on view through April. This is not a medium one sees too frequently nowdays, although curiously enough Mr. Zadorozny follows hard on the heels of Pierre Faure, a very talented young French artist who has been exhibiting at the Galerie Hervé. Watercolors seem, rather like the essay in literature, to have fallen from favor over the years. It was a medium that became perhaps too popular and slightly debased in value, even though there are now signs of a renewal of interest in both areas.

Mr. Zadorozny chronicles the city of Montreal. His favorite vantage point would seem to be the top of the mountain so it is entirely appropriate that his one-man show should be hung there. It is a cityscape seen in the soft, bright colors of spring and summer, the high-rise towers softened and washed by the warm summer air. The perspective is a familiar one to most of us, but Zadorozny helps us to look at it with fresh eyes.

When he is not painting the city, he turns his attention to growing things — plants, flowers, vines struggling upward toward the light — and rounds out the exhibition with a number of pen and ink portraits. Mr. Zadorozny is on the staff of the Montreal Museum of Fine Arts.

At the Mansfield Book Mart art gallery we are introduced to a young South African artist, Juana van Niekirk-Young (to April 25) who has been living here for the last couple of years and will soon be on her way to study in Belgium.

There is one small painting of a herd of elephants covered in the thick brown dust of the veldt but otherwise little in the way of subject matter to indicate her place of origin. Unless one were to cite one or two studies in green abstractions which focus and carry the eye deep into their centre like a plunge into the jungle's core. Although there is as yet no clear cut sense of direction in her work, there is enough strength in the color and composition to justify one's optimism for the future.

THE VAN GOGH exhibition of drawings ends at the National Gallery in Ottawa on Monday, so this is the last chance to see a distinguished and important show. The Gallery has just purchased a rare Van Gogh landscape drawing which the Gallery's Curator of Prints and Drawings, Kathleen Fenwick, found at a Zurich dealer's. The drawing, called La Mare, is on special exhibit in the department of prints and drawings where the Van Gogh exhibit may also be seen.

The drawing dates from the period when Vincent was staying with his parents at Etten in the Netherlands. There is a letter written to his brother Theo in the summer of 1881 which appears to describe the exact site. He says, writing of himself and the painter Rappard with whom he spent some time together walking out of doors: "We have taken many long walks together, have been, for instance, several times to the heath near Seppe, to the so-called Passievaart, a big swamp."

The Gallery's drawing, which has been executed in pen and ink over black crayon, shows a swamp set about with reeds and scrawny bushes against a far-distant background of pine-woods on the right and a thin but defiant row of trees with foliage spread like banners. This is the first drawing by Van Gogh to enter the collection of the National Gallery and the only work in the collection representative of his Dutch period. Other works by him are three flower studies in oil from his Paris and Arles periods and a superb impression of the only etching he ever did, the "Portrait of Dr. Gachet" which he completed on May 25, 1890, at Auvers-sur-Oise just two months before his suicide. You can see it on the third floor with the rest of the Van Gogh exhibition.

The Jeunesse Musicales people have come up with ambitious plans for this summer season in their art gallery at Mount Orford. From June 22 to July 6, there is to be an exhibition of twenty paintings from the Power Corporation collection, including works by Jean-Paul Lemieux, Riopelle, and for the more traditional minded, Clarence Gagnon. From July 7 - 20, there will be a joint exhibition by Montreal artists Louis Jaque and Mario Merola. From August 18 - 31, a group exhibition entitled New Ventures will be on view, a form of salon for the talents of Quebec artists under thirty. From July 21 to August 3, an exhibition of Canadian engravings will be held.

An outdoor sculpture exhibit will be inaugurated in front of the JMC Central Pavilion at Mount Orford. The sculpture garden has been designed on different levels and new pieces will be added to its collection every year.

More work by contemporary Canadian artists will be going overseas this year following upon the controversial heels of the Canada: Art Today show which the National Gallery sent on European tour earlier. Paintings by 21 Canadians are being chosen in Toronto this week for exhibition at Canada 101, the second art exhibition to be held at the 22nd Edinburgh International Festival from August 18 to September 7.

About 100 canvases will be selected by a three-member committee including William Withrow, director, Art Gallery of Ontario; Gilles Hénault, director of our Musée d'art contemporain, and Doris Shadbolt, curator, Vancouver Art Gallery.

Canada 101 is sponsored by the Canada Council but the original idea comes from Richard Demarco, a young Edinburgh gallery owner who last year organized the Edinburgh Open 100, the first art show to be part of the Festival. Mr. Demarco picked the 21 artists to be represented after a cross-country tour arranged by the Canada Council. The Council said: "We are delighted that Canadian artists have been honored by this invitation to participate in the Festival. We also wish to thank Richard Demarco, who was responsible for the selection of the artists to be represented, and who suggested the concept of the exhibition."

The artists include six from Vancouver: Iain Baxter, Claude Breeze, Brian Fisher, Gary Lee-Nova, Michael Morris and Bodo Pfeifer; six from Montreal, Marcel Barbeau, Charles Gagono, Yves Gaucher, Roy Kiyooka, Guido Molinari and Claude Tousignant; Jack Bush, Harold Town and John Meredith from Toronto; Greg Curnoe, London, Ont.; Kenneth Lochhead of Winnipeg, and four new York-based Canadians: Joyce Wieland, Michael Snow, Les Levine and Reginald Holmes.

MONTREAL, QUE.
GAZETTE
D 138,000

APR 13 1968

BOWDEN'S

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

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

Dimanche-Matin
Montreal, Que.
W-E 213,400

APR 14 1968

BOWDEN'S

Congé partiel lundi

La journée de lundi sera observée partiellement comme congé dans le territoire du Grand Montréal.

Les bureaux des gouvernements et les tribunaux seront fermés toute la journée, de même que les magasins de la régie des Alcools du Québec.

Par contre, les tavernes pourront accueillir et servir leurs clients, tandis que les épiciers pourront vendre de la bière.

La plupart des magasins à rayons et les grandes épiceries qui ont fermé leurs portes vendredi les rouvriront lundi.

Les banques, la Bourse seront fermées, tandis qu'au bureau de postes, on donnera tous les services habituels d'un lundi ordinaire.

Le Musée des Beaux-Arts sera fermé, de même que tous les centres récréatifs municipaux. La Bibliothèque municipale de Montréal sera ouverte de 2 h. p.m. à 6 h. p.m. Cependant, les Bibliothèques de Westmount et Fraser-Hickson, seront fermées toute la journée, de même que la bibliothèque Atwater. Celle de Côte Saint-Luc sera ouverte demain.

Les marchés publics seront ouverts lundi, mais les banques publiques ne seront pas en opération.

Lac Megantic L'Echo de Frontenac, Que.
April 18, 1968

mercredi 24
21 h 30

Les peintres canadiens

«Les peintres canadiens et leurs oeuvres» sera le sujet de Tous pour un, les mercredis 24 avril, 1er et 8 mai, à 21 h 30.

Des reproductions de tableaux seront présentées sur le petit écran, et si les concurrents auront à identifier certaines oeuvres, ils devront également parler de la vie des peintres canadiens-français ou anglais.

Cette histoire de la peinture canadienne couvrira la période de 1663 à nos jours, 1663 représentant la date où se manifestèrent les premiers peintres authentiquement canadiens. Jusque-là, en effet, il s'agissait surtout d'artistes européens qui ne venaient effectuer au Canada qu'un séjour plus ou moins long. Le réalisateur Alex Page et son équipe ont visité plusieurs musées canadiens. Le musée de Québec, le Musée des beaux-arts de Montréal et le Musée d'art contemporain de la Cité du Havre ont d'ailleurs accepté de prêter leur concours à cette série d'émissions.

François Gagnon (fils de Maurice) a assuré les fonctions de recherchiste, et Jean Sarrazin, celle de scripteur.

Les téléspectateurs auront donc l'occasion de faire plus ample connaissance avec la peinture canadienne. Au début, les peintres s'inspiraient surtout de thèmes religieux, puis au cours des siècles, ils suivirent l'évolution de cet art à travers les différentes écoles et tendances, pour aboutir à la peinture non-figurative.

Rappelons que Jacques Fauteux est l'animateur de **Tous pour un.** Les dernières de la saison traiteront de «Huit ouvrages de Jules Verne»: *les Enfants du capitaine Grant, 20000 lieues sous les mers, Michel Strogoff, De la terre à la lune, Cinq semaines en ballon, l'Ile mystérieuse, le Tour du monde en 80 jours* et *Mathias Sandorf.*

QUEBEC, QUE.
L'ACTION
D 34,000

APR 19 1968

Au Festival d'Edimbourg

B-12-m

Exposition d'art canadien

OTTAWA — Une grande exposition d'art canadien contemporain aura lieu dans le cadre du 22e Festival International d'Edimbourg (Écosse), qui se déroulera du 18 août au 7 septembre prochain. Intitulée Canada 101, cette exposition permettra aux festivaliers de faire connaissance avec une vingtaine d'artistes canadiens représentés par une centaine d'oeuvres. Cette manifestation aura lieu à l'Edinburgh College of Art sous les auspices du Conseil des Arts du Canada.

En annonçant cette nouvelle, M. David Silcox, responsable des arts plastiques au Conseil des Arts, a déclaré : "Nous sommes très heureux de l'honneur qu'on a fait aux artistes canadiens en les invitant à participer à un festival aussi prestigieux que celui d'Edimbourg. Nous tenons à remercier M. Richard Demarco, de la Richard Demarco Gallery, à Edimbourg, qui a eu l'idée de cette exposition et à qui est revenue la tâche de choisir les participants".

Participeront à cette exposition les artistes suivants : Iain Baxter (Vancouver), Claude Breeze (Vancouver), Jack Bush (Toronto), Marcel Barbeau (Montréal), Greg Curnoe (London, Ontario), Brian Fisher (Vancouver), Charles Gagnon (Montréal), Yves Gaucher (Montréal), Reginald Holmes (Vancouver et New York), Roy Kiyooka (Montréal), Les Levine (New York et Toronto), Gary Lee-Nova (Vancouver), Ken Lochhead (Winnipeg), John Meredith (Toronto), Guido Molinari (Montréal), Michael Morris (Vancouver), Bodo Pfeiffer (Vancouver), Michael Snow (New York et Toronto), Claude Tousignant (Montréal), Harold Town (Toronto) et Joyce Wieland (New York et Toronto). Ces artistes exposeront une centaine d'oeuvres, dont la sélection sera confiée à un jury composé de M. Gilles Hénault, conservateur du Musée d'art contemporain de Montréal; Mme Doris Shadbolt, conservateur de la Vancouver Art Gallery et M. William Withrow, directeur de l'Art Gallery of Ontario, à Toronto.

Montreal Star, Que.
Circ. 192,660
April 23, 1968

WA shows art at mall

A-871

An exhibit of Montreal art will be held by the women's Auxiliary of Lakeshore General Hospital May 9 to May. 20. Co-sponsored by Fairview Centre, the show will be held in the Fairview courts and malls. All works will be for sale.

The purpose of the sale is to provide the hospital with needed funds and to give talented artists a chance to exhibit, and sell their works. Each artist will contribute a minimum of 50% of the sale price to the auxiliary.

David G. Carter, director of the Montreal Museum of Fine Arts, will act as judge for the 1968 purchase awards. The exhibit can be viewed Monday to Friday from 10 a.m. to 9.30 p.m.; Saturdays from 10 a.m. to 4 p.m.; and Sundays from 1 to 4 p.m.

L'Avant-Poste Gaspésien
Amqui, Qué.
April 18, 1968

M-871

mercredi 24
21 h 30

Les peintres canadiens

«Les peintres canadiens et leurs oeuvres» sera le sujet de **Tous pour un**, les mercredis 24 avril, 1er et 8 mai, à 21 h 30.

Des reproductions de tableaux seront présentées sur le petit écran, et si les concurrents auront à identifier certaines oeuvres, ils devront également parler de la vie des peintres canadiens-français ou anglais.

Cette histoire de la peinture canadienne couvrira la période de 1663 à nos jours. 1663 représentant la date où se manifestèrent les premiers peintres authentiquement canadiens. Jusque-là, en effet, il s'agissait surtout d'artistes européens qui ne venaient effectuer au Canada qu'un séjour plus ou moins long. Le réalisateur Alex Page et son équipe ont visité plusieurs musées canadiens. Le musée de Québec, le Musée des beaux-arts de Montréal et le Musée d'art contemporain de la Cité du Havre ont d'ailleurs accepté de prêter leur concours à cette série d'émissions.

François Gagnon (fils de Maurice) a assuré les fonctions de recherchiste, et Jean Sarrazin, celle de scripteur.

Les téléspectateurs auront donc l'occasion de faire plus ample connaissance avec la peinture canadienne. Au début, les peintres s'inspiraient surtout de thèmes religieux, puis au cours des siècles, ils suivirent l'évolution de cet art à travers les différentes écoles et tendances, pour aboutir à la peinture non-figurative.

Rappelons que Jacques Fauteux est l'animateur de **Tous pour un**. Les dernières de la saison traiteront de «Huit ouvrages de Jules Verne»: *les Enfants du capitaine Grant, 20000 lieues sous les mers, Michel Strogoff, De la terre à la lune, Cinq semaines en ballon, l'Ile mystérieuse, le Tour du monde en 80 jours* et *Mathias Sandorf*.

WOODBRIDGE & VAUGHAN NEWS
ONTARIO
APRIL 17, 1968

A 871

Kurt Koenig Displays Art At Kleinburg

On Sun. Apr. 28, there will be a special preview opening of paintings and drawings at the Kleinburg library. The remainder of the exhibition will be open to the public.

The artist is Kurt Koenig, a heavy set, bearded man who walks with a cane, and is a familiar sight in the Village of Kleinburg, stopping to study the bark of a tree or a cloud formation. Mr. Koenig talks to everyone he meets and finds interesting things about him that many of us would miss. When talking with him about his work, he said "I love the Canadian landscape, the feeling of grandeur and spaciousness here. Canada gives me a feeling of freedom and beauty which I try to convey in my work."

Mr. Koenig was born in Vienna, Austria, and began his artistic studies there before coming to Canada in 1954. He continued studying at the Montreal Museum of Fine Arts. Mr. Koenig has travelled extensively in Canada, and has exhibited his work in Montreal, Toronto, Calgary and Vancouver as well as in Vienna. Many of his works are in private collections. Although he received his early training in Europe, his style and treatment has been most strongly influenced by his Canadian environment.

The exhibition will include oils, pencil drawings, some still lifes, and many landscapes. There will also be works done in egg tempera and some with the new acrylic paints.

Most exhibits will be for sale, and there will be some taken from private collections.

This exhibition is being sponsored by the Kleinburg Rotary Club, and it will run from Apr. 29 - May 12, with viewing hours on Sunday from 1 p.m. - 5 p.m. and on weekdays during the regular library hours.

SHERBROOKE, QUE.
RECORD
D 9,000

APR 18 1968

Language the hang-up when you visit Russia

B-12-m

If you're planning a visit to the USSR, the biggest thing to fear is not someone bugging your conversations and watching your every move.

It's the language barrier that will pose the most problems when you make that visit to Russia.

Doyle Klyn, women's edi of the Weekend Magazine addressing members of the Women's Canadian Club last night at Le Baron Motel told the group what to expect on a visit to the Soviet Union.

Since the average Russian doesn't speak English, she advised taking a phrase book and a good dictionary along.

Speaking from her own experience of a trip to Russia, Mrs. Klyn said travel is not restricted in the USSR.

The speaker spent three weeks in Russia on a trip with her husband and members of the Montreal Museum of Fine Arts.

In certain shops the tourists are only charged one third of the regular selling price, she said.

Mrs. Klyn told of how a guide who had been loaned to her for a day finally defected to Belgium and then sought asylum in Canada.

She said the guide at the end of the day told Mrs. Klyn she must go home to the room that was "too small for two persons and cook and clean."

The speaker said a hairdo in Russia costs only about 93 cents but the shop may be untidy and dirty. However, the speaker added, the people will be kindness itself."

TOWN OF MOUNT ROYAL, QUE.
Weekly Post
W 4,700

APR 18 1968

"B and B Week" at the Town Library

B-12-m

"B & B Week" at the Town of Mount Royal Library attracted hundreds of children, and most certainly the younger generations of both French and English cultures profited by the broad programme that was planned by Librarian Mrs. Isabel Best and her staff.

The main showcase on the first floor featured old French prints, old books of early Canadiana, and exhibits of handicrafts, while paintings by Pierre Gaboriau and Guy Michon, loaned by the Museum of Fine Arts, were on display. The latest of new French books were arranged in groups throughout the first floor.

The Marionettes of Michel Poletti presented on Wednesday afternoon attracted an audience of at least 400 youngsters, making it necessary to stage an extra performance to accommodate the large group.

Other featured programmes planned in the observance of B & B Week will be outlined in a later issue.

All committees connected with the planning of this special week - to promote better understanding between French and English - have every right to feel that their efforts were climaxed with great success.

St. Catharines Standard, Ont.
Circ. 33,011
April 19, 1968

E871

Campbell Scott Has Strong Views On Art

City Artist To Display Graphics At Sao Paolo, Krakow Exhibitions

By JOAN PHILLIPS
Standard Reporter

A St. Catharines artist who says his job in life is to produce art—"whether society uses my art isn't my problem" — has been invited to submit his work to two international art shows.

Campbell Scott, who lives at Rodman Hall Arts Centre, where his work has been shown numerous times, has received his first invitation to send three of his graphics to the international exhibition next month in Sao Paolo, Brazil.

And this summer, he will exhibit for the second time at the Poland Biennal of World Graphics in Krakow, Poland.

This is the latest recognition for the 37-year-old Scottish-born print-maker and sculptor whose prints are in the permanent colections of the Montreal Museum of Art, Hamilton Art Gallery and the London, Ont., Art Gallery. He is also represented in the Victoria and Albert Museum in London, Eng.; the Bibliotheque Nationale in Paris, France; and the Scottish National Gallery of Modern Art.

Scott, who served five years apprenticeship as a woodcarver and joiner in Scotland and who worked as a carpenter for two years after coming to Canada, is a teacher of carpentry and woodworking and graphic arts at St. Catharines Collegiate.

He is an intense man who speaks with a Scottish burr of varying intensity, in conversation which takes as many sharp and unexpected turns as his angular sculpture.

And like his sculpture, his vibrant prints and his furniture which he designed and made himself, Scott's opinions are clear-cut and forthright . . . and often as carefully considered.

He has, for instance, very definite ideas on the place of art in society.

"Art is no longer the demand of rich men in their sitting room," he says. "It should be part of the environment for everybody to enjoy.

"The day of the gallery set on a hill as sort of monument as it was in the time of the Florentine princes is over. The leadership of industry and the city councils should bring culture to the city if we cannot find rich patrons as it once was.

"It is time we found some cultural men to lead our new cities . . . men with the intellectual background to lead cities into the modern world, not just be concerned with sewers and waterworks."

He envisions a "cultural complex" with a theatre, art gallery, coffee house, fountains and lawns and where young people can meet in an interesting cultural environment.

"Then this would be really a garden city" he says.

"Industry and schools and banks and city councils should purchase original art for their buildings as in Scandinavia. Otherwise where will the artist sell his work? If there's no market for the artist we'll never have any artists."

Gallery Goings

• Two exhibits at Rodman Hall Arts Centre will continue until April 26. The main exhibit is a collection of 18th and 19th century English watercolors and drawings by such artists as George Romney, Thomas Rowlandson, J. M. Turner, Augustus John, Thomas Girtin, Peter de Wint and Walter Crane.

Five oils by 19th century Canadian painter Paul Peel make up the second exhibit.

• Student art from Kernahan Park Secondary School, Merritton High School, Sir Winston Churchill Secondary School and St. Catharines Collegiate went on display last night at the Pen Centre and will continue through Saturday.

Nearly 100 paintings, drawings, prints and sculptures will be shown through in a vacant store a few stores away from the Pen Centre Library on the upper north level.

• Art from St. Catharines public schools will be exhibited next week at six schools.

Consolidated Prince Philip and Prince of Wales Schools, will display the children's art Monday and Tuesday.

Edith Cavell, Maplewood and Oakridge Schools will have their exhibits Wednesday and Thursday.

• Selections from the permanent collection and recent acquisitions are on display at the Art Gallery of Hamilton through Sunday.

• The Art Gallery of Ontario in Toronto continues with its retrospective exhibition of the works of 19th century French artist James Tissot until May 5.

• Paintings, sculptures and other works by four artist-teachers from Niagara Community College make up the display, Shape 68, continuing until April 27 at the Kenan Centre in Lockport, N.Y.

• Outdoor sculpture for small gardens went on display last week at the Albright-Knox Art Gallery in Buffalo, N.Y., until May 13.

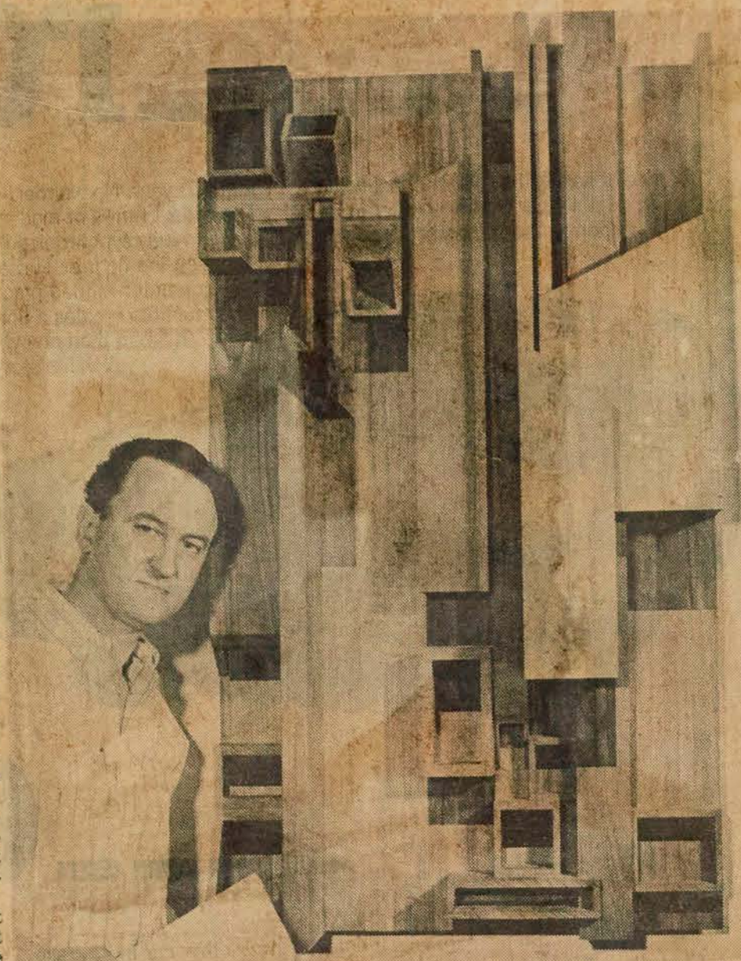
Also at the Albright-Knox is an exhibit of child art by disadvantaged three and four-year-olds enrolled on the Early Push program in Buffalo schools.

The paintings and drawings done last fall by these children hang side by side with those produced this spring to show the development and growth of the youngsters.

The exhibit will be on until April 28.

• Watercolors by three members of the Burchfield family are at the Burchfield Centre at the Buffalo State University College until May 3.

• A Show of Marc Chagall lithographs continues at the Jewish Centre in Buffalo.



AREA ARTIST RECEIVES MORE INTERNATIONAL RECOGNITION
Campbell Scott, print-maker and sculptor, with all-wood sculpture
—Staff photo

Montreal Gazette, Quebec
Circulation 140,874
April 23, 1968

E871

Painting Sets Bazaar Theme For Hadassah

Almost any travel agency can offer economy tours to Israel, but the tours usually mean foregoing the 'extras'.

Hadassah - Wizo Organization has gone the agencies one better. Next month the organization will stage a super-economy adventure into Israeli lore and extras will constitute more than half the fun.

It will be economical because it's the annual exposition and bazaar sponsored by Hadassah, this year being held May 7-8 in Concordia Hall of Place Bonaventure. Antiques, clothing, household items and food will be on sale at less than their regular prices.

It will have extras, contests, a children's art exhibition, a fashion show and boutiques.

The theme of the exposition is Jerusalem. To symbolize the theme, Hadassah has chosen a painting by the Israeli artist Raanan Lurie which will be displayed in a window of Eaton's beginning April 29.

The painting, depicting Jerusalem's Wailing Wall and three of the world's major religions, was unveiled yesterday.

The hall in which the bazaar will be held will be decorated with posters and paintings from Israel, Israeli flags and bloooms from the country's famous orange trees. Israeli music will play as background for the event.

The bazaar will open to the public at 6 p.m. May 7 and again May 8, 10 a.m. to 11 p.m.

Before the formal opening, prizes will be awarded in the Children's Art Contest. Prizes include scholarships for Sir George Williams University, the Montreal Museum of Fine Arts and the West End School of Art.

The bazaar will contain 200 booths of articles for sale. Sixty manufacturers will display their merchandise, according to Mrs. Sam Rabinovitch, chairman of the bazaar.

Hadassah's membership of more than 5,000 women has worked six months to prepare the exhibit, said Mrs. Clifford Shapiro, president of Montreal Hadassah. Proceeds will support the chapters' work.

Ottawa Le Droit, Ont.
Circ. 39,080
April 19, 1968

M-871

EDI 19 AVRIL, 1968 LE DROIT — PAGE 3

"Tous pour un" et les peintres

"Les peintres canadiens et leurs oeuvres" sera le sujet de **Tous pour un**, les mercredis 24 avril, 1er et 8 mai, à 9h 30.

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François Gagnon (fils de Maurice) a assuré les fonctions de recherchiste, et Jean Sarrazin, celle de scripteur.

Les téléspectateurs auront donc l'occasion de faire plus ample connaissance avec **la** peinture canadienne. Au début, les peintres s'inspiraient surtout de thèmes religieux, puis au cours des siècles, ils suivirent l'évolution de cet art à travers les différentes écoles et tendances, pour aboutir à la peinture non-figurative.

Rappelons que Jacques Fauteux est l'animateur de **Tous pour un.** Les dernières de la saison traiteront de "Huit ouvrages de Jules Verne" **les Enfants du capitaine Grant, 20,000 lieues sous les mers, Michel Strogoff. De la terre à la lune, Cinq semaines en ballon, l'Ile mystérieuse, le Tour du monde en 80 jours** et **Mathias Sandorf.**

Montreal-Matin, Qué.
Circulation 126,939
April 25, 1968

M-871

Expos... pour l'hôpital Lakeshore

Les dames auxiliaires de l'hôpital général Lakeshore présenteront l'une des plus importantes expositions d'oeuvres artistiques montréalaises. Cette intéressante manifestation, commanditée par les organisateurs du Centre Fairview se déroulera au Carrefour et dans la Promenade du Centre. Chacune des oeuvres pourra être achetée et les bénéfices iront à l'hôpital. Elle donnera en outre aux artistes professionnels ou amateurs l'occasion d'exposer et de vendre leurs oeuvres. Bien qu'elle soit ouverte à tous, le nombre des participants sera, faute d'espace, limité à quelque 250 ou 300 artistes.

Cette exposition constituera désormais une manifestation annuelle au Centre Fairview dont les organisateurs ont l'intention d'acheter plusieurs des oeuvres exposées chaque année afin de constituer une collection permanente ouverte au grand public à l'année longue.

M. David G. Carter, directeur du Musée des Beaux-Arts de Montréal décidera de l'attribution des "Prix-Achats".

Le prix des oeuvres, qui seront toutes offertes à la vente, ne dépassera pas $20.00 chacune. Chaque artiste accepte de donner 50% du prix de vente au profit des dames auxiliaires.

L'exposition sera ouverte du lundi au vendredi de 10 h. à 21 h. 30, le samedi de 10 h. à 16 h. et le dimanche de 13 h. à 16 h.

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,710
April 23, 1968

M-871

Deux artistes madelinois admissibles au premier prix

Deux artistes du Cap-de-la-Madeleine figurent parmi les semi-finalistes du concours des Beaux-Arts Price, dont les noms ont été publiés récemment.

Il s'agit de Louis Desaulniers et de Jacques Jourdain, qui deviennent admissibles au premier prix de $1,000 et aux autres prix dont la somme atteint $1,700 en argent. Le jury siégera à partir du 25 avril pour désigner les oeuvres primées.

Parmi les autres artistes sélectionnés, signalons MM. Francis-B. Trudeau et Claude Brousseau, de Montréal; et Michel Desrochers, de Toronto.

Le concours des Beaux-Arts Price est le quatrième du genre, commandité par la Compagnie des Papiers Kraft et Cartons Price représentant le groupe des compagnies Price.

Au nombre des lauréats des concours précédents, rappelons les noms de Al Dutcheshen, de Winnipeg; Geoffrey Hollowey, Bruce le Dain, William Showell et Ross Huggins, artistes bien connus de Montréal; et O. K. Schenk, de Toronto.

Cette année, le jury compte un nouveau membre en la personne de M. Clare Brice, conservateur de la bibliothèque publique et du musée des Beaux-Arts de London, Ontario. Les autres membres du jury sont: MM. Martin Baldwin, directeur honoraire de la Toronto Art Gallery; Paul Gladu, critique d'art de Montréal; David Carter, directeur du musée des Beaux-Arts de Montréal; et walter Klinkhoff, directeur de la galerie du même nom, de Montréal.

Après le verdict, les oeuvres primées seront exposées dans plusieurs villes du Canada, notamment à Montréal, Québec, Toronto et Ottawa.

Montréal Le Devoir, Qué.
Circ. 41,652
April 24, 1968

M-871

A Tous pour un

Les peintres canadiens

"Les peintres canadiens et leurs oeuvres" sera le sujet de Tous pour un, les mercredis 24 avril, 1er et 8 mai, à 21h30.

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François Gagnon (fils de Maurice) a assuré les fonctions de recherchiste, et Jean Sarrazin, celle de scripteur.

Les téléspectateurs auront donc l'occasion de faire plus ample connaissance avec la peinture canadienne. Au début, les peintres s'inspiraient surtout de thèmes religieux, puis au cours des siècles, ils suivirent l'évolution de cet art à travers les différentes écoles et tendances, pour aboutir à la peinture non-figurative.

Rappelons que Jacques Fauteux est l'animateur de Tous pour un. Les dernières de la saison traiteront de "Huit ouvrages de Jules Verne": les Enfants du capitaine Grant, 20000 lieues sous les mers, Michel Strogoff, De la terre à la lune, Cinq semaines en ballon, l'Ile mystérieuse, le Tour du monde en 80 jours et Mathias Sandorf.

La Presse, Montréal, Qué.
Circ. 200,524
April 22, 1968

M-871

Les peintres canadiens à "Tous pour un"

"Les peintres canadiens et leurs oeuvres", tel sera le sujet de "Tous pour un", les mercredis 24 avril, 1er et 8 mai, à 9 h. 30 du soir.

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La Presse, Montréal, Qué.
Circ. 200,524
April 25, 1968

Une poterie chantante

U-871

par Cécile BROSSEAU

Alma de Chantal Brazeau expose actuellement à la Galerie Jean du Sud une centaine de pièces de poterie, fruit de deux années de travail assidu. L'exposition qui a été inaugurée le 6 avril dernier se poursuit jusqu'à samedi inclusivement.

J'ai fait la connaissance de Madame Brazeau il y a quelques années lors d'une réception mondaine qui réunissait la plupart des femmes du corps consulaire de Montréal. Alma de Chantal Brazeau revenait d'un long séjour en Belgique. Le hasard nous ayant rapprochées à l'heure du thé, nous avions alors causé poésie et poterie. C'est ainsi qu'un après-midi nous avons eu la joie de nous retrouver en présence du chat Siamois Nicolas, nous avions repris les thèmes poésie et poterie. Et voilà qu'après plusieurs participations à des expositions collectives : à Toronto avec Biennales de la Céramique canadienne ; Royal Ontario Museum ; Canadian Handicrafts, Canadian Guild Potters et à Montréal, au Musée des Beaux-Arts, Montreal Potters' Club, Ecole d'Architecture McGill, etc., l'artiste présente une exposition solo de poterie.

Les poteries d'Alma de Chantal Brazeau sont un ravissement pour l'oeil. Des bols de toutes dimensions, des vases, des lampes, des boîtes à bijoux ou à cigarettes, autant d'objets dont la texture varie de l'un à l'autre. Contrairement à certains potiers qui adoptent un style et une couleur en particulier, Alma de Chantal, elle, joue indéfiniment avec les oxydes et les couleurs pour atteindre une gamme très étendue de nuances. Ses dernières pièces révèlent un goût marqué pour le relief ce qui laisse supposer qu'imperceptiblement l'artiste s'achemine vers la sculpture. Une pièce intitulée "masque" est nettement sculpturale. Le visiteur trouvera aussi des tuiles intitulées "paysages" et des pierres créées pour la joie de les prendre entre les mains, et celle de les admirer et dont une pièce décorative mais qui peut être utilisée comme presse-papier ou comme appui-livre.

A Ottawa, Alma de Chantal a fait ses études chez les Dames du Sacré-Coeur et à l'Université d'Ottawa, lauréate de la Société d'étude et de conférences (Ottawa). Elle a été boursière du gouvernement français et elle est diplômée en littérature de la Sorbonne. Avec son mari Jacques Brazeau, sociologue bien connu de Montréal, elle a beaucoup voyagé et fait un séjour prolongé en Belgique. Alma de Chantal-Brazeau, céramiste-poétesse est l'auteur d'un recueil de poèmes : "L'étrange saison" aux Editions Beauchemin 1960 (épuisé). Tout récemment une suite de poèmes (20) ont été publiés dans le numéro 23 des Ecrits du Canada-Français.

Madame Brazeau a une admiration spéciale pour Henry Moore, sculpteur anglais. Elle considère comme un privilège d'avoir fait la connaissance du grand homme en Angleterre et d'avoir pu le voir travailler à une oeuvre importante dans le propre jardin du sculpteur dont la propriété est située à Hert Ford Shire. Un poème lui avait été inspiré par une des sculptures du Maître : "Femmes grandes et belles".

Madame Brazeau travaille actuellement à un recueil de nouvelles. Mais qu'il nous soit permis de clore cet entretien par un extrait du poème intitulé "Chanson pour un potier"

photo J.-Y. Létourneau, LA PRESSE

Madame Alma de Chantal-Brazeau dans son atelier.

Tourne tourne la terre vive
Présence lisse
A nos doigts attentifs

Tourne tourne la terre vive
L'instant capté
A goût d'éternité

Calgary Herald, Alta.
Circ. 88,644
April 22, 1968

AROUND THE TOWN . . .

U-871

Sue HUDSPETH

Herald Staff Writer

The youth of Calgary will be represented in a children's international art exhibition in Mexico this November, in conjunction with the Olympic Games.

Debbie Barron, 11, daughter of Mr. and Mrs. Robert Barron, and Jonathan Hector, 11½, son of Mr. and Mrs. Morris Hector have had pieces of their artwork selected from art schools across Canada to appear in the special show.

Both youngsters are students of after-school art classes given at the Allied Arts Centre by Mrs. Colleen Millard. The rest of their education is gained at the Calgary Hebrew School.

Arts centres from across Canada were asked to submit paintings by pupils, ages 4 to 12, depicting the theme of friendship, no matter how each youngster chose to interpret the subject.

Debbie and Jonathan's classmates drew pictures of Calgary's Stampede, and visitors to the Husky Tower and Heritage Park. Others tried to draw their impressions of Mexico, with its guitar-strumming hombres and floating flower gardens.

When the Montreal Museum Of Art's jury of artists had made its selection from paintings submitted from across Canada, Debbie and Jonathan's pictures were selected to the delight of their parents who were notified, just days ago, by Doyle.

★

The Calgary Local Council of Women will hold a public meeting and panel discussion Wednesday at 1:30 p.m. in the City Hall chambers.

Gerry White, director of the Calgary Public School Board information department, will moderate the panel.

Dave Lyman, Saul Isenstein, E. W. Chapman and Norman Lacey will be panel members.

★

The YWCA is sponsoring a panel discussion on the problems of the immigrant at the YWCA Wednesday at 8 p.m.

Members of the panel include E. Hank Verhoeff, Karine Rietjens and Mrs. M. C. Jensen with Leone Wellwood as moderator.

★

Mrs. Frank Kettner and Mrs. Sherwood Saltman will be hostesses at a luncheon meeting of the Aliyah chapter of Hadassah at 12:30 p.m. Wednesday at the home of Mrs. Kettner, 4007 14A St. S.W.

Mrs. Sidney Kahanoff will show slides of her recent trip to Israel. Members are reminded to bring their baking for the Hadassah Bazaar.

Jacques Cartier Reporter
Roxboro, Quebec
April 25, 1968

LE REPORTER DE JACQUES-CARTIER

R871

Spring Art Exhibition and Sale presented by the Women's Auxiliary Lakeshore General Hospital from May 9th to May 20th will be held in Fairview Courts and Malls, co-sponsored by Fairview Centre. Mr. David G. Carter, director of the Montreal Museum of Fine Arts, will be present at the Preview and Vernissage on Wednesday, Mayl 8th, and will act as judge for the 1968 purchase awards for Fairview Centre permanent art collection. Committee members are left to right Mrs. Murray Clare, treasurer and Mrs. S.J. Deakin chairman of volunteers.

DAVIS Photographers

Montreal Gazette, Quebec
Circulation 140,874
April 25, 1968

1-871

Mayor Jean Drapeau Is In The Racquets — Philadelphia Style

By Bill Bantey

PHILADELPHIA — (Gazette) — It's a sober-looking place, the Racquet Club (founded 1866). You know, straight-backed leather chairs, deep carpets, whispering waiters, the whole bit. The people who go there match the fittings.

Yesterday, there were names like Henderson Supplee Jr. and John B. Kelly Jr. in the Founder's Suite. Kelly is a member of THE Kelly family — in other words, the brother of Her Serene Highness, Princess Grace. Supplee is in the same financial neighborhood, a handsome neighborhood, indeed.

And they sat over lobster, crawfish and shrimp, picking Mayor Drapeau's brain.

Philadelphia is campaigning actively to become the second city in America — after Montreal — to stage a universal exhibition of the first category. The year would be 1976, the vi-centennial of American independence.

Men like Supplee and Kelly are determined that the City of Brotherly Love become the hub of national celebrations because it was the birthplace of the nation.

But there are problems. For one thing, Boston also wants to host a world exhibition that year. For another, the United States is not a member of the International Exhibitions Bureau. A would-be host country has to be a member of the bureau before the IEB gives its official sanction and support to the undertaking. The U.S. hasn't crossed that hurdle yet.

So yesterday, Supplee, chairman of the Philadelphia 1976 Bicentennial Commission; Kely, president of the commission; and other members of the board wanted to get inside track from Drapeau, who piloted Montreal's bid to acceptance.

"It won't be easy," said Drapeau. "But all the easy things have been done already. If you wait for easy things, there can be no progress."

Drapeau, visiting New York and Philadelphia to promote Man and His World, refused to take sides in the Philadelphia-Boston contest. (In fact, there are rumblings in Washington, D.C., that the capital itself may yet make a pitch.)

"All I can say," Drapeau told his blue-ribbon hosts, "is that if Philadelphia does win its bid, it will meet its objectives with great success."

He would go no further later with reporters, except to say: "Philadelphia has much to offer. Its reputation is already made. But I cannot substitute myself for the U.S. authorities."

The mayor warned the Philadelphians that they, like the original Montreal backers of Expo 67, would have to recognize that there would be "prophets of gloom" in their midst." There would be people to ask: Is it worth it; Would the money be better spent on housing and roads? The answer, according to Drapeau, is that the benefits to a world exhibition city are immeasurable.

Kelly raised the question of whether a Philadelphia exhibition would help reduce tension in America between its black and white citizens.

Drapeau was convinced it would. But, he warned, it would be a mistake to plan the exhibition with this goal in mind. The brotherhood message would come through on its own, if the presentation were meaningful.

"He couldn't have been more helpful or more gracious," Kelly was saying.

Drapeau's Philadelphia visit brought him together again with a man who left a sharp mark on Montreal's art scene, Dr. Evan H. Turner. For five years Turner was director of the Montreal Museum of Fine Arts. Now, he holds the same job with the larger Philadelphia Museum of Art.

"That shows you what Montreal does for a man's career," Drapeau told a radio reporter. "We provide the chance for a man to prove himself — and then another big city comes along with more money and takes him away."

Drapeau, in fact, wasn't complaining. A few minutes later he was gently twisting Turner's arm for the loan of a major work.

"We did pretty well by you last year," said Turner. Among other loans to Expo by his museum was the magnificent Rodin sculpture, the Burghers of Calais.

"That," said Drapeau "was last year."

Now he was talking about Man and His World, 1969 version . . . that's right, 1969.

VICTORIA, B.C.
TIMES
D 29,700

APR 25 1968

BOWDEN'S

CALGARY INSTRUCTOR

One-Man Art Show Will Open Friday

L-12-M

A new show of works of art by John K. Esler of Calgary opens Friday at Pandora's Box, 1208 Wharf St.

Mr. Esler has already exhibited once in the building—in a three-man show a few years ago when it was the now defunct Angel's Camp Art Gallery.

An instructor of graphics at the College of Art in Calgary, Mr. Esler has had one-man shows at the Winnipeg Art Gallery, Gallery 1640, Montreal, Studio Art Gallery International, Vancouver and Wells Gallery, Ottawa.

His works have been included in group shows across the United States, Europe and Australia, and last year at Expo.

The Victoria show contains 34 pieces of prints, drawings, constructions with collage and serigraph panels.

Mr. Esler's works hang in collections that range across the country including the National Gallery of Canada, the Canada Council Collection, the Montreal Museum of Fine Art, The Art Gallery of Ontario, the Winnipeg Art Gallery and Simon Fraser University.

He also has some pieces exhibited at the Victoria and Albert Museum, London, England, and the Museum of Modern Art in New York.

He has said of his printmaking: "Traditional methods of making prints may certainly offer the contemporary artist a great deal of scope for working out his ideas. However, it would seem that in a fast-moving, ever-changing society, the artist will reach out beyond the traditional.

"Ironically this has become 'a tradition' with the artist through the generations of Modern Art and held true with individual artists long before the modern era was acknowledged.

"Modern presses, new inks, new papers, and the adaptation of modern devices quite foreign to printmaking lend themselves technically to an endless chain of discoveries. Techniques and discovery in printmaking could amount to little more than pure adventure. It is our responsibility as artists to give print a reason."

Mr. Esler's current show was first on view at Canadian Art Galleries in Calgary.

A critic writing in The Calgary Herald described the show as "really entertaining" and said Mr. Esler "continues to turn up further outlets for expressing himself in his prints with amazing constancy."

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

Trois Rivières
Le Bien Public, Qué.
April 26, 1968

4-871

On vient de faire la découverte, dans les réserves du musée des beaux-arts de Montréal, d'un important tableau de la peinture française du XVIIe siècle. Il s'agit d'une oeuvre acquise en 1927 et qu'on croyait anonyme. Après les expertises d'usage, on a pu l'attribuer avec certitude à Valentin de Boullogne, disciple du Caravage. Les dimensions du tableau: 58 pouces ¼ sur 71½ (1,48 m sur 2 m); son titre: Abraham sacrifiant Isaac.

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

Kingston Whig-Standard, Ont.
Circulation 26,761
April 27, 1968

MRS. J. O. ASSELIN

Former president to visit

A distinguished member of the Women's Liberal Federation of Canada and a woman well known for her activities in the field of public service will be the guest speaker when the Kingston Women's Liberal Association holds its annual meeting here Thursday, May 2.

Mrs. J. O. Asselin of Montreal, past national president of the federation, will address a luncheon meeting in the salon of La Salle Hotel.

The past president has taken a personally active part in every federal and provincial election in her home province since 1940. She is a daughter of the late Liberal Senator E. W. Tobin and was born in Bromptonville, Que. Her late husband, Joseph O. Asselin, was a major political figure in Quebec province and Montreal.

Mrs. Asselin, who was elected national president in 1963, is at present chairman of the finance committee of the Quebec provincial women's federation, a member of the Liberal Party's national campaign committee and of the Liberal Federation of Canada's executive committee.

For the past 20 years, she has been a director of the Quebec division of the Canadian Red Cross Society. Among the public service committees on which she has served are St. Mary's Hospital, Montreal; the Penal Reform Board of Quebec; the Montreal Youth Centre; the Montreal Museum of Fine Arts; the Women's Canadian Club; the Wilfrid Laurier Club of Montreal; and the Montreal Festivals.

In 1941, Mrs. Asselin founded the Canadian Prisoners of War Relatives' Association and in 1945 was awarded the MBE in recognition of her services.

MONTREAL, QUE.
GAZETTE
D 138,000

APR 26 1968

BOWDEN'S

GOINGS-ON AROUND TOWN

R-12-M

OFFICERS ELECTED

Mrs. E. MacDonald was elected president of the Montreal chapter of Sweet Adelines, Inc., at the recent annual meeting. Other officers include Mrs. G. Blair, vice-president; Miss D. Cunningham, treasurer; Miss E. Byer, corresponding secretary; and Miss H. Curran, recording secretary. The chapter will entertain the Women's Auxiliary of Ephram Scott Memorial Church at 2.30 p.m. April 27.

❖ ❖ ❖

SPEECH CONTEST

Council 7, Colonial Region Toastmistress Club will hold its annual speech contest at a luncheon and business meeting at the Mount Stephen Club at 11 a.m. April 27. Contestants from three clubs will speak on Confidence Plus Competence Equals Communication; the winner will compete at the Colonial Regional conference in Washington, D..C, in June.

❖ ❖ ❖

OFFICERS ELECTED

John W. Graham was elected president of the Montreal Cat Fanciers Association at the recent annual meeting. Other officers include Miss Agnes Ewins, Mrs. Ian Morgan and Bernard F. Downes, vice-presidents; Miss M. Ewins, treasurer; Mrs. Mary Graham, corresponding secretary; and Dr. Mary Burns, recording secretary. The meeting also set Oct. 13 as the date of the 1968 Cat Show and presented a cheque to the St. Antoine St. Clinic of the SPCA.

❖ ❖ ❖

OFFICERS ELECTED

Mrs. R. Brown was elected president at the recent annual meeting of the Karnak Ladies' Club.

Other officers include: Mrs. D. McGruer, vice-president; Mrs. F. Griffiths, secretary; Mrs. R. D. Birchfield, treasurer.

❖ ❖ ❖

ANNUAL MEETING

The annual meeting and closing luncheon of the Montreal Section of the National Council of Jewish Women will be held May 8 at 1 p.m. at the Montreal Museum of Fine Arts.

Following the meeting guests will be invited to join a guided tour of the Toulouse-Lautrec Exhibition.

❖ ❖ ❖

REGIONAL OFFICERS

Elain Hallett of Montreal will be installed as regional secretary of Canada regio[illegible] Club Council of the Americas at the 25th annual conference April 26-28 in Oshawa, Ont.

❖ ❖ ❖

OFFICERS ELECTED

Mrs. J. D. Andrew was elected president of the Ladies' Branch of the Montreal Thistle Curling Club at the third annual meeting held recently.

Other officers include: Mrs. Errol McDougall, vice-president; Mrs. C. H. Carruthers, honorary treasurer; Mrs. John Scholes, honorary secretary; and Mrs. Frank J. Starr and Mrs. V. W. Clarke, directors.

❖ ❖ ❖

ARTS AND CRAFTS

An arts and crafts exhibition and sale, sponsored by the Lachine-Dorval Branch, Women's Auxiliary of the Victorian Order of Nurses, will be held May 4 and 5 from 11 a.m. to 5 p.m. at the Dorval Community Centre, 1335 Lakeshore Rd., Dorval.

Gretchen Parker will do on the spot portraits, and handicraft demonstrations will be held.

Proceeds from the sale of ceramics, weaving, sculpture and woodwork, will go to support the VON's community services.

Mrs. James Stoddart, who has been elected president of the N.D.G. Women's Club. Other officers include: Mrs. J. B. Bowen, first vice-president; Mrs. John Ross, second vice-president; Mrs. T. W. Halligan, third vice-president; Mrs. H. N. Golden, recording secretary; Mrs. H. Hoult, corresponding secretary; Mrs. W. B. Cain, membership secretary; and Miss Alice Mitchell, treasurer.

❖ ❖ ❖

RUMMAGE SALE

The Church of the Good Shepherd will hold a rummage sale May 3 from 7-9 p.m. and May 4 from 9-11 a.m. in the Church Hall, Somerset Street, Cartierville.

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BENEFIT BRIDGE

St. Joseph's House of Hospitality will sponsor a bridge to aid the underprivileged it serves on its seventh anniversary May 1 at 8:15 p.m. in St. Ignatius of Loyola Church Hall, West Broadway and Terrebonne. Tickets are available at the door.

❖ ❖ ❖

SPRING PARTY

The Alumnae Association of St. Mary's Hospital School of Nursing will hold its annual spring party 7.30-11.30 p.m., April 27, in the hospital auditorium. Proceeds will go to the bursary fund.

MONTREAL, QUE.
GAZETTE
D 138,000

APR 27 1968

BOWDEN'S

R-12-M

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

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

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

APR 27 1968

BOWDEN'S

R-12-M

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

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

Carter

Jacques Cartier Reporter
Roxboro, Quebec
April 25, 1968

MERCREDI, 24 AVRIL 1968

R871

Art Sale & Exhibition

One of the largest and most interesting exhibitions of Montreal Art will be presented by the Women's Auxiliary of the Lakeshore General Hospital from May 9th to May 20th. The exhibition co-sponsored by Fairview Centre, will be held in the Fairview courts and malls. All works will be for sale, and proceeds will be used to support the many projects of the Women's Auxiliary.

Primary purpose of the Exhibition and Sale is to provide the hospital with needed funds. It will also afford talented professional and amateur artists an opportunity to exhibit and sell their works. Alhough open to all artists, availability of space will limit the show to approximately 250 to 300 participants.

This exhibition is now an annual event at Fairview and it is Fairview's intention to purchase several of the works displayed each year toward building a permanent art collection at the Centre for year round viewing by visitors. Mr. David G .Carter, Director of the Montreal Museum of Fine Arts, will act as judge for the 1968 purchase-awards.

All works will be available for sale; top selling price is set at $200.00. Each artist will contribute a minimum of 50 p.c. of the selling price to the Women's Auxiliary.

The exhibition can be viewed Mondays to Fridays from 10:00 a.m. to 9:30 p.m.; Saturdays from 10:00 a.m. to 4:00 p.m.; and Sundays from 1:00 p.m. to 4:00 p.m.

Exposition

Du 9 au 20 mai prochains, les Dames auxiliaires de l'hôpital général Lakeshore, présenteront l'une des plus importantes expositions d'oeuvres artistiques montréalaises. Cette intéressante manifestation, co-commanditée par les organisateurs du Centre Fairview se déroulera au Carrefour et dans la Promenade du Centre. Chacune des oeuvres pourra être achetée et les bénéfices serviront à l'hôpital les fonds qui lui sont indispensables. Elle donnera en outre aux artistes professionnels ou amateurs l'occasion d'exposer et de vendre leurs oeuvres. Bien qu'elle soit ouverte à tous, le nombre des participants sera, faute d'espace, limité à quelque 250 ou 300 artistes.

Cette exposition constituera désormais une manifestation annuelle au Centre Fairview dont les organisateurs ont l'intention d'acheter plusieurs des oeuvres exposées chaque année afin de constituer une collection permanente ouverte au grand public à l'année longue.

M. David G. Carter, directeur du Musée des Beaux-Arts de Montréal décidera de l'attribution des "Prix-Achats".

Le p[illegible] qui

LONDON, ONT.
FREE PRESS
D 125,500

APR 27 1968

Looking at art

By Lenore Crawford

Staging a 'first' for show and sale

D-12-M

YESTERDAY Ontario Premier John Robarts officially opened the addition to the London Public Library and Art Museum. Monday evening the Women's Committee to the art museum is diamond-studding another opening with "firsts."

The opening itself is the first time the Women's Committee of 62 has held an Exhibition and Sale of Prints, Drawings and Sculpture by artists of France, United States, Britain and Canada. Previous exhibition-sales were limited to Canadian works.

THE ONLY criterion for the show was that a work be worth owning. The price could zoom into the thousands —and one does—or sink to m a d - m o n e y pickings—and many do.

Then, to assure this criterion would be followed, the committee chose Mrs. J. H. Moore to select the works. She and her husband began their interest in art at the start of their married life. They have a fine collection to which they have added continually, keeping up-to-date on the art of Canada and other countries, extending their interest even to the Orient. Always they add to their collection only what they specially like. They have a love-affair, not an investment-affair, with art.

Mrs. Moore visited commercial galleries and artists in Toronto and Montreal and contacted artists in 'her parts of Canada. She pe al- ly approved every d ing, print and sculpture fo e exhibition of 117 pictur nd 14 sculptures with a c tal of $23,000.

Mrs. Moore ed out some "facts-of-art about the show:

THE MOST exp sive piece is by Canadian sculptor Sorel Etrog—the maquette in bronze, valued at $2,400 for sculpture at Montreal Museum of Fine Art entitled War Remembrance. The next also is by a Canadian sculptor, Hans Schleeh of Montreal, the $1,000 Two Forms, in marble and granite.

Prints can be just as original and as non-commercial personal as a water color or an oil painting. Gordon Smith, of Vancouver, for example does silkscreen prints and then, if he likes them, uses them as models for paintings.

London artists were excluded because there are too many of them whose work is top qualityt. Choosing one, two, a few would be too tough a decision and very unfair to the rest.

The show includes prints by Josef Albers, the 38-year-old "great"; colorful Appel and Chagall prints, "very typical" Kandinsky, a Klee lithograph in primary colors, a silkscreen by Yves Gaucher, the only Canadian ever to win the Grand Prix at the Venice Biennale, a print by David Milne which he did for a magazine he illustrated while living in New York—"a real treasure." Gaston Petit was born in Trois Rivieres and became a Dominican Father. He went to the Orient, became interested in Zen and now, in Japan, he identifies so completely with the life there that he calls himself Fuji. He is represented by unusually fine prints. Very new works by Alfred Pellan are quite different to his former style. From Lemieux are two albums of prints at "mad-money" prices.

CO-CONVENERS Mrs. David Weldon and Mrs. James F. Ballantyne are ensuring visitors to the art museum throughout the exhibition, which ends May 8, they can have any and every question answered about the art. They have arranged for members from the committee to be at the gallery during afternoon and evening hours.

Furthermore, t h e y may have a tour of the show by making arrangements in advance. A docent (guide) thoroughly knowledgable about every work in the show will be provided.

Docent-service has become a vital, important asset to the operation of the art museum in the past few years. It is the result of careful study by the Women's Committee of guiding done in other art galleries of Canada and the United States and subsequently a training-program which included examinations for all who signed up as would-be docents. Another similar training program was given this season.

The "big push" was in 1966 when the Women's Committee prepared for the special Centennial Exhibitions to be presented in 1967. Twenty-seven members took a history of art course and subsequent training in docent techniques to equip them to guide children of all ages and adults. By the end of the first three months of docent-service in 1968 they had given 122 tours for 3,810 adults and children.

LAST AUTUMN the docent-service was extended to give illustrated history of art lectures to public school Advancement Classes in grades 5 to 8 inclusive. Each grade received 10 lectures of one hour each, all of them tied-in with the particular periods of history being studied by the children in school. Special training was involved for the docents who numbered 9 from the Women's Committee for the 40 lectures.

During the just-concluding Chinese Collection, the Women's Committee provided docents for 16 schoolchildren's tours. Whenever an exhibit goes up in the gallery a briefing session takes place for the docents. Dr. Clare Bice, the curator, or one of his staff, is instructor. Reading material on the artists is prescribed.

Purchase of art for exhibition in the art museum and operation of Industrial Loan, a collection of works for loan to companies and institutions, are two more aspects of Women's Committee activities. But our space is gone, and so . . . words about those facets another time.

Mrs. J. H. Moore (right) who selected the 131 works for the Exhibition and Sale by the Women's Committee to the Art Museum wins immediate enthusiasm from President Mrs. E. H. Hagarty with a Kandinsky lithograph in brilliant colors and the black and white lithograph by Canadian Ken Danby (on wall).

(By Ernie Lee of The Free Press)

Mrs. J. F. Ballantyne (right) briefs her co-convener for the exhibition and sale, Mrs. David Weldon, on Montreal artist Hans Schleeh's $1,000 marble and granite sculpture. The former participates regularly in the docent service provided by the Women's Committee to the London Public Art Museum. Guided tours will be available throughout the exhibition April 30 to May 8.

Photo-Journal
Montreal, Que.
W-E 184,200

APR 10 1968

BOWDEN'S

Les arts en bref

T 12-M

● LE CELEBRE PEINTRE NAIF de Chicoutimi, Arthur Villeneuve, expose présentement ses toiles à la galerie d'Artagnan, 1382, chemin Sainte-Foy, à Québec. C'est la première expo de cette galerie. L'ouverture officielle, de même que le vernissage de l'expo Villeneuve, s'est déroulée sous la présidence de M. Jean-Noël Tremblay, ministre des Affaires culturelles.

● **LE MUSEE DES BEAUX-ARTS de Montréal, y compris la bibliothèque et les bureaux, sera fermé les 12 et 15 avril en raison du Vendredi saint et du lundi de Pâques. Cependant, le musée sera ouvert au public le Samedi saint et le jour de Pâques, soit les 13 et 14 avril.**

● A LA GALERIE DE L'ATELIER, 848 est, rue Marie-Anne, du 9 au 30 avril : les gravures de Don Mackay, David Samila et Georges Tiessen, artistes des Maritimes. Les heures d'ouverture de la galerie : du mardi au vendredi, de 1 h. à 6 h., et le mercredi, jusqu'à 9 heures.

● **A L'ECOLE D'ARCHITECTURE de Montréal, jusqu'au 29 avril, l'exposition Cozic-Dubois. Les heures d'ouverture : de 9 à 9.**

● A LA MAISON DES ARTS "La Sauvegarde", depuis cette semaine : les oeuvres de Ruth W. Katkin, peintre.

"Che" Guevara
. . . un poster québécois

● **"CHE" GUEVARA, nouvelle idole d'une certaine jeunesse, a été l'objet de quelques dizaines de posters originaux en Amérique du Nord. Au Québec, le plus répandu semble être celui — en noir et blanc — du jeune Pierre Monad. La boutique "l'Inconnu pourpre" (Avenue du Parc) en a déjà vendu quelques centaines et il semble que sa popularité ne fasse que commencer. Monad a d'autres posters à son actif, y compris un René Lévesque sur fond de drapeau québécois, mais ils sont nettement moins réussis que celui du "Che".**

● A "D'hier à demain" (CBFT), le dimanche 14 avril à 23 h. 30, on conviera les téléspectateurs à l'une des expériences les plus passionnantes du siècle. En effet, avec son film "le Mystère Picasso", Henri-Georges Clouzot nous montre le génie au travail et nous en dévoile toutes les métamorphoses. L'auteur de "Quai des orfèvres", du "Corbeau" et de "Manon", qui sut si bien se servir du mystère inhérent à la vie, a voulu ici traquer l'imagination créatrice et nous en livrer les plus imprévisibles mouvements. Picasso est installé derrière une toile transparente que la caméra filme directement, et nous assistons à toutes les phases de la création picturale. Des dessins et des tableaux s'élaborent devant nos yeux et nous soumettent à un "suspense" des plus haletants, car nous ne savons jamais où surgira la tache de couleur ou le moindre trait.

"D'hier à demain" est une réalisation de Marie Tessier-Lavigne. (Information tirée du magazine "Ici Radio-Canada") **R. P.**

(Photo Gilles Corbeil)

LE PEINTRE MICHEL PERRIN A LA GALERIE "L'ART FRANÇAIS". Venu au Québec pour un court séjour, le peintre français Michel Perrin — paysagiste et portraitiste — a décidé de s'y établir à demeure, avec son épouse. La "beauté de nos paysages", leur souffle peu commun (dit-il), ne sont pas étrangers à cette décision : "Un artiste sent ces choses-là . . . Je n'étais arrivé que depuis quelque temps et j'étais passionné par votre nature . . . Il n'y a pas de comparaison possible entre les paysages québécois et ceux de France. Ces derniers sont des miniatures à côté des vôtres . . . Quand j'ai commencé à voyager à travers la province et à peindre le Québec sous la neige, j'ai dû changer le format de mes toiles : il n'était plus à la mesure du Québec. Aujourd'hui, je peins grand. Et je ne cesse de m'émerveiller . . ." L'exposition de M. Perrin — quelques dizaines de toiles, pour la plupart des paysages — a pour titre "le Québec sous la neige" (le fleuve, les petits villages, la campagne . . .). Le peintre se laisse parfois dominer par son sujet, il en perd le contrôle, et, de façon générale, ses meilleures toiles sont celles qui tendent à une certaine abstraction. **R. P.**

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

Pointe Claire Lakeshore
News & Chronicle, Que.
April 25, 1968

R 871

Exhibition at Pointe Claire affords opportunity to artists

A large and interesting exhibition of Montreal art will be presented by the Women's Auxiliary of the Lakeshore General Hospital from May 9 to May 20. The exhibition, co-sponsored by Fairview Centre, will be held in the Fairview courts and malls. All works will be for sale, and proceeds will be used to support the many projects of the Women's Auxiliary.

Primary purpose of the exhibition and sale is to provide the hospital with needed funds. It will also afford talented professional and amateur artists an opportunity to exhibit and sell their works. Although open to all artists, availability of space will limit the show to approximately 250 to 300 participants.

This exhibition is an annual event at Fairview and it is Fairview's intention to purchase several of the works displayed each year toward building a permanent art collection at the centre for year round viewing by visitors. Mr. David G. Carter, director of the Montreal Museum of Fine Arts, will act as judge for the 1968 purchase-awards.

All works will be available for sale; top selling price is set at $200.00. Each artist will contribute a minimum of 50% of the selling price to the Women's Auxiliary.

10.00 a.m. to 9.30 p.m.;

The exhibition can be viewed Mondays to Fridays from Saturdays from 10.00 a.m. to 4.00 p.m.; and Sundays from 1.00 p.m. to 4.00 p.m.

Montréal Le Devoir, Qué.
Circ. 41,652
April 26, 1968

Sur la "Terre des hommes":

U-871

Un pavillon qui ne desservira pas le prestige de la France

par Urgel Lefebvre

M. Georges-Emile Lapalme, conseiller culturel auprès de la "Terre des hommes", a exposé hier midi, devant les membres de la Chambre de commerce française au Canada, ce que fera la ville de Montréal du splendide pavillon que lui a cédé la France après l'Expo 67.

Et à ses auditeurs vivement intéressés par son propos, l'ancien ministre des affaires culturelles du Québec a dit que si la ville de Montréal a mis tant de soins à renouveler les présentations du plus beau pavillon de l'Expo 67, ce n'est pas tellement pour apporter un surcroît de garantie au succès de "Terre des hommes" que parce que "nous voulons que la France ne soit jamais desservie par le Canada français et la ville de Montréal".

Que sera "Terre des hommes"?

Sachant bien que l'on pourrait mettre ses paroles en doute s'il citait le maire Drapeau – "père de l'Expo 67 et grand-père de Terre des hommes" – M. Georges-Emile Lapalme a rapporté qu'un visiteur précoce de la Terre des hommes lui avait dit: Les îles sont plus belles que jamais et l'on dirait que le paysage immobile va se mettre à bouger."

C'est que la végétation, déjà en place, reprend vie, explique M. Lapalme; que les bâtiments sont embellis et que l'imagination fait revivre "ce que nous avons vécu, et 50 millions de visiteurs avec nous, de féeries nocturnes et diurnes".

A une ou deux grandes exceptions, poursuit M. Lapalme, tous les pavillons seront là. Et il y aura des nouveautés dans presque tous les cas. La ville de Montréal a même organisé des présentations coûteuses dans 20 à 30 pavillons, dont ceux des Etats-Unis, de la Grande-Bretagne, de l'Ontario, du Canada, de l'Acier, des Pâtes et Papiers.

A l'exception du pavillon de la province de Québec, tout le personnel des pavillons est payé par la ville de Montréal.

De grandes améliorations ont été apportées à La Ronde et l'on attend au bas mot 20 millions de visiteurs.

Sans trop insister sur le travail gigantesque qu'il a fallu accomplir dans l'espace de quatre mois et demi, M. Georges-Emile Lapalme affirme péremptoirement que la Terre des hommes sera prête le 17 mai et que son aspect culturel sera conservé dans toute son intégrité.

M. Lapalme a surtout parlé d'un pavillon de Terre des hommes qui "ne desservira pas le prestige de la France" et qui, à l'Expo 67, présentait la plus grande superficie dans ses six étages intérieurs et son septième étage extérieur.

Il s'agit du pavillon que la France a légué à la ville de Montréal avec tous ses restaurants, tout son mobilier, un demi-million de dollars d'écrans, de films et de projecteurs, deux bibliothèques, des éléments touristiques, des téléviseurs et des studios prêts pour la couleur.

Au rez-de-lagune de ce pavillon les présentations touristiques seront améliorées. Tous les restaurants seront ouverts de nouveau. Et ce seront des restaurants français, exploités par des Français. En ce qui concerne la cinémathèque française, il y a des difficultés à aplanir, à cause de ce qui s'est passé en France. Mais il semble que l'on soit assuré d'une rétrospective du film français, sinon de films de la cinémathèque.

La ville de Paris dominera encore le rez-de-chaussée avec un Café de Paris et 42 éléments de présentation: poteries de Picasso et oeuvres de Chagall.

Au stand de la presse, il y aura cinq exemplaires de chaque revue – 600 en tout – et des réimpressions de tous les fascicules épuisés; tous les journaux français seront là, pour consultation ou vente.

Et M. Lapalme de poursuivre sa description du contenu du pavillon cédé par la France à la ville de Montréal. Au premier étage, des affiches de Mathieu et un ensemble sculptural dont les éléments constituent un commencement de musée: 206 pièces; 84 bronzes de Laliberté se rapportant tous au régime français. Au 2e étage, l'ARTF. Au 3e étage, à la place des présentations sur la recherche scientifique et le rayon laser, une expo-sciences représentant les rêves et les exploits de jeunes Canadiens en face de la science qui les passionne. Au 4e étage, les écrans et la bibliothèque exposant le visage de la France. Au 5e étage, des galeries d'art; 116 peintures françaises, japonaises, italiennes, hollandaises, suisses, canadiennes, représentatives du 20e siècle; 75 sculptures.

Le musée des Beaux-Arts de Montréal a apporté sa contribution; les assurances s'élèvent à $1,500,000.

Au 6e étage, celui de l'amitié canadienne, une collection 18e siècle du mobilier canadien (régime français). C'est la collection au complet du Manoir Tadoussac, 175 pièces, prêtée par Canada Steamships. Aussi, une collection d'art contemporain, grâce à la collaboration du Musée des Beaux-Arts de Montréal; également, la bibliothèque et le musée des auteurs avec ses voix.

Au 7e étage, les "nanas" sont remplacées par des présentations du Jardin botanique de Montréal: fleurs, arbustes, arbres.

La distribution de certains panneaux ici et là dans le pavillon, poursuit M. Lapalme, a ouvert sur la Terre des hommes des points ignorés durant l'Expo 67. On a pu ainsi créer de nouveaux flots de repos, agrémentés de fleurs et d'arbustes, où le visiteur fatigué pourra, dans des fauteuils accueillants, reposer ses jambes fatiguées, tout comme durant l'Expo 67.

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Moe Reinblatt est décoré

Le peintre montréalais Moe Reinblatt recevra la Médaille du gouvernement canadien accordée à l'occasion du Centenaire de la Confédération. Le gouvernement tient ainsi à souligner l'apport de certains artistes à leur milieu.

Né en 1917, M. Reinblatt étudia à l'École des Beaux-Arts de Montréal. En 1942, il s'enrola dans l'aviation canadienne et fut nommé "peintre officiel de guerre". On le délégua outre-mer à cette fin et les tableaux qu'il en a rapportés font maintenant partie de la collection historique de la Galerie Nationale du Canada. M. Reinglatt enseigna ensuite à l'Ecole des Beaux-Arts de Montréal; il est maintenant professeur d'arts graphiques au Sayde-Bronfman Center.

Ses tableaux figurent dans plusieurs collections privées, tant au Canada qu'aux États-Unis. M. Reinblatt a eu trois expositions-solo au Musée des Beaux-Arts de Montréal. Ses oeuvres ont été envoyées en Europe, dans le cadre d'expositions organisées par la Galerie Nationale du Canada. Plusieurs d'entre elles ont été achetées par le Service canadien des Affaires extérieures et décorent nos ambassades.

M. Reinblatt est membre de la Société canadienne des Arts graphiques.

DERNIERE HEURE/
PETIT JOURNAL
Montreal, Quebec
Week-End

APR 28 1968

BOWDEN'S

T-12-M

Le Pavillon français sera digne de la France

Des poteries de Picasso et des toiles de l'artiste français Marc Chagall seront exposées dans le pavillon français à "Terre des Hommes" cet été.

Le conseiller culturel de la ville de Montréal, M. Georges-Emile Lapalme, affirme que le pavillon a été réinstallé avec soin car le Canada français et Montréal veulent rendre hommage à la France.

Des oeuvres d'art !

Le pavillon français contiendra également une large exposition d'oeuvres d'art représentant différents pays. Le Musée des Beaux-Arts de Montréal y est allé de sa contribution généreuse. M. Lapalme ajoute qu'une exposition scientifique mettra en valeur le travail des jeunes Canadiens. Tout sera prêt pour l'ouverture, le 17 mai. Entre 20 et 30 pavillons présenteront des pièces nouvelles.

L'IDENTIFICATION D'EXPO 67 est disparue la semaine dernière de l'Ile Sainte-Hélène. On la remplacera par le sigle officiel de "Terre des Hommes", l'oeuvre de Julien Hébert.

11 DIMANCHE/DERNIERE HEURE, le 28 avril 1968

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LA VIE DE MALRAUX: UN CHEF-D'OEUVRE?

PAR JEAN-PAUL KAUFFMAN

UN ECRIVAIN devenu ministre, ce n'est pas forcément une promotion. Depuis 10 ans, les sarcasmes pleuvent sur le ministre MALRAUX. Après s'être indignés longtemps de voir l'auteur de la "CONDITION HUMAINE" siéger sous les lambris dorés du ministère des Affaires culturelles, un certain nombre de Français ironisent maintenant sur l'efficacité d'un ministre qui, selon eux, n'a su, en fait de culture, que nettoyer les monuments de Paris.

On ne va jamais aussi loin que lorsqu'on ne sait pas où l'on va. Ecrivain, archéologue, aventurier, combattant, ministre, Malraux a fait à coup sûr de sa vie un chef-d'oeuvre. L'homme qui fut condamné à un an de prison par le tribunal de SAIGON pour vol d'oeuvres d'art savait-il, par exemple, qu'il siégerait un jour au Conseil des Ministres ?

Une date importante : 1944. Malraux rencontre Charles de Gaulle. C'est le coup de foudre. Malraux est séduit : enfin voila le prince digne de lui. Charles de Gaulle a trouvé son JOINVILLE.

A partir de ce moment, Malraux cesse à peu près d'écrire. Il voyage. En 1959, Charles de Gaulle l'appelle aux Affaires culturelles. Modestement, il dit au Conseil des Ministres: "Je suis le seul ici à ne pas savoir ce que c'est que la culture."

Qu'était donc devenu l'écrivain ? Mort? Des mauvaises langues insinuaient que c'était à cause du gaullisme. Et puis, il y a huit mois, le coup de tonnerre. Malraux écrivait. Les sceptiques haussaient les épaules: impossible, d'ailleurs il n'a plus rien à dire. Son éditeur Gallimard démentait puis confirmait. Publiera-t-il, publierait-il pas ? Le mystère régna jusqu'au jour où on annonça que le général de Gaulle en juillet dernier... sur le COLBERT. Cinglant à travers l'océan vers les rivages canadiens, Charles de Gaulle lisait donc les "ANTIMEMOIRES". Qui peut savoir l'influence d'un livre sur un homme ? Quand il accosta à l'Anse-aux-Foulons, le chef de l'Etat avait-il encore en tête les phrases nerveuses et flamboyantes de son ministre, pleines du bruit et de la fureur de l'Histoire ? Il est sûr, en tout cas, que

Les personnalités du général de Gaulle et de Malraux sont tout à fait différentes. Est-ce cette différence qui les a unis ?

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Participez au concours aussi souvent que vous le désirez. Chaque feuille de participation doit être envoyée séparément avec les symboles* Salada de *deux produits différents*. Plus vous envoyez de feuilles de participation, plus vous aurez de chances de gagner. Toutes les feuilles de participation doivent être arrivées à destination à minuit, le samedi 18 mai 1968 au plus tard.

Un choix sera fait parmi toutes les feuilles de participation reçues et les concurrents choisis devront, pour gagner, répondre correctement dans un temps déterminé à une question mettant en jeu leurs connaissances.

Les quatre principaux prix du concours sont des rentes achetées à LA COMPAGNIE D'ASSURANCE-VIE MANUFACTURERS, la principale compagnie de rentes personnelles au Canada. Les cent gagnants des prix de consolation recevront des prix en espèces. On n'accordera qu'un seul prix par famille. Les prix pourront être décernés par région.

Tous les envois deviendront la propriété de Salada Foods Ltd. Les gagnants renonceront à tous droits de publicité par voie de la presse, de la radio ou de la télévision. La décision du jury sera sans appel. Aucune feuille de participation ne sera retournée et on n'échangera aucune correspondance avec les concurrents. Salada Foods Ltd n'assume aucune responsabilité pour les feuilles de participation perdues ou retardées dans le courrier. Le concours est soumis à tous les règlements fédéraux et provinciaux.

Toutes les personnes habitant le Canada sont admises à participer au concours, sauf les employés de Salada Foods Ltd, de ses agences de publicité, de l'organisation qui juge le concours, de LA COMPAGNIE D'ASSURANCE-VIE MANUFACTURERS, ainsi que leurs proches parents.

*ou un fac-similé dessiné à la main — non une reproduction mécanique.

La gagnante de l'année dernière

Mme Ann Roger, d'Ottawa (Ontario) est l'heureuse gagnante du premier prix du concours Salada de l'année dernière. Depuis lors, elle reçoit régulièrement $100 chaque mois, somme qui lui sera versée pendant toute sa vie. Cette année-ci, vous pouvez gagner le double de cette somme.

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Malraux alors qu'il était le colonel Berger de la Résistance.

Malraux reste à peu près l'un des seuls hommes qui impressionne de Gaulle, homme réputé peu impressionnable. Pessimistes comme le sont la plupart des hommes d'action, les deux hommes ont pourtant peu de points communs. C'est pour cette raison, sans doute, qu'ils s'entendent à merveille.

"Je déteste mon enfance!"

Malraux est né en 1901 à Paris. C'est du moins ce qu'assurent ses biographies. Mais rien n'est sûr. "La vérité d'un homme est d'abord ce qu'il cache", lit-on dans les "ANTIMEMOIRES". Pour l'état-civil, il s'appelle Georges. D'ailleurs quelle importance! "Je déteste mon enfance", confesse Malraux.

A 18 ans, il quitte la maison paternelle et s'en va vivre sa vie! Il fréquente les bouquinistes, collabore à l'édition d'ouvrages licencieux et suit distraitement les cours à l'Ecole des langues orientales. "C'est un très long et mince adolescent aux yeux trop grands dont les prunelles ne remplissent pas l'immense globe bombé." Cette description, somme toute peu flatse, est de Clara Goldschmitt qui tombera amoureuse d'André Malraux et l'épousera. "Nous divorcerons dans six mois", dit Clara. Ils divorceront vingt-cinq ans plus tard... en 1946.

Mlaraux s'ennuie. De la vie, il n'a d'autre expérience que ses lectures. Pour passer le temps, il flambe la fortune de sa femme. Conclusion: il se retrouve sans le sou à la fin de l'année 1923.

Que faire? Partir? Certaines fuites ressemblent à des victoires. Avec la bénédiction du ministre des Colonies de l'époque, Malraux embarque avec sa femme pour l'Asie. La folle équipée indochinoise commence. Elle débute comme un roman de JULES VERNE et s'achève... en prison. Accompagné de porteurs, Malraux s'enfonce dans la brousse. Il a 22 ans. L'esthète parisien doit se battre contre les lianes et lutter pendant des semaines contre les moustiques. Où veut-il aller? Il le cache. En fait, Malraux veut se rendre à Banteai-Srey, un temple cambodgien qui fait partie de l'ensemble d'Angkor. Après une marche difficile dans une jungle hostile, Malraux retrouve enfin le tempe. En cachette, il détache trois hauts-reliefs et camoufle quelques statues dans les bagages.

L'équipée finira à PNOM-PENH. Malraux est accusé de pillage et vols. Clara, sa femme, se suicide pour être libérée. La ruse réussit. Elle part pour Paris défendre la cause de son mari.

Le 21 juillet 1924, le tribunal correctionnel de PNOM-PENH condamne Malraux à trois ans de prison ferme. En France, Clara suscite une pétition que signent, entre autres, Gide, Mauriac et Aragon. Malraux fait appel. Finalement, le Tribunal de SAIGON ramène les peines à un an de prison avec sursis. Le 2 novembre 1924, Malraux reprend la bateau pour Marseille.

RIDEAU SUR L'ASIE? C'est mal connaître Malraux. Il revient en 1925 et signe dans un journal, "L'INDOCHINE", des éditoriaux extrêmement virulents contre l'administration coloniale (dont il avait souffert pendant son procès). Au bout de quelques mois, le jouranl est interdit. Que devient Malraux? On ne sait pas très bien. Il séjourne, paraît-il, à HONG-KONG puis à CANTON. On le retrouve "commissaire politique du KUO MIN TANG pour la COCHINCHINE" en 1925. Pas pour longtemps puisqu'en 1926 il débarque à Paris. Il n'est pas tout à fait inconnu. Il a déjà publié "LA TENTATION DE L'OCCIDENT". En 1928, il est célèbre. Tout le monde parle à Paris des "Conquerants", le roman de ce tout jeune homme qui parle de la mort comme si c'était une vieille amie. En 1933, c'est "LA CONDITION HUMAINE". La gloire? Sans doute, et après? Malraux, lucide, semble dire: "Très peu pour moi."

A la recherche de la Reine de Saba

Adieu Paris! Malraux disparaît pour quelque temps en Arabie. Il survole le désert saoudite en quête de la capitale de la reine de Saba disparue depuis des millénaires. Au dessus de MAREB, il évoque les légionnaires romains que signalèrent pendant deux siècles les voyageurs arabes, leur armée de cuirasses et de squelettes ensevelis dans le sable. Malraux trouve des images admirables mais pas de ville disparue. Au retour il échappe à un ouragan au-dessus de l'Algérie. Les audacieux triomphent toujours des périls avant de les apercevoir. Malraux a frôlé la mort. L'homme qui met pied à terre sur un aéroport de France a le sentiment d'avoir raté son expédition. Vivre dangereusement mais où? La politique? Eh! bien, allons-y pour la politique et vive la Révolution! Malraux rencontre Trotski en exil, participe au congrès des écrivains soviétiques à Moscou (1934) et s'en va protester à BERLIN contre le procès d'un intellectuel, DIMITROV, accusé de trahison par les nazis. Où fuir encore? Les républicains espagnols ont besoin de volontaires. Avant tous les autres, Malraux arrive en Espagne pour lutter contre les Franquistes. "L'EPISODE ESPAGNOL" commence...

Arriba Espana!

Les républicains n'ont pas d'aviation. Malraux en crée une. L'escadrille SPANA sera une brillante improvisation. Elle donnera au gouvernement espagnol ses premières victoires et bloquera net FRANCO dans sa marche vers Madrid. Curieuse escadrille, en vérité! Malraux a acheté les avions un peu partout. Pour les premiers raids, il utilisera même des avions civils: pour jeter les bombes, il fallait ouvrir la porte. Par la suite, Malraux louera des pilotes. Il s'agissait de choisir entre la pureté idéologique et l'efficacité. Malraux opte pour la seconde solution. L'escadrille de Malraux sera le plus extraordinaire amalgame d'aventuriers, de mercenaires et d'audacieux contrebandiers. A TERUEL, son intervention sera capitale. Le prestige de Malraux devient tel que les pilotes changent le nom de l'escadrille. Elle s'appelle désormais "ANDRE MALRAUX". Blessé au cours d'un combat, Malraux en

Pas facile comme choix.

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La Pontiac à voie large

Presse, Montréal, Qué.
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Ici, M. Malraux signe l'accord de coproduction cinématographique avec le ministre fédéral des Affaires étrangères, M. Paul Martin.

Malraux lors de son passage à Montréal en 1965.

Plus vous êtes ravissante, plus nous sommes ravis.

Nous savons que vous tenez à ce que votre soutien-gorge vous aille à ravir. Mais il vous faut choisir parmi des centaines de soutiens-gorge. De toutes sortes. De toutes sortes de couleurs. De toutes sortes de prix. Qui ont toutes sortes de qualité. Et ce qui rend un WonderBra vraiment différent, c'est la qualité.

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Assurez-vous donc de faire faire une Mise au Point. Champion. Une fois par an ou tous les 10,000 milles.

*United States Auto Club.

CHAMPION

LA CLÉ DE LA MISE AU POINT

Presse, Montréal, Qué.
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-il 27, 1968

En 1963, Malraux venait au Québec pour négocier des ententes en matières culturelles. On le voit ici avec les ministres de l'époque, MM. René Lévesque, à gauche, et Paul Gérin-Lajoie.

profite pour voyager et plaider aux Etats-Unis et en Grande-Bretagne la cause des républicains. Après la célébrité, c'est la gloire: Malraux publie en 1937 "L'ESPOIR". Parallèlement, il commence en pleine guerre le tournage d'un film tiré du livre. Les extérieurs sont tournés sur les champs d'aviation entre deux bombardements. En janvier 1939, le film n'est pas achevé quand les troupes de FRANCO entrent à BARCELONE où Malraux tournait. Il a juste le temps de plier bagage Mais ce n'est pas la dernière aventure d'ANDRE MALRAUX...

Le chevalier errant ?

Il a à peine le temps de reprendre son souffle qu'éclate la seconde guerre mondiale. Versé dans les chars, il assiste à la débâcle sur la route des FLANDRES. Fait prisonnier, il est enfermé au camp de SENS. Peu disposé à s'attarder, il s'échappe puis passe en zone libre et sétablit dans les ALPES-MARITIMES.

En 1942, André Malraux rejoint les maquis de CORREZE sous le nom du colonel BERGER. Malraux, chevalier errant, n'est pas en quête d'héroïsme. La guerre ne se vit pas en lointain observateur. L'aventure qu'il avait cherchée dans tous les coins du monde, elle est chez lui, sur son sol. Il s'y lance pleinement.

A la tête d'un groupe d'hommes, il harcèle les troupes d'occupation, tendant notamment en 1944 une embuscade à la division DAS REICH. A la suite d'une contre-offensive allemande, le colonel BERGER tombe lui aussi à son tour dans un piège. Blessé aux jambes, il est fait prisonnier. Une prise de choix, ce colonel BERGER ! Pourtant, les Allemands ignorent qui il est réellement. En montrant ses papiers, Malraux déclare sa véritable identité. Les Allemands connaissent l'écrivain. Ils le poussent dans une cour et le collent contre un mur. Un peloton d'exécution le couche en joue. Feu ? Mais non, il ne s'agissait que d'un simulacre.

Jeté en prison, Malraux est interrogé par la GESTAPO. Aucune torture mais un S.S. tape sur une tôle pour couvrir les cris des suppliciés voisins. Enfin vient la délivrance. Aussitôt libéré, Malraux forme une brigade de quinze cents maquisards et remonte vers le Rhin. Il appuie les chars de la 2ième D.B. et se couvre de gloire au Mont Saint-Odile.

C'est à ce moment qu'apparaît de Gaulle. Malraux est alors directeur au comité du Mouvement de Libération nationale, qui rassemble les organisations de résistance non contrôlées par les communistes. Quelques mots ont suffi: les deux hommes se sont compris. Les communistes lèvent leurs boucliers : "Malraux, le Malraux de KUO MIN TANG et de la guerre d'Espagne nous a trahis." Superbe, Malraux leur répond : "Ma fidélité à moi, c'est le dynamitage".

Le 21 octobre 1945, le général de Gaulle est élu chef du gouvernement. André Malraux est placé à la tête du ministère de l'Information en novembre. Il y reste deux mois. Le 20 janvier 1946, de Gaulle, démissionne, Malraux le suit dans sa retraite.

"Le romantisme au pouvoir"

Les gaullistes ont-ils trouvé leur chantre ? Dans les meetings politiques, Malraux en tout cas fait passer un frisson nouveau. Ce style au romantisme échevelé et somptueux est à l'opposé des longues tirades cocardières de l'époque qui font cocorico. On est peu habitué en France à ces envolées frémissantes. Tout cela finit mal . le général abandonne tout espoir de revenir au pouvoir et s'enferme dans sa tour d'ivoire à COLOMBEY. Désespéré, Mal-

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Malraux admirant un Corot au Musée des Beaux-Arts de Montréal.

raux s'exclame: "Il nous a amenés au bord du RUBICON pour pêcher à la ligne."

Ce sont les années grises. Le passé: celui de L'Indochine, de l'Espagne et de la Résistance est depuis longtemps aboli. Il ne reste plus à Malraux que ses fantômes. Et quels fantômes ! Son grand-père s'est ouvert le crâne d'un coup de hache; son père s'est suicidé. Clara s'est éloignée. Sa seconde femme est morte accidentellement en 1944. Ses deux frères ont péri pendant la guerre. Le pire n'est pas encore arrivé: les deux fils de Malraux se tueront en 1961 sur une route de Bourgogne.

Le tragique de la vie, c'est la solitude. Comment y échapper ? Après avoir misé sur l'action, Malraux interroge les statues et les dieux. L'art est-il une nouvelle aventure ? Ayant promis une introduction de cinquante pages, Malraux écrit six cents pages sur "Le MUSEE IMAGINAIRE".

On connaît la suite : de Gaulle réussit en 1958 sa seconde rentrée dans l'Histoire et choisit comme ministre des Affaires culturelles, André Malraux. Le perfide Mauriac, autre g a u l l i s t e, écrit: "Malraux ministre ! Son accession aux affaires ne le grandit ni ne le diminue." En abandonnant "la mitraillette pour le maroquin", qu'allait-il rester de Malraux ? Un "ministre sans porte-plume", comme l'a dit un de ses amis ! Allait-on le ranger dans les manuels de littérature au chapitre des "écrivains de l'entre-deux-guerres" ?

En fait jusqu'à l'année dernière, on s'interrogeait. Sa fille, faisant allusion à sa campagne de ravalement des monuments historiques, alla jusqu'à dire : "Mon père est sans doute un grand blanchisseur de murs." Les journaux, de leur côté, ne se gênaient pas pour ironiser sur le "brouillon de culture". Tous ces jugements ressemblent à du dépit : Malraux, malgré un petit budget, est parvenu à faire oeuvre importante aux Affaires culturelles. Par exemple, dans le domaine des maisons de la Culture.

Le lion pourtant n'est pas devenu vieux. Les "ANTIMEMOIRES" sont là qui nous apportent d'abord une explication des divers mystères dont on a entouré Malraux. Un homme de 66 ans dialogue avec lui-même et son passé. Les fantômes passent. Ceux de l'Orient, de la guerre d'Espagne, de la Résistance. Des vivants: NEHRU, MAO TSE TUNG, lé général de Gaulle. Devant le Sphinx, dans les grottes d'Ellona, le lecteur retient son souffle: le temps s'arrête et prend même du recul. En fait, ce livre n'explique rien car que sait-on d'ANDRE MALRAUX ? Rien.

On connaît le télégramme de Picasso qui n'avait pas été invité à une réception a r t i s t i q u e: "Croyez-vous que je sois mort ?" Malraux lui répondit : "Croyez-vous que je sois ministre ?" FIN

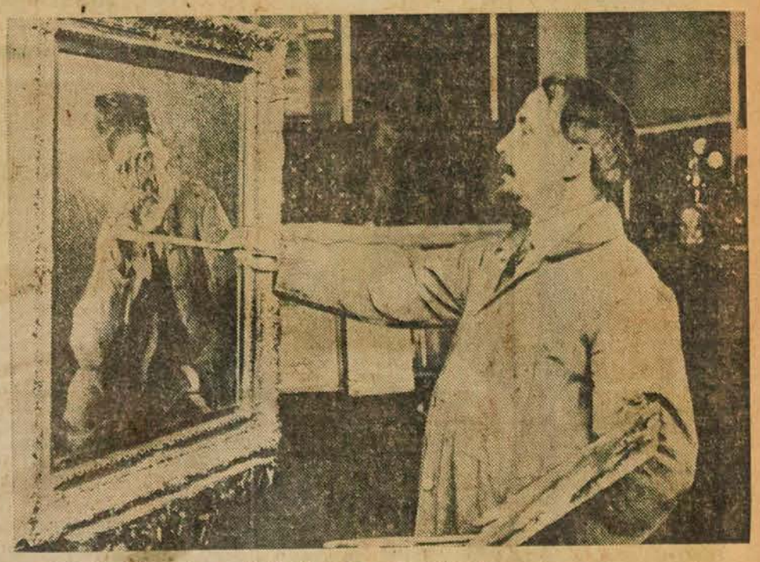
Malraux admirant un Corot au Musée des Beaux-Arts de Montréal.

éal, Qué.

La Presse, Montréal, Qué.
Circ. 200,524
April 27, 1968

M-871

Suzor-Côté et le respect de l'artiste



Suzor-Coté peignant en 1915 "le vieux raconteur".

ALORS QU'EN EUROPE, il y avait eu Cézanne, les nabis; alors que Lautrec agonisait et que pointait déjà l'expressionisme, Suzor-Côté aurait été le chef de la première génération d'artistes à faire une révolution ici. Tel est le sujet d'un livre de luxe, écrit et publié par Hugues de Jouvancourt, édition Frégate-Montréal.

Ce livre de 140 pages de 12" x 10", 25 illustrations en couleur et 145 en noir et blanc, fournit de nombreux renseignements sur la vie de cet artiste. Il est à souhaiter qu'une édition populaire le rende accessible, sinon à tout le monde, du moins aux étudiants intéressés.

Suzor-Côté, un révolutionnaire ? Voilà de quoi nous étonner. Un parfait académicien, dira la plupart des gens. Une révolution d'esthètes, ajouteront certains. Et ils n'ont pas tort. Il faut admettre que nous venons de loin. Pour Hugues de Jouvancourt, la révolution de Suzor-Côté, "fut d'implanter dans une province, pleine de préjugés et de souvenirs aigris, la qualité de l'artiste". Il aurait été le premier ici à implanter la notion du rôle social de l'artiste, du droit de l'artiste à travailler sans se soucier des normes établies, le premier à débarrasser le milieu de la notion traditionnelle de décorateur-artisan.

On parle souvent de Morrice comme du père de la peinture moderne canadienne. Et cela est vrai lorsqu'on songe en 1939 à l'apport de Lyman, Roberts, etc. . . . mais le terrain leur fut préparé socialement par Suzor-Côté et ses amis. Morrice a toujours vécu à l'étranger. On regrette que de Jouvancourt parle plus de Côté que du milieu artistique de son temps. Il prépare actuellement un autre livre sur Clarence Gagnon. Il faudra attendre encore pour pouvoir connaître l'histoire de cette période, si minutieusement enregistrée d'autre part en Ontario avec les études sur "le groupe des Sept".

La révolution importée

Cette révolution, comment vint-elle ? A cause du retour de France, vers 1908, de toute une pléiade d'artistes québequois, parmi lesquels il faut citer Franchère, Laliberté, Cullen, St-Charles, Larose et Suzor-Côté, artistes qui décidèrent de modifier les habitudes du milieu. Ayant tous passé par l'école des Beaux-Arts de Paris, ils avaient le sens du travail bien fait. Etant âgés en général de 40 ans, ils surent se faire respecter. Ils habitèrent, à partir de 1917, dans les ateliers que Laliberté s'était fait construire au 67 de la rue Ste-Famille tant et si bien qu'on finit par les désigner sous le nom du groupe de la rue Ste-Famille.

Suzor-Côté semble avoir été la personnalité dominante du groupe. Ayant passé près de 15 ans en Europe, il s'y était fait une réputation qu'appuyaient ses multiples dons. Il était extrêmement doué en tout, d'une habileté surprenante et avait même suivi des cours de chant au Conservatoire de Musique de Paris. On recherchait sa compagnie. Il fut le protégé de Sir Wilfrid Laurier, puis du secrétaire de la province, Athanase David. Frappé en 1927 d'une attaque d'hémiplégie, il partira pour la Floride, où il vivra durant 10 ans paralysé.

La première bohème

L'histoire du groupe de la rue Ste-Famille semble être l'histoire de la première bohème montréalaise. Ils importèrent ici la vieille coutume du "Bal des Quat'Z'Arts de Paris". Il ne faut cependant pas se faire d'illusion sur la valeur de leur apport. Ils semblent avoir été surtout "esthètes" ainsi qu'en témoigne cette phrase, tirée du livre de De Jouvancourt : "Avec Maurice Cullen, l'architecte Cormier et une autre paire d'amis, (Suzor) se rendait souvent chez un certain de Sola, richissime Montréalais qui avait une somptueuse demeure sur l'avenue des Pins. Autour du bain circulaire à la romaine que s'était fait construire ce dernier, revêtus de la toge et allongés sur des divans bas, tout en philosophant sur l'art, ils festoyaient et tiraient sur le narguilé tandis que de jeunes naïades s'ébattaient dans l'eau parfumée". Suzor-Côté ne se maria qu'une fois paralysé. Il semble, au dire de De Jouvancourt, avoir eu énormément de "cousines" comme il les appelait.

Nous avons demandé à Hugues de Jouvancourt pourquoi il avait choisi d'écrire sur Côté.

— Parce qu'étant classé comme académiste, on ignore son apport réel. Il a été un chef de file, le premier à importer l'impressionnisme en 1901, le premier à peindre des nus sans drapé, le premier avec Cullen et Morrice à peindre vraiment la nature québécoise.

— Mais on avait peint, avant lui, la nature québécoise ?

— Oui, mais dans des styles étrangers, anglais, allemands, etc. . . .

—Et Walker ?

— Walker peignait dans le style de l'école de Barbizon. D'ailleurs, au dire de Clarence Gagnon, il ne savait bien rendre que les oblidés, les cochons.

— Etait-ce vraiment mort ici?

— Oui, il n'y avait rien, alors que la R.C.A. tenait ses assises à Toronto, que la luxueuse revue anglaise Studio y avait des correspondants et qu'en 1907, on y fondait le "Art-Club".

— Il y avait bien le Musée des Beaux-Arts de Montréal?

— Oui, de même que la galerie Scott et Watson, mais rien ne bougeait. Alors qu'à Toronto, on discutait beaucoup, mais surtout de peintures étrangères, à Montréal, Suzor et son groupe implantèrent l'idée d'un art national, cela avant le Groupe des Sept. L'apport de Suzor a été de faire reconnaître ici la valeur intrinsèque de l'artiste. Avant lui, celui-ci était soit un peintre itinérant, soit un monsieur à charges. Avec Brymner du Musée des Beaux-Arts, et quelques autres, le groupe de la rue Ste-Famille devait réaliser la première unité artistique qui permettrait à Montréal de jouer le rôle important qu'elle tient actuellement dans le monde des arts. Suzor-Côté avait un certain sens de la vocation. Pour lui, Morrice n'était pas un gars engagé.

— Que pensaient ces artistes du cubisme, fauvisme, etc. . . .

— En général, ils n'en parlaient pas. Suzor aimait bien Morrice. Gagnon a écrit d'Appolinaire que c'était une bête noire qu'il fallait tuer.

Y.R.

Montreal Star, Que.
Circ. 192,660
May 4, 1968

A-871

NCJW lunch and meeting on Wednesday

Among the specially invited guests to the annual meeting and closing luncheon of the Montreal section of the National Council of Jewish Women taking place May 8 at 1 p.m. at the Montreal Museum of Fine Arts are: David G. Carter, director of the Museum; Mrs. H. T. Fargey, president of the Montreal Council of Women; Mrs. I. Gertsman, president of the Women's Federation; Professor Meyer Horowitz, assistant dean of Macdonal College; Mrs. David McCall incoming vice-president of the Junior League of Montreal.

Peter Millar, chairman of the Protestant School Board of Greater Montreal; Samuel Moskovitch, QC, president of the Maimonides Hospital and Home for the Aged; John Parker, principal of Lorne School; Dr. Baruch Silverman, director of the Mental Hygiene Institute; David E. Woodsworth, director of the School of Social Work, McGill University.

Toronto Telegram, Ont.
Circ. 227,700
May 2, 1968

E871

$8,000 sculpture award - Greenwin

AN $8,000 sculpture award was announced last night by Greenwin Developments. This award will be an annual event and in future years will go to artists working in other fields.

A jury of three: William J. Withrow, director of the Art Gallery of Ontario; Gilles Henault, director of the Museum of Modern Art, Montreal and Anthony Emery, director of the Vancouver Art Gallery will assist Albert Latner, partner and director of Greenwin Construction Co. in selecting the field.

The competition will be by invitation and limited to Canadians, or artists residing here for at least two years.

This year's award will be in the form of a commission. All entries will be asked to submit a rough scale model for which they will be paid $200.

The winner will be given a description of the area where the work will be placed. In this case it is a new Greenwin apartment building.

Invitations to sculptors will be issued by May 31, entries will be required by June 30 with maquettes submitted by July 31. Judging will be completed by August 30 and the winner announced by approximately Sept. 15.

MONTREAL, QUE.
GAZETTE
D 138,000
MAY 4 1968

BOWDEN'S

R 12M

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

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

La Presse, Montréal, Qué.
Circ. 200,524
May 7, 1968

Double anniversaire pour Hélène Mercure

par Cécile Brosseau

Une réception avait lieu jeudi à la Galerie Morency. Une centaine de personnes s'étaient donné rendez-vous pour célébrer le 10e anniversaire de l'acquisition de la Galerie par Mlle Hélène Mercure et du même coup célébrer l'anniversaire de la propriétaire qui tombait ce jour-là. Cette manifestation mondaine s'est déroulée sous la présidence d'honneur et en présence du docteur Léon Lortie, président du Conseil des Arts pour la région métropolitaine et de Madame Lortie.

Hélène Mercure a d'abord fait des études d'histoire de l'Art avec Guy Boulizon, de décoration intérieure à l'Institut des Arts appliqués et un stage à l'Ecole des Beaux-Arts de Montréal. Elle a travaillé ensuite plusieurs années comme assistante-gérante dans un studio de photographie. Puis les Beaux-Arts l'emportant, elle devint en 1958 propriétaire de la Galerie Morency.

Avec beaucoup de modestie, Mlle Mercure raconte que si elle a tenu le coup, elle le doit pour une grande part, à la fidélité du personnel attaché à la maison. Plusieurs employés y comptent plus de vingt-cinq années de service. La plus ancienne est Mlle Lucienne Archambault à qui Hélène Mercure vient d'offrir en reconnaissance des services rendus, un voyage en Europe. Interrogée à ce sujet Mlle Archambault avoue : "J'ai d'abord pensé à refuser. Il me semblait que cela arrivait trop tard dans ma vie. J'ai tellement aimé tout ce qui est français et pendant plus de vingt ans mon rêve était d'aller en Europe. Mais je crois que je vais finir par me laisser convaincre."

Il faut visiter l'atelier pour avoir une idée de l'importance de la galerie. Hélène Mercure parle avec enthousiasme de son métier qui consiste à choisir le cadre qui rendra justice à l'oeuvre. Pour cela il faut posséder des connaissances solides, avoir un goût sûr et le sens de l'équilibre. La propriétaire de la galerie Morency aime spécialement le vieux bois, les bois véritables et la dorure à la feuille comme matériel d'encadrement.

Jeudi soir c'était vraiment fête chez Hélène Mercure. Plus de cent personnes ont circulé entre sept heures et dix heures du soir : clients, amis, tous attendaient avec impatience que soient gagnés quelques tableaux offerts par la dynamique propriétaire. "C'est une habitude à prendre" remarque la jeune femme.

Hélène Mercure offrira prochainement un tableau au Musée des Beaux-Arts de Montréal qui a accepté avec enthousiasme la proposition. Le Musée d'Art Contemporain bénéficiera lui aussi de la générosité de la jeune Canadienne aussitôt qu'elle aura pu en rejoindre le directeur qui est un homme fort occupé.

photo Yves Beauchamp, LA PRESSE

M. Yves D'Allaire remercie à sa façon Mlle Hélène Mercure qui vient de lui fournir l'occasion de gagner une aquarelle. Cette photo a été prise jeudi soir au cours d'une réception qui marquait le 10e anniversaire d'acquisition de la Galerie Morency par Mlle Hélène Mercure. C'était aussi l'anniversaire de naissance de la jeune femme.

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Montreal Gazette, Quebec
Circulation 140,874
May 7, 1968

Luncheon

Specially invited guests to the luncheon and annual meeting of the Montreal Section of the National Council of Jewish Women being held tomorrow, at one o'clock, at the Montreal Museum of Fine Arts are: Mr. David G. Carter, director of the Museum; Mrs. H. T. Fargey, president, Montreal Council of Women; Mrs. Irving Gertsman, president, Women's Federation; Prof. Meyer Horowitz, assistant dean, MacDonald College; Mrs. David McCall, vice-president, Junior League of Montreal; Mr. Peter Millar, chairman, Protestant School Board of Greater Montreal; Mr. Samuel Moscovitch, Q.C., president, Maimonides Hospital and Home for the Aged; Mr. John Parker, principal, Lorne School; Dr. Baruch Silverman, director, Mental Hygiene Institute; Mr. David E. Woodsworth, director, School of Social Work, McGill University.

Le Maitre Imprimeur
Montreal, P.Q.
May 1968

CONCOURS PRICE

Mme Ursula Wyatt-Trudeau, de Montréal, MM. Jacques Jourdain, du Cap-de-la-Madeleine, et Michel Desrochers, de Toronto, figurent parmi les seize gagnants du Concours des Beaux-Arts Price dont les noms ont été annoncés aujourd'hui.

Ces artistes ont reçu trois des douze accessits de $50 : Mme Wyatt-Trudeau pour sa peinture représentant des sœurs visitant l'Expo ; M. Jourdain pour un paysage intitulé "Près de mon St-Laurent", et M. Desrochers pour son tableau "Peaceful Harbour".

Le premier prix est allé à Geoffrey Holloway, de Chomedy, en banlieue de Montréal, pour son étude à l'huile d'un intérieur appelée "Morning Light". C'est la deuxième fois que M. Holloway reçoit le premier prix de $1,000.

M. O. K. Schenk, de Toronto, a remporté le deuxième prix de $500. Lui aussi est un ancien lauréat de ce concours national commandité par La Compagnie des Papiers Kraft et Cartons Price représentant le groupe des compagnies Price. L'œuvre lauréate était une aquarelle intitulée "Fogbound". De plus, une autre œuvre de M. Schenk, "Windward Work", a reçu un accessit.

Le troisième prix est allé à Tony Lee, de London (Ont.), pour une aquarelle intitulée "Study from Marble" ; le quatrième prix a été attribué à T. K. Kieffer, de Don Mills (Ont.), pour une scène champêtre, dite "Oxeye". Le troisième prix était de $350 et le quatrième de $250.

Ce concours, auquel participent des artistes de tout le pays, a pour but d'encourager les artistes commerciaux canadiens. Les œuvres ont été jugées à Montréal par un jury faisant autorité, que présidait M. David Carter, directeur de musée des Beaux-Arts de Montréal.

Les œuvres lauréates seront réunies dans une exposition qui sera présentée à Québec, Montréal, Toronto, Ottawa et dans d'autres villes du pays.

Pierrefonds Northshore News
Que.
May 9, 1968

L.G.H. Women's Auxiliary Art Show Opens Today

The annual Spring Art Exhibition and Sale by the Women's Auxiliary of the Lakeshore General Hospital will open today, running through to May 20th at the centre court of the Fairview Shopping Centre.

A wide and varied selection of paintings will be on sale from Monday to Friday from 10 a.m. to 9:30 p.m.; on Saturdays from 10 p.m. to 4 p.m. and on Sundays and May 20th from 1 p.m. to 4 p.m. There is no admission charge.

The Women's Auxiliary has gathered together the works of nearly 300 local artists and all will be available for sale with the top selling price $200. Each artist will contribute a minimum of 50% of the selling price to the Women's Auxiliary, with the proceeds going to the Auxiliary's charitable works for the Lakeshore General Hospital.

The judge for the 1968 purchase-awards is Mr. David G. Carter, Director of the Montreal Museum of Fine Arts.

The exhibition also has the double purpose of providing local talented professional and amateur artists with an opportunity to exhibit and sell their works of art.

Can. Jeweller, Toronto, Ont.
May 1968

A-871

By Harriet Saalheimer

Fine jewellery: customer wants more creative work

Roger Lucas

Creative jewellers can look confidently to the future, because exclusive jewellery is being appreciated more and more.

Roger Lucas, vice-president and chief designer of Gabriel Lucas Ltée, believes the desire for original jewellery proves the salutary effect of Expo.

"Suddenly, people are realizing that much commercial jewellery is ugly", Lucas says. "Films and exhibits at Expo seem to have opened their eyes. They can now recognize beauty of design. Furthermore, Expo has made Canadians aware of the stature of their country, and they are now proud to wear fine jewellery made in Canada".

The use of yellow gold continues to grow, and has become popular even for engagement rings, whereas the demand for platinum-set evening jewellery has been diminishing.

"Precious jewels mounted in gold can be worn any time of the day. This is the kind of jewellery today's woman wants".

At Gabriel Lucas, sales of custom-made engagement and wedding rings to teenagers have increased threefold during the past year.

"We used to sell mainly to the children of regular customers. Quite a few of the young people who buy from us now are the first in their families to appreciate individual creations".

Lucas finds that the wedding season for the affluent society becomes harder to define each year.

"Ten years from now it may not be recognizable at all".

Among the most popular items at Gabriel Lucas are wide, distinctive cocktail rings. Prices range from $300 to $2,000. A few are usually displayed in the window, but many are sold to women "who have admired one of our creations on the finger of a friend".

Emeralds, rubies and sapphires, enhanced by diamonds, are about equal in demand. Again, the metal most popular is yellow gold.

Although prices of pearls rose about 15% during 1967, sales of necklaces — mostly opera length — remained steady. "There is always a market for pearls," Lucas says.

The recent upheaval on the international gold market has not affected the fine jewellery business. However, Canadians fear a galloping inflation and are eager to preserve the buying power of their dollar. Lucas is convinced that big gem stones of perfect quality will continue to be sound investments. Once customers are made aware of this, they often upgrade their purchases.

"When a couple come to the store, we usually explain to the husband that precious stones of respectable size have doubled in value during the past 10 years. We also stress the advantage that while a wife can enjoy wearing her fine jewellery, its value will likely rise further".

According to Lucas, stones in the $10,000 to $20,000 bracket are always in demand. So is estate jewellery with large stones.

Gabriel Lucas' sales personnel are not permitted to pressure customers into buying. "Many jewellers are too eager to sell; they are too obviously hungry for money. But we instruct our staff to give customers sufficient time to browse and to make up their minds".

Lucas thinks that fine Canadian jewellery can now match anything produced in Europe. "We can compete in quality, style and expert craftsmanship. People no longer need travel to Paris or Rome for exquisite pieces. Years ago, when European jewellery had snob-appeal, some Canadians preferred to buy their precious jewels overseas. Many came back with 'junk', because they had been to the wrong store".

However, some business is still lost to the United States, because really large stones are available in New York only. But the traffic of fine jewellery across the border is not all one way. Gabriel Lucas can boast several regular customers in the U.S.

Many get into a buying mood away from home. If price, design and quality are right, they enjoy shopping here".

Gabriel Lucas, which is on Sherbrooke St., opposite the Montreal Museum of Fine Arts, was founded 37 years ago. Still a family business, many consider it Montreal's leading jeweller. It has a staff of 30, including two gemmologists.

Asked about the business trend during the past year, Roger Lucas says that sales have climbed. "I wouldn't be surprised if the creative jewellery business in Canada started to shoot way up".

GRAND FALLS, NFLD.
Advertiser
B-W 3,200
MAY 9 1968

PRICE FINE ARTS AWARD WINNERS ARE ANNOUNED

MONTREAL — Geoffrey Holloway of the Montreal suburb of Chomedy has been named first prize winner in the fourth annual Price Fine Arts Award.

Mr. Holloway, a previous winner, captured first prize of $1,000 for his oil "Morning Light," an interior study.

Second prize of $500 went to O. K. Schenk of Toronto. Mr. Schenk was also among the previous winners in the nation-wide program sponsored by Price Kraft and Paperboard Corporation on behalf of the Price Group of companies. Mr. Schenk's second place award, a water color of a fishing jetty, was entitled "Fogbound." He also won a runner-up place with another maritime scene entitled "Windward Work".

Third place went to Tony Lee, London, Ont. for a water color, "Study from Marble". Fourth to T. K. Kieffer, Don Mills, Ont., for a pastoral scene entitled "Oxeye" Third prize was worth $350 and fourth $250.

The program, which draws entries from all across Canada, is intended to encourage fine art among Canadian commercial artists. Judging was done in Montreal by a distinguished group by Dr. David Carter, director of the Montreal Museum of Fine Arts.

There were 12 special mentions which carried prizes of $50 each. These went to:

Ross Huggins, Montreal; Mrs. Francis B Trudeau Jr, Montreal Michael Desrochers, Toronto; Mr Bruce LeDain, Hampstead, PQ; Jacques Jourdain, Cap de la Madeleine, PQ; Gordon Peters, Toronto; William Showell, Montreal, Meredith Barry, Toronto; William Eden Roberts, Cooksville, Ont; Philip A. Suter, Toronto; and to Mr. Schenk.

Exhibitions of a selection of the award-winning paintings are planned for Montreal, Toronto, Ottawa, Quebec and other cities.

Pointe Claire Lakeshore
News & Chronicle, Que.
May 2, 1968

R871

Art museum director to judge exhibits for purchase awards

Mr. David G. Carter, director of the Montreal Museum of Fine Arts, will make the purchase awards for the Fairview Merchants Association at the spring art exhibition and sale to be presented by the Women's Auxiliary, Lakeshore General Hospital, May 9 to May 20 in Fairview courts and malls. It is co-sponsored by Fairview Centre and all proceeds will go to the auxiliary for use in the hospital.

Wednesday, May 8, at 8 p.m. a preview and vernissage will be held and Mr. Carter will act as judge for the 1968 purchase awards. Fairview Centre intends to purchase several of the works displayed each year toward building a permanent art collection at the centre for year-round viewing by the public.

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

Montreal Star, Que.
Circ. 192,660
May 9, 1968

A-871

Mary Pearson

A funeral service was held today at Paperman's Chapel for Mary Pearson, the former Mary Goldberg, who died yesterday in the Jewish General Hospital. She was 73.

Born in Romania, she came to Montreal at the age of six and finished her education at the Montreal Commercial High School.

She married Dr. Hyman H. Pearson in 1918.

Community service drew a great deal of her interest. She was a founder member of the Dental School of the Hebrew University and a former vice-president of the Miriam Brainin Ortenberg Chapter of Hadassah.

She was a member of Shaar Hashomayim Synagogue and its sisterhood, the Women's Canadian Club, the Montreal Museum of Fine Arts and the Book Lovers Forum of Temple Emanu-El.

She was active in the ladies auxiliary of the Jewish General Hospital and the Montreal Division of the Red Cross.

Mrs. Pearson is survived by her husband; three daughters, Betty, (Mrs. Jack Reitman), Pat, (Mrs. Gerald Benjamin) and Lois, (Mrs. Frederick Vosburg); and eight grandchildren.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

MAY 4 1968

BOWDENS

De Vancouver, un vent de parodie

T 12 - M

par Yves Robillard

MUSEE D'ART CONTEMPORAIN : PEINTURE 66 EN COLOMBIE-BRITANNIQUE, GRAVURES DE SAN FRANCISCO ET COLLECTION DU MUSEE.

LE MUSEE D'ART CONTEMPORAIN, maintenant à la cité du Havre, est délaissé par le public. Une dizaine de personnes au plus le visitent par jour. C'est ce qui ressortait, la semaine dernière, d'une lettre, parue dans la chronique du lecteur d'un journal montréalais. Et il faut bien dire que c'est vrai.

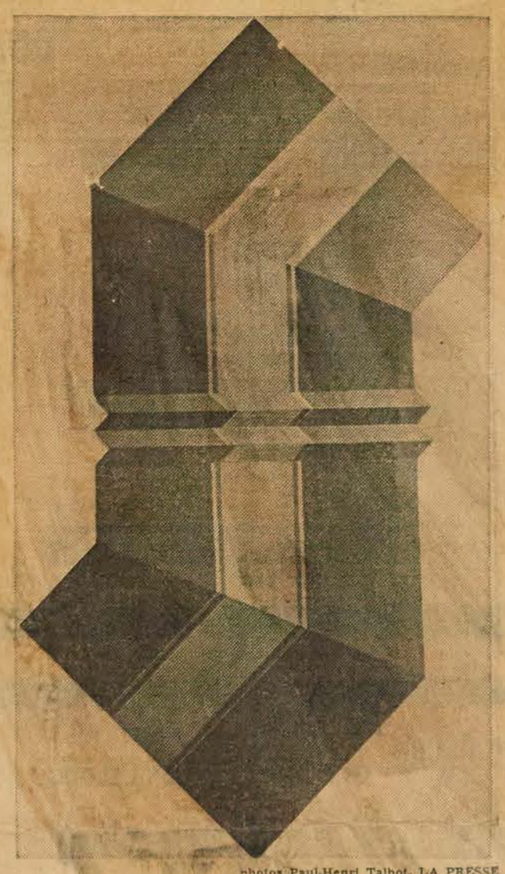
Pourtant le musée a maintenant changé ses heures d'ouverture — de 10 heures à 6 heures sans interruption et il y a un service d'autobus partant à toutes les quinze minutes des rues University et Dorchester ! On espère cependant que l'ouverture de "Terre des Hommes" améliorera les conditons. Il faudrait néanmoins penser peut-être à une grande campagne de publicité. Car de très belles expositions s'y préparent, entre autres, "Dada, surréalisme et aujourd'hui" que l'on pourra voir dès le 14 mai, une partie importante de la grande rétrospective du Musée de New-York. Et les expositions en cours sont aussi fort intéressantes, la première présentation à Montréal des diverses tendances artistiques de Vancouver, une exposition de gravures d'artistes de San Francisco et enfin un choix d'oeuvres de la collection du musée.

Du côté de San Francisco

C'est l'occasion de revoir dans un nouveau cadre certaines pièces qui nous avaient intrigués comme "Rétine virevoltante" de Barbeau, la sculpture en plexiglass de Molinari. Deux très beaux Vasarely et un Herbin sont également montrés. On est heureux d'apprendre qu'un Cruz-Diez, un Walter Leblanc, du groupe Zero, et le magnifique Michenet du pavillon français font également partie de la collection. On retrouve des oeuvres de Feito, Tapies, Guitet, Koenig et deux petites sculptures de Martinez et d'Otani. A remarquer enfin très spécialement les cinq sérigraphies de Fruhtrunk, un des maîtres européens de l'op art.

L'intérêt de l'exposition des 10 artistes de San Francisco est surtout de nous montrer de quel bois se chauffe Vancouver. Aucune oeuvre présentée n'est vraiment formidable. Ces gravures viennent d'un atelier, dirigée par Ernest de Soto, un atelier identique à celui de la Guilde graphique à Montréal. Les peintres et sculpteurs vont y faire un stage. De Soto les édite. Certains sont assez connus, le sculpteur Voulkos, le cinéaste et fabricant d'objets surréalistes, Bruce Connor, Melchert et Neri, avec leurs objets ironiques en céramique auraient eu une influence sur Glen Lewis, de Vancouver, qui fait des tasses semblant se désagréger. J'aime bien l'oeuvre de Connor qui nous fait penser aux phénomènes optiques se produisant lorsqu'on se frotte les paupières, le téléphone de Melchert, utilisant une structure géométrique pour donner vie, mouvement à des éléments pops, et l'oeuvre de Ruvolo, à cause de l'expressivité organique des symboles sexuels.

"Western Union" de Gary Lee-Nova.



photos Paul-Henri Talbot, LA PRESSE

"Contrepoint" de Reginald Holmes.

Du côté de Vancouver

Ces 10 artistes représentent-ils l'état d'esprit de San Francisco ? Ils permettent en tous cas de nous faire une certaine idée. On est encore traditionnel, cf. Diebenkorn. On se débat entre l'expressionisme abstrait et le géométrique, cf. Neri et surtout Forest. Un sentiment prédomine : un certain érotisme quelque peu foecal que l'on trouve chez Neri, Forest, Ruvolo et surtout dans les sculptures de Bruce Connor, ce que l'on a appelé, à un moment donné, le "Funk Art" de San Francisco, ce qui doit se traduire par un goût pour les déchets et le monstrueux.

Tout cela se retrouve à Vancouver. Dans un article, paru dans Canadian Art en 1964, Doris Shadbolt, alors directrice de la Vancouver Art Gallery, disait que la jeune génération locale était surtout figurative et très influencée par De Kooning, Guston, Still, Appe, Saura, les vedettes de la foire de Seattle en 1962, autre ville de la côte du Pacifique. Les jeunes, à ce moment-là, étaient Stocker, Ralph, Mayrs, Breeze et Sherry Grauer qui peignaient tous des monstres, venant de Cobra et de Kooning. Breeze et Mayrs sont présents au Contemporain. Cette exposition, organisée en 1966, n'est plus tout à fait actuelle. Nous avons pu voir depuis au Musée des Beaux-Arts des oeuvres plus récentes de certains d'entre eux, notamment les télévisions de Breeze et l'énigmatique "Black Beauty" de Mayrs.

Breeze a le mérite d'employer des couleurs claires, des jeux optiques pour ses figurations expressionistes. Tandis que la technique de Mayrs dépend beaucoup du sujet traité. Ils forment avec Stanbridge, Falk et Taylor le groupe des expresionnistes nouvelle figuration de Vancouver. L'intérêt de leurs oeuvres est de susciter certains sentiments plutôt troubles à l'égard de thèmes quotidiens. Je trouve Breeze un peu trop esthète, Mayrs nettement plus franc. Stanbridge se veut résolument dégoûtant. Falk est obsédée par les fenêtres sans fin. Et Taylor avec son tableau où une femme fait partie d'un mur me fait penser à l'homme-mur de Sherry Grauer, vu dernièrement au Loyola Bonsecours.

Jouer avec des objets

L'autre grande école de Vancouver est plasticienne. Roy Kiyooka, de Montréal, aurait eu là-bas une influence considérable en enseignant à Fisher, Morris et Pfeifer. Kiyooka joue beaucoup à opposer différentes formes entre elles. Qu'on se rappelle son exposition de "cercles bleus" à la Galerie du Siècle, cercles qui, agissant les uns sur les autres, animaient l'ensemble de chaque tableau d'un grand mouvement. Les plasticiens de Vancouver sont beaucoup plus intéressés à jouer avec des objets, des formes, à créer des ambiguités entre ces éléments qu'à s'occuper des rythmes de transformation de la couleur comme à Montréal ou Toronto.

Pfeifer joue à créer de fausses relations. A "Sondage 68", il présentait un jeu de faux rectangles et cette fois-ci, un jeu de fausses perspectives. Fisher oppose des pans plats de différentes formes à un ensemble de lignes créant des effets moirés et donnant l'impression de relief alors que ces lignes se ramènent elles aussi à un plan plat. Smith pose des formes géométriques les unes sur les autres et les ramène sur un même plan par l'action de la couleur.

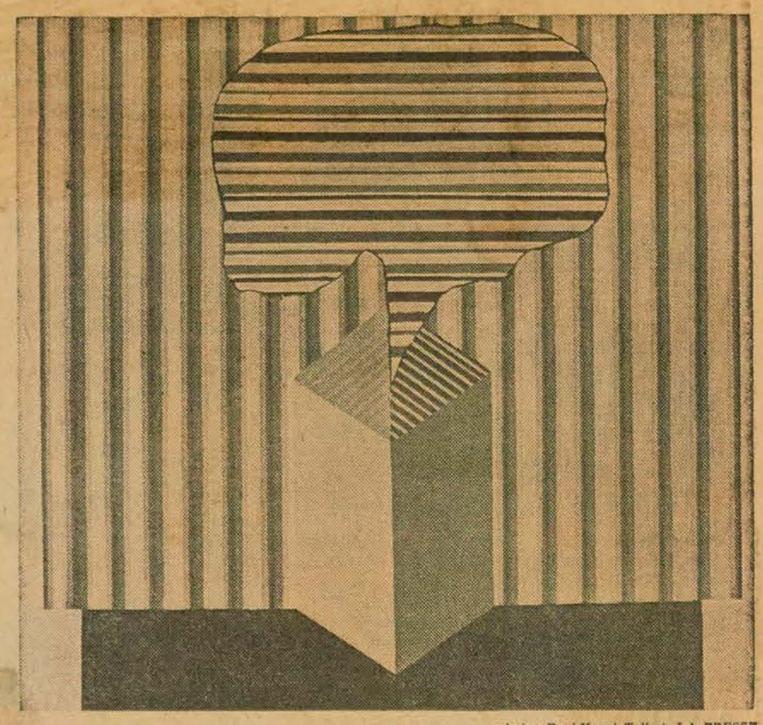
Morris ajoute souvent à ces formes géométriques un élément de narration, cette fois, le fait qu'un côté du cube chuchote à l'autre côté, "the problem of nothing". La dernière oeuvre de Morris, vue à "Sondage 68", permettait au spectateur de voir en même temps l'intérieur et l'extérieur d'une boite tout en s'y incluant grâce à un jeu de surfaces réflechissantes.

L'élément parodie

Je mets quiconque au défi de se rendre compte au premier coup d'oeil que l'oeuvre d'Holmes n'est pas en relief. Ce dernier travaille comme Barbeau, à la différence près qu'il ne renvoie pas a la conscience de la structure de la surface plate, mais plutôt à la dynamique des différentes parties de l'"objet" qu'est devenu le tableau. Enfin, on retrouve ces ambiguités entre des formes chez Gary Lee-Nova, qui, dans son tableau de l'exposition, oppose un cube peint en perspective au contour polygonal de la toile, tout en essayant de montrer que le cube épouse la forme du polygone.

Philip Leider, directeur de la revue américaine "Art Forum" trouve que l'élément "parodie" est ce qui caractérise le mieux l'art de Vancouver. On remarque cette parodie chez les expresionnistes comme chez les plasticiens. Elle constitue l'essentiel de l'oeuvre d'Ian Baxter, alias N. E. Thing C,. "Thing" parce que l'oeuvre d'art est un produit de beauté, une "chose" qu'il faut diffuser à grande échelle. Baxter soutient qu'il faut piger sans vergogne dans les oeuvres des autres et présenter des versions "revues et corrigées" pour le grand public, ce qu'il appelle "Cop art".

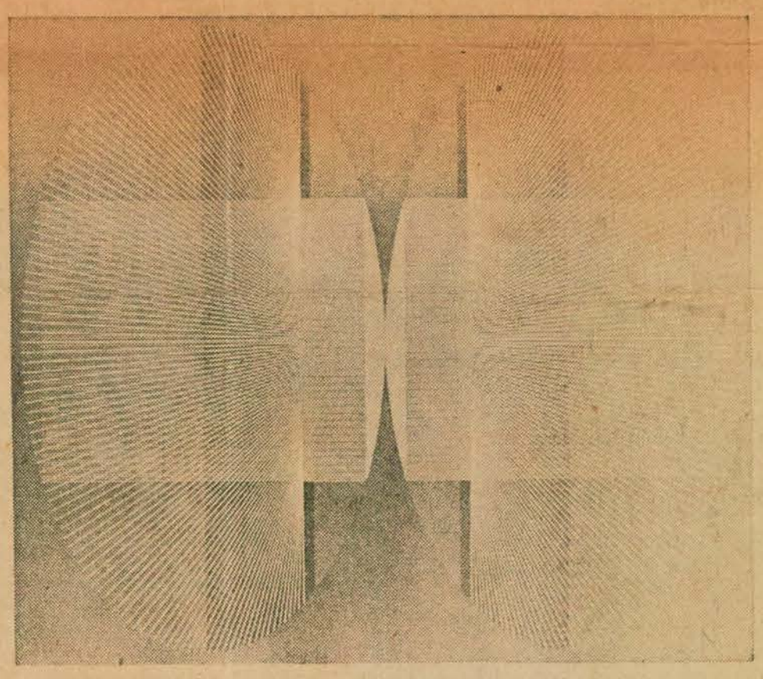
Baxter a commencé par réaliser des "natures mortes" en plastique comme celle de l'exposition. Il veut montrer par là qu'importe avant tout le "message", un message efficace et compris par le plus grand nombre. Voir la nature morte de Baxter, c'est comprendre que nous sommes à l'époque de la diffusion à grande échelle des objets en plastique que l'on jette après usage, et qu'il est possible, malgré tout, d'exprimer des sentiments à travers cela.



photos Paul-Henri Talbot, LA PRESSE

"The Problem of Nothing" de Michael Morris.

"Crazy Alice" de David B. Mayrs.



"Moving In Alone — for John N." de Brian Fisher.

"Bagged Landscape" d'Ian Baxter.

avez-vous lu?

L'ART FANTASTIQUE
par Marcel Brion,
413 pages, Marabout Université,
Réédition, 1968

RECONNAITRE les thèmes principaux du fantastique en Occident, en suivre le cheminement dans la peinture et sculpture depuis le Moyen-Age jusqu'à aujourd'hui, tel est l'objet de ce livre. Marcel Biron ne se propose pas de présenter une philosophie ou une morphologie du fantastique, mais de réaliser une première synthèse des formes dans lesquelles "l'inquiétude séculaire de l'homme, traqué par l'angoisse et la peur, a projeté les images de son anxiété". Telle est sa définition générale du fantastique. Il y est question du mythe de la forêt hantée, des squelettes et fantômes, des espaces affolants, des autres mondes possibles, du diable et des êtres qui se métamorphosent. Il n'est cependant pas question de science-fiction. "L'art contemporain, grâce au surréalisme, dit Brion, a fait une part importante au fantastique. Il existe aujourd'hui un fantastique en train de se faire, très différent du fantastique classique. Quel est-il ? Son dernier chapitre nous le laisse augurer. Treize illustrations en couleur et cinquante-huit en blanc et noir agrémentent la lecture.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Sydney Cape Breton Post, N.S.
Circ. 27,582
May 4, 1968

Art Show Will Open On Monday

Another of Cape Breton's sons whose success has reflected added lustre upon his native island will be the featured artist next week in the two-day Art Show in Sydney, sponsored by the Honorable Vincent Massey CH Chapter of the IODE.

Blaine MacDonald, of Glace B[illegible], a cartoonist of international repute, whose carbon pencil drawings may be seen adorning the office walls of Canadian Government dignitaries and the President of the United States, has been on the staff of the Hamilton Spectator for the past six years.

Through constant practice and self instruction, he developed his inherent artistic talents to the point where drawing was no longer a childhood hobby but a promising full-time career.

He prepared a portfolio of his best work, including cartoons which had been published in Cape Breton Post, and went to Toronto. Here, he worked as a summer replacement with the Globe and Mail for three months before becoming editorial cartoonist with the Hamilton Spectator.

He was awarded the $2,000 first prize in the First National Festival of Cartooning held at the Montreal Museum of Fine Arts, and received an additional $500. popularity prize for the cartoonist who received the most votes from the viewers.

In 1963, he was accepted as member of the Association of Editorial Cartoonists, and, recently, became a member of the National Cartoonists Society in New York, where America's top comic strip artists are among his fellow members.

Blaine's book of editorial cartoons, published by the Hamilton Spectator, went into its second printing. His pencil portraits, some of which are reproduced in this book, have had a 500 per cent increase in value since his first drawings appeared. Requests for his original art work are constant.

He has been on sketching tours, with all expenses paid, to Expo in Montreal, House of Commons in Ottawa, the United States, London, Copenhagen and Paris, and other parts of Europe. Scandinavian Airlines is consideering sending him back to Copenhagen and Sweden to do sketches for a showcase display in the company's North American offices.

A son of Thomas and Verna MacDonald of Glace Bay, he is a grandson of the late Mrs. Ed Sheppard of South Head, Port Morien, whose artistic efforts in her old age demonstrated the talent and skill that had been sublimated to the career of homemaker in her earlier years.

Since moving to Hamilton, Blaine married Shirley Jackson of Glace Bay. With their little daughter, Tana Leah, they reside in Burlington.

The Art Show, featuring Blaine's cartoons and pencil portraits, along with a collection of pictures by Cape Breton artists which have not previously been shown in public, will be held at the Arts Council Center Monday and Tuesday, May 6-7, from 2 p. m. to 9.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2
Montreal Star, Que.
Circ. 192,660
May 9, 1968

Annual meeting yesterday

NCJW places project emphasis on youth and on senior citizens

The National Council of Jewish Women of Canada, Montreal Section, held its annual meeting yesterday at the Montreal Museum of Fine Arts when Mrs. Cyril Reitman, president, reviewed the activities of the organization in the past year.

"Throughout the Council program, our main areas of concern have continued to be 'Higher Horizons' for youth and 'New Horizons' for the aging," Mrs. Reitman said.

"The pre-school pilot enrichment program is now completing its third year of operation, and the developments have been gratifying. From its initial beginning, the pre-school program has now involved the interest and participation of several community groups and organizations, including the Mental Hygiene Institute, a United Church Women's group, the Junior League of Montreal, the Northmount Lions Club and the National Film Board.

Because of urban redevelopment and pre-school recruitment problems, the class was transferred from Royal Arthur School to Lorne School in Point St. Charles, where, together with additional preschools classes, sponsored by other interested groups, it is also serving as part of a larger research project under the direction of Dr. Raymond Prince of the Mental Hygiene Institute, the report said.

Council's two boys and girls' libraries circulated 68,000 books to 21,000 borrowers from nursery to high school age. Books in English, French and Judaica, as well as a large reference section, are to be found on the libraries' shelves.

The student aid committee has given long term interest free loans on a non-sectarian basis to 24 students attending McGill, University of Montreal, Loyola and Sir George Williams University. Seventeen of these students were New Canadians and not eligible for provincial aid.

An outright grant of $200 to the McGill School of Social Work and three new bursaries were set up, one at the University of Montreal and two at McGill University. Sixteen of the Irene Samuel scholarships, given annually by the NCJW to young women of the Jewish faith showing leadership ability (from across Canada) were awarded to girls from the Montreal area.

"Within the realm of 'New Horizons' for the aging, the partnership between the Golden Age Association continued . . . with financial support from Council amounting to $7,000. This is 50 per cent of the net proceeds from patrons to Council projects in conjunction with the Angels' Ball," said Mrs. Reitman.

In studying the home needs of the aged, Council has formed the Kosher Meals on Wheels project which has now completed its first year of operation. During this time volunteers have delivered hot noon-hour meals to 12 elderly shut-ins five days a week. Recipients of these meals, referred to Council from hospital waiting lists, have been charged according to their means and the balance subsidized by the organization . . . In this project, according to the report, Council has had the cooperation of the Maimonides Hospital and Home for for the Aged and the Allied Jewish Community Services . . . The committee in charge is at present involved in planning techniques for expansion of the service.

Mrs. Cyril Reitman

Money-raising projects include: Council Thrift Shop which recently moved to a new address: 1263 St. Catherine street East, corner Beaudry street. The annual Angels' Ball which in '67 realized $14,000 and Council's cookbook "Wonders of the Palate" to be found in major bookstores and department stores, and membership dues.

Officers for the 1968-69 season are: Mrs. Benjamin Robinson, honorary president; Mrs. Cyril Reitman, president; Mrs. Charles Kossman, Mrs. Arthur Victor, Mrs. Hyman Shoub, Mrs. Sam Schacter, and Mrs. Sidney Lecker, vice-presidents; Mrs. Lou Goldberg, recording secretary; Mrs. Paul Anovitz, assistant recording secretary; Mrs. Joseph Bernard, corresponding secretary; Mrs. Jack Ornstein, treasurer; Mrs. Ben Bokser, assistant treasurer and Mrs. H. Wiser, Thrift Shop treasurer.

Trois Rivières, Le Nouvelliste, Qué.
Circ. 44,710
May 11, 1968

Jacques Jourdain: gagnant

TROIS-RIVIERES (N.L.) — Mme Ursula Wyatt-Trudeau, de Montréal, MM. Jacques Jourdain, du Cap-de-la-Madeleine, et Michel Desrochers, de Toronto, figurent parmi les seize gagnants du Concours des Beaux-Arts Price dont les noms ont été annoncés récemment.

Ces artistes ont reçu trois des douze accessists de $50: Mme Wyatt-Trudeau pour sa peinture représentant des soeurs visitant l'Expo; M. Jourdain pour un paysage intitulé "Près de mon St-Laurent", et M. Desrochers pour son tableau "Peaceful Harbour".

Ce concours, auquel participent des artistes de tout le pays, a pour but d'encourager les artistes commerciaux canadiens. Les oeuvres ont été jugées à Montréal par un jury faisant autorité, que présidait M. David Carter, directeur de musée des Beaux-Arts de Montréal.

Les oeuvres lauréates seront réunies dans une exposition qui sera présentée à Québec, Montréal, Toronto, Ottawa et dans d'autres villes du pays.

Montreal Star, Que.
Circ. 192,660.
May 11, 1968

Now there's Woman and Her World!

Man and His World will not be a bachelor, thanks to the Montreal Museum of Fine Arts.

An exhibition in the pavilion of France will be called Woman and Her World. On top of that there's going to be a Zoo-In, sub-titled "An Odd Man's Bestiary."

Director David Giles Carter said the two new themes were chosen to develop areas which had been only partially covered in Expo 67 and in the new continuing international exhibition.

Woman and Her World will deal with such themes as Woman and Family, Woman and Religion, Woman at Work, Woman in the World and Woman as Allegory.

Zoo-In covers the role of the animal in the world. The works making up the two shows are from the museum's permanent collection.

The Zoo-In includes tapestries, illuminated manuscripts, Eskimo prints, Japanese woodcuts, objects from Persia, Egypt, Spain, Africa and South America.

Applied Graphics
Agincourt, Ontario
May 1968

4th Price Fine Arts Awards winners

871 Geoffrey Holloway of the Montreal suburb of Chomedy has been named first prize winner in the fourth annual Price Fine Arts Award.

Mr. Holloway, a previous winner, captured first prize of $1,000 for his oil "Morning Light," an interior study.

Second prize of $500 went to O. K. Schenk of Toronto. Mr. Schenk was also among the previous winners in the nation-wide program sponsored by Price Kraft and Paperboard Corporation on behalf of the Price Group of companies. M . Schenk's second place award, a water color of a fishing jetty, was entitled "Fogbound". He also won a runner-up place with another maritime scene entitled "Windward Work."

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There were 12 special mentions which carried prizes of $50 each. These went to:

Ross Huggins, Montreal; Mrs. Francis B. Trudeau, Jr., Montreal; Michel Desrochers, Toronto; Bruce Le Dain, Hampstead, P.Q.; Jacques Jourdain, Cap de la Madeleine, P.Q.; Gordon Peters, Toronto; William Showell, Montreal; John A. Plunkett, Montreal; A. Meredith Barry, Toronto; William Eden Roberts, Cooksville, Ont.; Philip A. Suter, Toronto; and to Mr. Schenk.

Exhibitions of a selection of the award-winning paintings are planned for Montreal, Toronto, Ottawa, Quebec and other cities.

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,710
May 11, 1968

F 871

Deux expositions françaises: "Terre des femmes" et "Zoo-in"

A l'invitation du maire Jean Drapeau, le Musée des Beaux-Arts de Montréal a créé deux expositions spéciales pour le pavillon de la France.

Ces expositions s'intituleront "Terre des Femmes" et "Zoo-In".

Selon M. David Giles Carter, directeur du musée, le choix de ces thèmes vise à développer des secteurs que l'Expo 1967 et la nouvelle exposition internationale n'ont que partiellemen exploités jusqu'ici.

"Terre des Femmes" traitera de la femme et la famille, la femme et la religion, la femme au travail, la femme dans le monde et la femme-allégorie.

"Zoo-In", montrera le rôle de l'animal dans le monde. Les oeuvres des deux expositions proviennent de la collection permanente du musée.

Mlle Patricia Railing, conservateur adjoint à l'Education et à la Recherche, a fait le choix des oeuvres après consultation avec le maire Drapeau, M. Georges-Emile Lapalme, conseiller culturel auprès de Terre des Hommes et M. Carter.

Il y aura dans "Terre des Femmes" des tableaux de peintres tels que Bouguereau, Millet, Carraci, Charles le Brun, Monticelli, Matisse, Daumier, Van Valchenborch, de Beer, Krieghoff, Morrice et Lemieux.

L'autre exposition, qui porte en sous-titre "Bestiaire insolite", comprendra notamment des tapisseries, des enluminures, des gravures esquimaudes, des objets anciens de Perse, d'Egypte, d'Espagne, d'Afrique et d'Amérique du Sud, ainsi que des oeuvres plus modernes telles qu'un crapeau et un bélier de Picasso et un lion endormi de Delacroix.

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

MAY 9 1968

Air Canada's "Local" show

Awards to W.I. artists

B-12-M

BY HELEN K. LEGGE

There was some arresting work on exhibition at Air Canada's annual spring "local" art show from April 29 to May 5 at the Dorval Overhaul Base.

Some 125 paintings, in oil or pastel, water colors, drawings and prints in all media, and pieces of sculpture made up the show, and 24 of these were selected by the judges, Andre Zadorozny of the Montreal Museum of Fine Arts, Robert Buckland and Henry Aslin of Montreal, to appear in the "System" show to follow.

The "System" show will be on display at the base from May 14 to 19, and at Place Ville Marie from May 23 to 29.

Since the judges were unable to choose between two excellent drawings, both will receive prizes as Best Drawing and also Best in Show. These were "Study," a nude, by Mrs. W. J. Crammond of Beaconsfield, and "La Mere," mother and child, by Michel Ancey of Chomedey.

Best Water Color was "Sea Shanty" by Kathleen Gardner of Beaurepaire; Best Oil was "Village Street" by Mrs. N. Binnie of Pointe Claire. The award for Best Sculpture was taken by Jacques Danten of Roxboro for his "Tete Casquee."

Honorable Mentions went to Gunilla Berne, Montreal, for "Scientist with Friend"; David C. Maurice, Montreal, "Indian Woman"; Marion Perrault, Beaconsfield, "Winter Landscape"; Dorothy Jarvis, Beaconsfield, "Lobster and Lemons"; Mrs. C. R. Tillett, Pointe Claire, "Moon's Farm, Alberta"; Leslie Mann, Montreal, for the starkly telling sculpture, "My Brother's Keeper?"

Among those painted by residents of the West Island which are also to appear in the "System" show are "Cottage, Ste. Genevieve" and "Port Royal, Jamaica" by E. C. Bell, Roxboro; "Peaceful Water" by Mrs. Agnes Prosser, Dollard des Ormeaux; "New Lake Powell" by Kari M. Whipps, Dorval; "Young Girl" by Suzanne Kralka, Lachine; and "Old Age" by Ed. Hart, LaSalle.

Canadian Press Clipping Service

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

Il Cittadino Canadese
Montreal, Que.
May 9, 1968

871

il surrealismo di ALADINO GHIONI

Non è questa la sede per una ampia trattazione di qualche corrente pittorica, musicale o letteraria. Comunque é dovere del titolare di questa rubrica spiegare per sommi capi cosa é il surrealismo, visto che si parla questa settimana di Aladino Ghioni.

Il surrealismo é quel genere di pittura, moderno, che più si ricollega, nonostante lo stillicidio della critica, ai canoni estetici della pittura tradizionale, non solo nella composizione dell'insieme, ma anche nel colore e nel disegno. La caratteristica dei pittori surrealisti è quella di consegnare pennelli e tavolozza alla fantasia, lasciata libera di esprimersi come meglio le aggrada. In conseguenza vengono fuori delle cose meravigliose perché, come disse Lautréamont, le cose più belle gli incotnri fortuiti. Infatti si vedono accostati gli oggetti più strani, in una esagerata ricerca della perfezione nel disegno. E' una follia cosciente di se stessa.

Sebbene la pittura surrealista abbia ormai 45 anni, ha avuto un bel da fare per affermarsi: in Italia specialmente ha avuto una vita più che difficile. Ultimamente, con l'avvento delle Gallerie d'Arte Moderna (buona quella civica di Torino), e con la comparsa di critici competenti molto si é fatto per ridare al genere surrealista il posto che merita nel campo dell'arte figurativa.

Secondo me, in Italia c'é Aladino Ghioni che rinverdisce le glorie dei precursori, come Fussli, Boecklin, Moreau, Redon, De Chirico e quella degli autentici maestri come Ernst, Mirò, Dali, Magritte, Delvaux, Tanguy, Gorky, Bellmer, Savinio, Masson, Chagall, Matta e Lama, e se volete, Picasso surrealista.

L'opera di Ghioni mi fa venire in mente il "Giardino delle delizie" di Hieronymus Bosch, e a volte anche il Dalì: ma, a parte gli accostamenti, gli si devono riconoscere una potenza satirica eccezionale, una vena pessimistica personalissima e un disegno perfetto al servizio di una fervida fantasia. Io lo porrei tra i grandi del surrealismo contemporaneo. Ignoro di lui i dati biografici, ma so che vive a Verona, perché le prime opere le ho viste lì e sarei ben lieto di parlare ancora di lui se fossi in possesso di altre notizie che lo riguardano.

Il Museo delle Belle Arti di Montreal potrebbe anche organizzare una mostra del Ghioni e far ammirare l'opera di questo maestro nel continente nordamericano. Penso che ne varrebbe la pena.

Le celebrazioni rossiniane avranno luogo anche a Montreal grazie all'interessamento del sempre in gamba tenore Giulio Polidori, direttore di una funzionatissima scuola di canto. Il Polidori ha voluto fare come sempre le cose per bene ed ha organizzato con l'aiuto della signora Puliafito un grande concerto vocale e strumentale che sarà dato al teatro Riviera il prossimo primo giugno.

La manifestazione é posta sotto la presidenza onoraria dell'Ambasciatore d'Italia ad Ottawa dott. Farace ed avrà come protagonisti il maestro-direttore Agostini, gli artisti France Dufour Girard, Raymond Princince, Yoland Guerard, Marie Czoly, Georges Coulombe. I biglietti sono già in vendita al botteghino del teatro Riviera al prezzo di $3.00 e $4.00 ciascuno.

IL CITAREDO

Ottawa Journal, Ont.
Circulation 76,324
May 11, 1968

F-871

ART NEWS and views

By W. Q. KETCHUM

Ottawa Municipal Art Centre has embarked on its spring schedule of classes for adults, teens and children. Information pertaining to the classes may be obtained from the Department of Recreation and Parks, 214 Hopewell Avenue. They continue until June 29.

★ ★ ★

The Bells Corners Arts League's fifth annual clothesline fair is open to all artists and craftsmen in the Ottawa area. It will be held on the grounds of the Bell High School, June 1. (In case of rain it will be in the school.)

A pre-judging of art work took place at the home of Mrs. Frances Wersch, when each entrant had to submit eight pieces of work.

Only original art work (painting, sculpture, prints and crafts) will be shown. There will be no ceramics from commercially made molds, no photochemically produced prints, nor any item that is not of a creative nature.

★ ★ ★

Jeannine Robertson, who was the last to enter the highly successful Spring Show of the Ottawa Art Association, received an honorable mention with her fine canvas "Ottawa Gas Works."

This gifted artist had three entries accepted for an exhibition at the Agnes Etherington Art Centre in Kingston which opened May 4 and runs until June 2. One of her works was a pen and ink sketch of her son Robbie.

★ ★ ★

Marjorie M. Craik, who has given several shows in Ottawa, will be exhibiting some of her fascinating seascapes Thursday at 8 p.m. at St. George's Anglican Church, Gatineau. Mrs. Jean Wadds, MP, will open the exhibition.

★ ★ ★

Gallery-goers are reminded that Alan Gowans will lecture on Victorian Architecture in Canada at the National Gallery, Tuesday, Wednesday and Thursday of next week at 8.30 p.m.

★ ★ ★

Many area artists are grateful to the Ottawa Little Theatre for enabling them to hold exhibitions there from time to time. Violet K. Archambault is winding up the season with a show which continues until May 20.

★ ★ ★

Ottawa gallery - goers will have an opportunity to view the works of prize winning artists in the fourth annual Price Fine Arts Award competition.

Geoffrey Holloway, of the Montreal suburb of Chomedy, was top winner and is richer by $1,000. He captured first place for his oil "Morning Light," an interior study. Second prize of $500 went to O. K. Schenk, of Toronto, for a water color of a fishing jetty, "Fogbound." He also was a runner-up with another maritime scene "Windward Work."

Third place went to Tony Lee, London, Ont., for a water color "Study from Marble." Fourth prize went to T. K. Kieffer, Don Mills, Ont., for a pastoral scene "Oxeye." The third prize was worth $350 and the fourth $250.

Dr. David Carter, director of the Montreal Museum of Fine Arts, headed the judges.

The program is primarily to encourage fine art among Canadian commercial artists. It drew entries from across Canada.

Montreal Gazette, Quebec
Circulation 140,874
May 11, 1968

1-871

Women Get Own Exhibition At Man And His World

Just so there'll be no hard feelings, Man and His World will contain a special exhibition entirely devoted to man's better half — Woman and Her World.

The exhibition sponsored by the Montreal Museum of Fine Arts will be housed in the French pavilion and will cover such themes as Woman and Family, Woman and Religion, Woman at Work, Woman in the World and Woman as Allegory.

Woman and Her World will include paintings by such artists as Bouguereau, Millet, Carracci, Charles le Brun, Monticelli, Matisse, Daumier, Van Valchenborch, de Beer, Krieghoff, Morrice and Lemieux.

The Museum will also present Zoo-In, an exhibition covering the role of the animal in the world, and will include tapestries, illuminated manuscripts, Eskimo prints, Japanese woodcuts, objects from Persia, Egypt, Spain, Africa and South America, as well as more recent works such as a toad and a ram by Picasso and a sleeping lion by Delacroix.

Director David Gilles Carter said the two themes were chosen to develop areas which had been only partially covered in Expo '67 and in the new Man and His World. Works making up the two shows are from the Museum's permanent collection and were chosen by Miss Patricia Railing, assistant curator for education and research and Mrs. Virginia Jansen, assistant curator for research.

Montreal Star, Que.
Circ. 192,660
May 11, 1968

1-871

U.S. artist Russel O. Woody makes Sir George Williams a stop-over on Wednesday in his public lecture tour. He's the man who developed synthetic art paints and then wrote a book about them . . . Progressive Conservatives in the Town of Mount Royal set the date for their nominating convention at a meeting at the town hall Monday evening . . . The Montreal Museum of Fine Arts isn't forgetting the distaff side at Man and his World. One of a pair of special exhibitions it's creating for the French pavilion (where else?) is called Woman and her World . . . Galerie Moos opens an exhibition of paintings and sculpture by young Chateauguay mother Lois Craigmyle on Wednesday . . . And to you weekend gardeners, this thought from Bill Banta: There really is a Yellow Peril. It's called the dandelion.

See you Monday. Bruce Taylor

Sept-Jours
Montreal, Que.
May 12, 1968

F-871

EXPOSITIONS

GALERIE KALÉIDOSCOPE (276 ouest, Sherbrooke, 849-5959): rétrospective des oeuvres de Marc-Aurèle Fortin (huiles, eaux-fortes, crayons), du 14 mai au 18 juin, de 10h. à 18h., du lundi au samedi.

MUSÉE D'ART CONTEMPORAIN: Trois affiches: les graveurs d'une "certaine Californie" qui n'est pas celle de l'"acide" des "fils-à-papa-en-guenilles". La peinture de 1966, par les gens de la Colombie-Britannique. Enfin, les "collections" du jeune musée, ou l'art de faire aérer son stock d'art maintenant qu'il y a l'espace.

MUSÉE DES BEAUX-ARTS, rue Sherbrooke, près Guy, rien de neuf, en attendant les sculptures de l'expo itinérante du Guggenheim de New York. Jusqu'au 2 juin, du Toulouse-Lautrec, ses lithographies surtout. A l'Etable: des peintres "naïfs", un relent de foire, sentimentalité et images pieuses, on aime toujours regarder l'"ouvrage" des non-initiés, des non-experts.

GALERIE 1660: le vrai rendez-vous pour de la gravure de qualité. Le local est bellement aménagé et la gravure est innombrable dans les cartons de miss Hetch.

GALERIE LIPPEL pour voir, et toucher du doigt de vieux objets ouvragés il y a des siècles parfois, il faut visiter cette galerie d'art primitif, unique en son genre à Montréal. Rue Mackay, près Sherbrooke.

BOUTIQUE SOLEIL: avec celle nommée Tournesol, rue de la Montagne, un magasin de belle tenue avec des objets toujours d'un goût rare. En plein coeur de notre "Village" à nous, le Vieux-Montréal, rue Bonsecours. Dessins de Gélinas-Brodeur.

CENTRE D'ART: sur le Mont-Royal, une vieille maison mal rénovée, on y offre les images de Claude Dulude. Il n'y a aucune politique d'expos, ni plan, à la section "art" du Service des parcs. Une galerie privée et commerciale de plus. Les galeries privées ne bougent pas, elles ne protestent même pas de cette déloyale concurrence! Mystère!

MARTAL: le sculpteur-"designer" J. J. Besner. (Ceux qui aiment que l'art change.) Chez lui, c'est la recherche constante, un suiveur parfois mais il suit de grands bonshommes, c'est bien mieux que de s'en tenir au "chevalet".

SIÈCLE: Galerie des plasticiens, on y présente Guido Molinari, des bandes en séries, des couleurs ordinaires qui vibrent comme toutes les couleurs. L'art de mystifier avec de l'élémentaire! Facile et sans mérite!

Ottawa Citizen, Ont.
Circ. 80,512
May 11, 1968

1-871

Montreal artist captures $1,000 Fine Arts award

MONTREAL — Geoffrey Holloway of the Montreal suburb of Chomedy has been named first prize winner in the fourth annual Price Fine Arts Awards.

Mr. Holloway, a previous winner, captured first prize of $1,000 for his oil "Morning Light," an interior study.

Second prize of $500 went to O.K. Schenk of Toronto. Mr. Schenk was also among the previous winners in the nation-wide program sponsored by Price Kraft and Paperboard Corporation on behalf of the Price Group of companies. Mr. Schenk's second place award, a water color of a fishing jetty, was entitled "Fogbound". He also won a runner-up place with another maritime scene entitled "Windward Work".

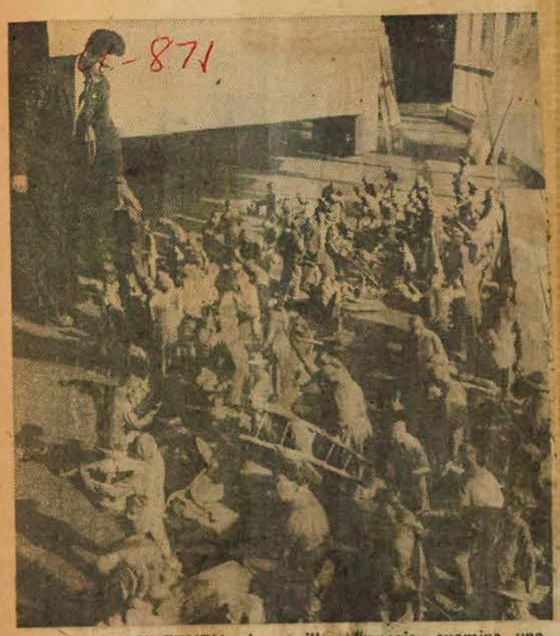
Third prize went to Tony Lee, of London, Ont. for a water color "Study from Marble". Fourth went to T. K. Kieffer, of Don Mills, Ont., for a pastoral scene entitled "Oxeye". Third prize was worth $350 and fourth $250.

The program, which draws entries from all across Canada, is intended to encourage fine art among Canadian commercial artists. Judging was done in Montreal by a distinguished group headed by Dr. David Carter, director of the Montreal Museum of Fine Arts.

There were 12 special mentions which carried prizes of $50 each.

Exhibitions of a selection of the award-winning paintings are planned for Montreal, Toronto, Ottawa, Quebec and other cities.

Le Petit Jnl., Montréal, Qué.
May 12, 1968



M. N. PODTETENEV, du pavillon français, examine une collection qu'il vient de recevoir de Québec. Il s'agit de 84 bronzes signés Laliberté.

Le pavillon de la France : joyau de Terre des hommes

C'est du pavillon de la France que s'occupe personnellement le conseiller culturel de "Terre des hommes", M. Georges-Emile Lapalme.

Même si ce dernier déclare que T.D.H. 68 sera supérieure à Expo 67, nous pouvons affirmer que l'ancien pavillon de la France saura plaire au public.

On y présentera des collections privées de peintures et de sculptures dont la valeur dépasse les deux millions de dollars. Le Musée des Beaux-Arts de Montréal a fourni des tableaux inestimables. Le Louvre et d'autres musées de France font parvenir soit des copies, soit des originaux d'objets d'art.

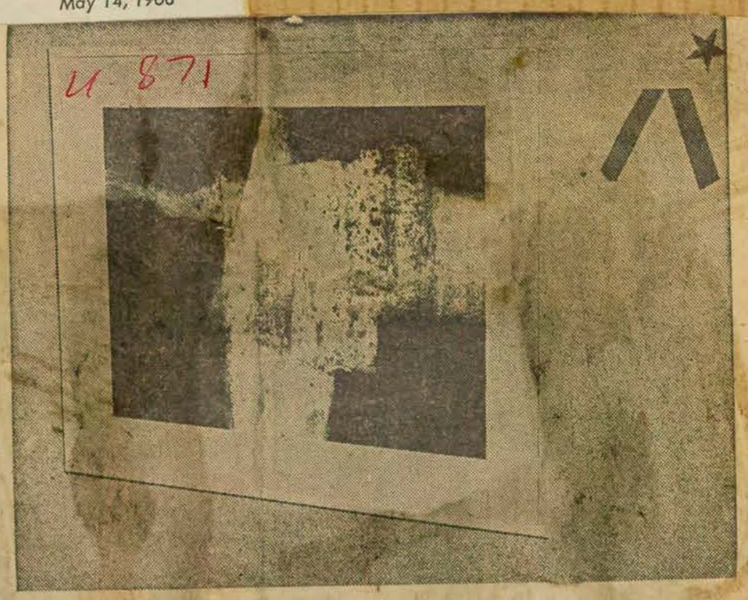
Les visiteurs pourront voir et lire des photocopies de pages manuscrites des plus grands auteurs français. La bibliothèque sera encore cette année ouverte au public, tandis qu'au rez-de-chaussée un kiosque vendra des journaux et périodiques français. L'ORTF sera également présente. On y réalisera des émissions radiophoniques dirigées vers la France par ondes courtes.

Une des bibliothèques que les visiteurs auront plaisir à revoir encore cette année au pavillon de la France.

Pas de grand chef, mais on mangera bien au pavillon français

Le pavillon de la France comprendra cinq restaurants: L'Oriflamme, le Pavillon, le Concorde, l'Esplanade et le Café de Paris. Ce dernier sera à l'extérieur du pavillon, comme on en voit souvent dans les rues de Paris. Il n'y aura pas un seul chef de renom comme l'an dernier, de nous affirmer M. Hurtubise, mais plusieurs excellents cuisiniers. On ne connaît pas encore les menus ni les prix, mais ils seront sensiblement les mêmes que l'an dernier. On s'en souvient peut-être, à l'Oriflamme le menu du jour était à $4.50, et la carte, de $1.80 à $5.00. Le Concorde avait un prix fixe : $7 par personne pour le déjeuner et $10 par personne pour le dîner.

La Presse, Montréal, Qué.
Circ. 200,524
May 14, 1968



Expo-vente à Pointe-Claire

"Résurrection", tableau de Claude Laviolette, a été choisi par le directeur du Musée des Beaux-Arts, M. David Carter, pour l'expo-vente d'oeuvres d'artistes canadiens du Centre d'achats Fairview de Pointe-Claire. Cette manifestation se tient jusqu'au 20 mai, au profit de l'Hôpital général de Lakeshore.

Ottawa Le Droit, Ont.
Circ. 39,080
May 14, 1968

Il y a douze gagnants au Concours Price

MONTREAL — Ursula Wyatt-Trudeau, de Montréal, Jacques Jourdain, du Cap-de-la-Madeleine, et Michel Desrochers, de Toronto, figurent parmi les seize gagnants du Concours des Beaux-arts Price.

Ces artistes ont reçu trois des douze accessits de $50: Mme Wyatt-Trudeau pour sa peinture représentant des soeurs visitant l'Expo; M. Jourdain pour un paysage intitulé "Près de mon St-Laurent", et M. Desrochers pour son tableau "Peaceful Harbour".

Le premier prix est allé à Geoffrey Holloway, de Chomedy, en banlieue de Montréal, pour son étude à l'huile d'un intérieur appelée "Morning Light". C'est la deuxième fois que M. Holloway reçoit le premier prix de $1,000.

M. O. K. Schenk, de Toronto, a remporté le deuxième prix de $500. Lui aussi est un ancien lauréat de ce concours national commandité par la Compagnie des papiers Kraft et Cartons Price représentant le groupe des compagnies Price. L'oeuvre lauréate était une aquarelle intitulée "Pogbound". De plus, une autre oeuvre de M. Schenk, "Windward Work", a reçu un accessit.

Le troisième prix est allé à Tony Lee, de London (Ont.), pour une aquarelle intitulée "Study from Marble"; le quatrième prix a été attribué à T. K. Kieffer, de Don Mills (Ont.), pour une scène champêtre, dite "Oxeye". Le troisième prix était de $350 et le quatrième de $250.

Ce concours, auquel participent des artistes de tout le pays, a pour but d'encourager les artistes commerciaux canadiens. Les oeuvres ont été jugées à Montréal par un jury faisant autorité, que présidait M. David Carter, directeur du Musée des Beaux-Arts de Montréal.

Les oeuvres lauréates seront réunies dans une exposition qui sera présentée à Québec, Montréal, Toronto, Ottawa et dans d'autres villes du pays.

Montréal Le Devoir, Qué.
Circ. 41,652
May 13, 1968

Le bruit de la ville

● **Zoo-In**

A l'invitation du maire Jean Drapeau, le Musée des Beaux-Arts a créé deux expositions spéciales pour le pavillon de la France; ces expositions s'intituleront respectivement "Terre des femmes" et "Zoo-In". La première traitera de la femme et la famille, de la femme et la religion, de la femme-allégorie et de la femme au travail; la seconde du rôle de l'animal dans le monde.

● **Henry Moore**

Une exposition d'oeuvres de Henry Moore est actuellement en cours au Musée du Québec.

● **Au Patriote**

Montreal (N.D.G.) Monitor
Quebec
May 15, 1968

Museum plans special exhibits

Two special exhibitions have been created by The Montreal Museum of Fine Arts at the invitation of Mayor Jean Drapeau for the pavilion of France, it was announced today.

The exhibitions will be called Woman and Her World and Zoo-In.

Director David Giles Carter said the two themes were chosen to develop areas which had been only partially covered in Expo '67 and in the new continuing international exhibition.

Woman and Her World will deal with such themes as Woman and Family, Woman and Religion, Woman at Work, Woman in the World and Woman as Allegory.

Zoo-In covers the role of the animal in the world. The works making up the two shows are from the Museum's permanent collection.

QUEBEC, QUE.
LE SOLEIL
D (M-F) 161,100
(S) 166,600

MAY 17 1968 BOWDENS

Deux expositions spéciales au pavillon de la France

T 12 - M

MONTRÉAL — A l'invitation du maire Jean Drapeau, le Musée des Beaux-Arts de Montréal a créé deux expositions spéciales pour le pavillon de la France.

Ces expositions s'intituleront "Terre des Femmes" et "Zoo-In".

"Terre des Femmes" traitera de la femme et la famille, la femme et la religion, la femme au travail, la femme dans le monde et la femme-allégorie.

"Zoo-In" montrera le rôle de l'animal dans le monde. Les oeuvres des deux expositions proviennent de la collection permanente du musée.

Mlle Patricia Railing, conservateur adjoint à l'Education et à la Recherche, ont fait le choix des oeuvres après consultation avec le maire Drapeau, M. Georges-Emile Lapalme, conseiller culturel auprès de Terre des Hommes et M. Carter.

Il y aura, dans "Terre des Femmes" des tableaux de peintres tels que Bouguereau, Millet, Carraci, Charles le Brun, Monticelli, Matisse, Daumier, Van Valchenborch, de Beer, Krieghoff, Morrice et Lemieux.

L'autre exposition, qui porte en sous-titre "Bestiaire insolite", comprendra notamment des tapisseries, des enluminures, des gravures esquimaudes, des objets anciens de Perse, d'Egypte, d'Espagne, d'Afrique et d'Amérique du Sud, ainsi que des oeuvres plus modernes telles qu'un crapeau et un bélier de Picasso et un lion endormi de Delacroix.

La Presse, Montréal, Qué.
Circ. 200,524
May 16, 1968

Résultats des Concours Price

U-871

Le premier prix du Concours de Beaux-Arts Price a été décerné à M. Geoffrey Holloway, de Chomedey, en banlieue de Montréal, pour son étude à l'huile d'un intérieur, intitulée "Morning Light". C'est la deuxième fois que M. Holloway reçoit le premier prix ($1,000).

M. O. S. Schenk, de Toronto, qui a remporté le deuxième prix ($500), est également un ancien lauréat de ce concours national commandité par la Compagnie des Papiers Kraft et Cartons Price. L'oeuvre lauréate était une aquarelle intitulée "Fogbound". De plus, une autre oeuvre de M. Schenk, "Windward Work", a obtenu un accessit.

Mme Ursula Wyatt-Trudeau, de Montréal, MM. Jacques Jourdain, du Cap-de-la-Madeleine, et Michel Desrochers, de Toronto, figurent parmi les autres gagnants. Ils ont reçu chacun un prix de $50: Mme Wyatt-Trudeau pour sa peinture représentant des religieuses visitant l'Expo, M. Jourdain pour un paysage intitulé "Près de mon St-Laurent", M. Desrochers pour un tableau intitulé "Peaceful Harbour".

Le troisième prix ($350) est allé à M. Tony Lee, de London, Ont. pour une aquarelle intitulée "Study from Marble". Le quatrième prix ($250) a été attribué à M. T. K. Kieffer, de Don Mills, Ont., pour une scène champêtre, "Oxeye".

Les oeuvres ont été jugées à Montréal par un jury que présidait M. David Carter, directeur de Musée des Beaux-Arts.

Les oeuvres lauréates seront réunies dans une exposition qui sera présentée à Montréal, Québec, Toronto, Ottawa et d'autres villes.

●

Un autre nouveau réalisateur, Jacques Valentin, réalisera l'été prochain "Le Pavillon chinois", dans lequel nous verrons Pierre Brasseur commettre neuf crimes parfaits. Nadja Tiller et Philippe Avron feront également partie de la distribution.

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

MAY 16 1968

Mu Chapter tours museum of fine arts

B-12-M

In keeping with the designated cultural program on art, twenty-one members of Mu Chapter, Beta Sigma Phi, visited the Montreal Museum of Fine Arts in place of their regular meeting May 8.

On completion of the tour of the museum, the members were served refreshments in the Stable Gallery, having as their guests on this occasion five ladies who will be leaving the Chapter shortly, Mrs. Donald Robertson, Mrs. J. F. Ferguson, Mrs. A. E. Bowen, and Mrs. J. F. Ryan, who are advancing into an Exemplar Chapter, and Mrs. M. P. Morgan, who is expecting to take up residence in Ottawa later in the summer.

Mrs. Ronald Smith, expressing the appreciation of all the Chapter, paid moving tribute to the departing members and presented them each with a copy of a book by Lynn Terry entitled "The Living Masterpiece."

President Mrs. Donald Robertson made the happy announcement that Mu's Mrs. J. F. Ryan has been elected Beta Sigma Phi City Council president for the forthcoming year.

The next meeting will feature the installation of officers for next season and will be held at the home of Mrs. G. P. Bachman, 39 — 18th Avenue, Roxboro, May 14.

La Pr se, Montréal, Qué.
c. 200,524
May 17, 1968

U-871

Lundi, fête lé
des Beaux-Arts,
bureaux et la b
ront fermée.

MONTREAL, QUE.
LE DEVOIR
D 39,600

MAY 17 1968 BOWDENS

Le bruit de la ville

T 12 - M

● **Fermé lundi...**

Le Musée des Beaux-Arts de Montréal, y compris les bureaux et la bibliothèque seront fermés lundi prochain.

● **Art canadien en Italie**

La première exposition d'art canadien en Italie a été inaugurée, mercredi, à la galerie d'art moderne de Rome.

Cette exposition, organisée par la surintendance aux beaux arts de Rome et la Galerie nationale du Canada, présente 76 toiles et 19 sculptures, dont certaines sont signées Jean-Paul Riopelle prix UNESCO à la biennale de Venise, en 1964 et Paul-Emile Borduas.

Deux tendances sont représentées à cette exposition: le courant abstrait de Montréal et le courant "pop" de Toronto.

● **3 + 1 — perceptions**

Voilà le thème de l'exposition que présentent quatre étudiants de l'école des Beaux-Arts de Montréal, dans le hall d'entrée du Centre récréatif Maisonneuve. Les 71 travaux seront exposés dès ce soir jusqu'au 2 juin.

● **Limenstructures**

La Galerie Soixante exposera les "limenstructures" de Peter Gnass du 21 mai au 4 juin.

● **Le règne du jour**

Pour clore en beauté sa série de projections publiques, Office National du Film présentera "Le règne du jour" de Pierre Perrault mardi prochain à 20H.30. L'entrée est libre.

● **Ella Fitzgerald**

Cette grande chanteuse, ou plutôt cette grande dame de la chanson, sera au théâtre Wilfrid-Pelletier les 24 et 25 mai.

● **Dernier concert à l'OSM**

Le jeune pianiste américain John Browning sera soliste de l'orchestre symphonique de Montréal, lors des derniers concerts d'abonnement, mardi et mercredi prochain à 20h. 20, à la Salle Wilfrid-Pelletier.

John Browning jouera le Concerto No 1, en si bémol mineur, Op. 23 de Tchaikovsky, et l'Orchestre sera sous la direction de Franz-Paul Decker. Les autres oeuvres inscrites au programme seront la symphonie no. 97, en sol majeur de Josef Haydn et le poème symphonique "Till Eulenspiegel" de Richard Strauss.

Montreal Gazette, Quebec
Circulation 140,874
May 17, 1968

U-871

FACTS & FANCIES

with HARRIET HILL

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Incidentally membership includes a subscription to the monthly paper, Animal News. Application forms may be obtained from headquarters, 5215 Jean Talon, Montreal 9.

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Surely the accent is on women. Dr. Laura C. Pepper has just compiled a catalogue of consumer information sources for the Consumers Association of Canada called Consumer Information in Canada — believed a first . . . One woman attending the 70th national annual meeting of the VON here the other day was Mrs. J. G. Langley of Saskatoon who always wanted to be a nurse. She began training at the RVH in Montreal but got rheumatic fever and had to leave. Now she works for the VON. She's been president of the Saskatoon Branch and is now president of the Saskatchewan Provincial Branch of the VON. She organized Meals on Wheels in Saskatoon and personally arranges small outings for elderly people in her home city.

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FASHION SHOWS continue to garner big audiences. But there's an added inducement being held out by the Kay Kerry Chapter IODE at the show to be given by Irene Wilson at the Edgewater Hotel, Pointe Claire on the evening of May 22 — a weekend for two at Hatley Inn, North Hatley . . . . The Junior League of Montreal which initiated the McGill Project for the Early Development of Language in Deaf Children as its Centennial project has donated a further $10,000 and volunteer support for one more year. For the past two years 30 league volunteers have worked annually testing all new born babies in the various hospitals for hearing defects, going into the homes of deaf children to observe communication patterns, and making tape recordings of the child's vocalization. At the Project Centre volunteers encourage vocalization through play therapy.

It's worth a trip to Fairview Centre to see the exhibition of Montreal Art being presented by the Women's Auxiliary of the Lakeshore General Hospital, but hurry for the exhibition ends May 20. Fairview Centre is the co-sponsor. All works are for sale.

Toronto Telegram, Ont.
Circ. 227,700
May 25, 1968

Expo art a pale reflection of '67

MONTREAL

"FREE art shows wherever you turn" is the Montreal motto, for son of Expo. But, frankly, you trudge for miles between shows. After Expo, Terre des Hommes art has little to offer. The emphasis is still on culture, but most of the culture is missing.

The 35 to 40 outdoor sculptures are still there but they were an aesthetic bonus last year and can't be treated as a main feature now.

The biggest loss is the Expo Art Gallery. The National Gallery in Ottawa arranged last year's show with some 200 treasures from 20 nations, but they have been returned to their owners.

In March, the Montreal Museum of Contemporary Art (only four years old and not to be confused with the Museum of Fine Arts) moved into the $2,500,000 Expo gallery. Gilles Henault, the Museum director, plans his first big exhibition for October. Meanwhile, the gallery is supposed to be open with its own permanent collections of paintings — based loosely on the year 1940.

"That corresponds to a sort of renewal in Canada and Quebec. Such people as Paul-Emile Borduas here and the Group of Eleven in Toronto. For a foreign painter, we base it on whether he was producing in 1940."

In addition, the museum will feature throughout the fair an exhibition of Dada and Surrealism, on tour from the Museum of Modern Art, New York. Further summer plans, include a show by Russian sculptor Naum Gabo, featured at the Buffalo Arts Festival this Spring, and in July, a retrospective of Pierre Soulage.

The French pavilion is listed in the guide book as the major display of art but it doesn't amount to much. A few pieces of pottery by Picasso and some original Chagall lithography are in the display cases on the main floor.

A series of bronze statues (94 pieces) by French Canadian sculptor, Laliberte, depicts pioneers in Canada, while plaster church statuary fills the rest of the second floor. The best exhibit is sponsored by Air France — a collection of 34 travel posters and tapestries designed by the French painter, Mathieu. The posters, by no means commercial, are shown in their primitive design stages, along with poetic motifs for each country depicted.

The section which was the pavilion's art gallery last year has been taken over by the Dominion Gallery of Montreal. They present the 20th century in 116 paintings and 60 sculptures ranging from Latour to Riopelle, Rodin to Moore.

Nearly every national pavilion has examples of art. Italy, Mexico and Japan brought art and handicrafts and each has boutiques on the site. Picasso prints are available again in the French boutiques. Unfortunately, souvenir shops with tacky type ashtrays, shaped balloons and hats with names sewn on them have made their first appearance on the grounds.

In the city of Montreal there are many excellent galleries. Eight new ones opened this year. Check the ads in daily newspapers and guide books.

Some of the larger shows have been seen in Toronto but if you missed them, you get a second chance here. Galerie Agnes Lefront just finished an exhibition by Toronto sculptor Robert Downing and is now showing Brian Fisher. The Waddington Galleries are holding an exhibition of Recent Banners by Norman Laliberte which we saw at the Galerie Dresdnere in April. The Guggenheim Exhibition of Sculpture moves from the National Gallery in June to the Museum of Fine Art.

Until then, the MFA has some 100 paintings, drawings, graphics and lithographs recapturing the swagger and dash of Toulouse Lautrec's Montmartre. This exhibit organized by the gallery spotlights Lautrec for the superb draughtsman he was. His lithographs advertising theatrical shows are collectors' items not only for connoisseurs but reproductions are big favorities as posters.

I was interested in the Museum of Fin Art advertising. The ad comprises a form to be filled out and added to your will: "I hereby bequeath to the Museum of Fine Art, . . . dollars."

MONTREAL, QUE.
GAZETTE
D 138,000

MAY 17 1968
BOWDEN'S

FACTS & FANCIES

with HARRIET HILL

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THE LIGHTER SIDE: Crawley's Graeme Fraser is responsible for this one: "Show me a blonde lock on a dark suit and I'll show you an heir apparent."

St. Jean le Richelieu, Que.
May 23, 1968

Terre des femmes et Zoo-in

A l'invitation du maire Jean Drapeau, le Musée des Beaux-Arts de Montréal a créé deux expositions spéciales pour le Pavillon de la France.

Ces expositions s'intituleront "Terre des Femmes" et "Zoo-In".

Selon M. David Carter, directeur du musée, le choix de ces thèmes vise à développer des secteurs que l'Expo '67 et la nouvelle exposition internationale n'ont que partiellement développé jusqu'ici.

"Terre des Femmes" traitera de la femme et de la famille, la femme et la religion, la femme au travail, la femme dans le monde et la femme allégorique.

"Zoo-In" montrera le rôle de l'animal dans le monde. Les oeuvres des deux expositions proviennent de la collection permanente du Musée. Il y aura dans "Terre des Femmes" des tableaux de peintres tels que Bourgueureau, Millet, Carraci, Charles le Brun, Monticelli, Matisse, Daumier, Van Valchenborch, de Beer, Morrice et Lemieux.

L'autre exposition qui porte en sous-titre "Bestiaire insolite" comprendra notamment des tapisseries, des enluminures, des gravures esquimaudes, des objets anciens de Perse, d'Egypte, d'Espagne, d'Afrique et d'Amérique du Sud, ainsi que des oeuvres plus modernes telles qu'un crapeau et un bélier de Picasso et un lion endormi de Delacroix.

Pierrefonds Northshore News
Que.
May 23, 1968

Mu Chapter Tours Museum Of Fine Arts

In keeping with the cultural program on Art, twenty-one members of Mu Chapter, Beta Sigma Phi, visited the Montreal Museum of Fine Arts on May 8th.

On completion of the tour of the Museum, the Chapter was served refreshment in the Stable Gallery, having as their honoured guests on the occasion five ladies who will be leaving the Chapter shortly; Mrs. Donald Robertson, Mrs. J.P. Ferguson, Mrs. A.E. Bowen and Mrs. J.F. Ryan, all of whom are advancing into Exemplay Chapter. Another special guest was Mrs. M.P. Morgan who is expected to take up residence in Ottawa later in the summer.

Mrs. Ronald Smith, expressing the appreciation of all the Chapter, paid moving tribute to the departing members and presented each with a copy of a book by Lynn Terry entitled "The Living Masterpiece."

Montreal Gazette, Quebec
Circulation 140,874
May 17, 1968

MAN AND HIS WORLD
MONTREAL'S SWINGING SUMMER

City bursting with galleries

The spirit of the artist is everywhere

Montreal always has been a Canadian — even a North American — centre of art.

But now, with the heightened interest in painting of the last few years, the city is fairly bursting with galleries, shows, enthusiasts, collectors, and — oh, yes — artists.

In the past year alone, no less than eight new art galleries have opened here, while none have closed — the boom is on.

Not that there are fortunes to be made in operating an art gallery. On the contrary, most are labors of love. The hours are long and the work is hard, and it takes quite some time to build a reputation and a stream of customers.

But the spirit is there, or rather it is here, and a lot is happening.

Countless exhibitions, displaying everything from the works of young unknowns to those of world-renowned masters, have been seen here.

Often, an exhibition is set up for Montreal alone. It's that important!

The existence of such a blossoming art world has great advantages for the community as a whole, and especially for the young, new painters who need help and encouragement.

In Montreal, where many art centres specialize, some of the best concentrate only on what is happening now, or has happened in recent times.

The Musee d'Art Contemporain is an example. Sponsored by the Cultural Affairs Ministry, a Quebec provincial government department, this museum is dedicated to the showing and encouragement of the contemporary artist.

Except on the rarest of occasions, nothing is bought or shown by Contemporain unless it has been done in the last 40 years.

This museum recently moved to a new site bought for it by the Government — the magnificent building on Cité du Havre which was built to house the Expo art collection. Still in the process of setting up house, (it is, however, open to the public) it will hold its official opening exhibition next fall.

But it has a full summer lined up, anyway.

The public gets involved at Montreal Museum of Fine Arts

Aside from its own collection and shows, the Musee d'Art Contemporain has arranged to bring in many of the exhibitions shown at the famous Museum of Modern Art in New York, which also specializes in contemporary works.

Some of the shows which will come from New York this summer include contemporary wall hangings from many countries, and part of the Dada show.

The museum also expects to hold an exhibition this summer of the works of Russian Sculptor Naum Gabo, a brother of the famous Pevsner. Both men are pioneers in the new direction of modern sculpture.

In July, Contremporain will show a retrospective of the work of a young Frenchman, Pierre Soulage, as well as a series of sculptures from the Quebec Society of Sculptors.

Several other galleries in Montreal stress the avant-garde. One, Galerie du Siecle, showed only a small group of local artists until recently. Now, however, it has been reorganized, and is showing the latest developments by recognized painters from across Canada.

The nucleus of Siecle's shows still is the small group of well-known Montreal artists, but the gallery is expanding its exhibitions steadily.

These modern paintings, almost all of which are hard-edge, geometric works, are often experimental and are not done for the home. They usually are quite large and often are sold to collections, businesses, insurance companies, banks and the like.

But they are well worth seeing.

Galerie Agnes Lefort doesn't stress any given style, but it encourages Canadian painters as well as bringing to Montreal shows of important world figures the city otherwise would never get to see.

Lefort displays well-chosen talent from all over the world, not necessarily of a particular style but almost always something that is in the forefront, that is being done now.

Then, of course, there is the biggest, most prestigious of them all — the old, established Montreal Museum of Fine Arts.

The museum has a vast collection of its own, both of works of art and of objects of historical value. It usually brings the major art shows to Montreal and also sponsors many other activities.

The museum constantly is expanding its activities and providing more and more services to the public. It has conservationists who restore paintings, archivists, librarians, and a number of other specialists.

Its collection is growing steadily, and last year it acquired more than 100 new works; some of them were purchased, many were gifts from members and friends.

The museum also sponsors special events, films, lectures, dances and concerts.

Coming artistic highlights include a major Toulouse-Lautrec exhibition through June 2; the Guggenheim International Sculpture Exhibition, covering works from 20 countries, from June 20 to Aug. 18; Le Refus Global, works by the signatories of this explosive document on its 20th anniversary, Sept. 4 to 29; Peter Stuyvesant Collection, contemporary art especially created for a factory, Sept. 10 to Oct. 6; Jackson Pollock drawings, Oct. 21 to Nov. 8; and a Robert Pilot Retrospective Exhibition, honoring one of Canada's foremost painters who died recently, from Nov. 1 to Dec. 8.

Behind the museum, and connected to it by a passageway, is the delightful little Stable Gallery, which presents light, interesting exhibitions sponsored by JAMM — the Junior Associates of the Montreal Museum.

By David Tafler

Two galleries which are able to encourage young artists and new ideas without thought of profits and losses are La Maison des Arts La Sauvegarde and the Mount Royal Art Centre.

The former is a non-profit gallery sponsored by the La Sauvegarde Life Insurance Co., which offers a chance for young artists who would not otherwise be able to exhibit in Montreal. The gallery also has meetings, lectures, and exhibitions by more established artists. The latter is operated by the City of Montreal.

For the art lover, of whatever vein, there is enough in Montreal to keep occupied for as long as one desires — more than enough. Prices range anywhere from $5 to $25,000 and — if you are still interested — on up.

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

Westmount Examiner, Que.
May 30, 1968

R871

LADIES NIGHT - The wives of Westmount Rotarians were entertained at dinner Wednesday at the Montreal Museum of Fine Arts. Pointing out a detail of an Eskimo sculpture is President Phil Everson. From left are Mrs. Everson, Mrs. J. A. Burke, President Everson, and Mrs. D. C. McLuskie, wife of the club's vice president.

May Court Club sends teachers to university

The May Court Club of Montreal wil send two teachers from this area to Syracuse University this summer to take specialized training in the teaching of emotionally disturbed children.

At the club's fifth annual meeting May 22, at the Montreal Badminton and Racket Club, May Court President Mrs. R. E. Fisher announced the awarding of two $600 scholarships to Mrs. Anthony of Belmont School on Guy Street and Mrs. V. Salama of Mackay Center of Deaf and Crippled Children. They will attend a unique six-week course dealing with particular learning problems of handicapped children.

Mrs. J. B. Wight, convener of the club's first annual dance "Calypso Capers" noted that the event had not only been a smashing social success but a financial one as well.

The new officers for the year 1968-1969 are: president, Mrs. R. E. Fisher; first vice-president, Mrs. J. B Wight; second vice-president, Mrs. E. P. Higgins; treasurer, Mrs. G. N. Farquharson; recording secretary, Mrs. Edward Churchill; corresponding secretary, Mrs. Paul Martin Jr.; directors, Mrs. Donald Climo and Mrs. William Robinson.

Stratford Beacon-Herald
Ontario
Circulation 9,808
June 4, 1968

To display art from factories

The Rothmans Art Gallery on Romeo Street will present an international collection of contemporary paintings, "The Art Gallery in the Factory", June 12 to Aug. 30.

The exhibition includes 45 paintings as well as photographic enlargements, stereophonic sound and projection.

The idea for such an exhibit began with a tobacco manufacturer in Amsterdam, Holland, who wished to display art in factories and office buildings for employees who would otherwise not see such works.

This has set the keynote of the exhibit. To gain attention, works on display had to be large to be visible from a distance, and they should be highly colored to compete with office distractions.

Parts of the collection have now been shown in European galleries including the Louvre, Paris. After Stratford, the collection will appear at the Museum of Fine Arts in Montreal, then in a tour across Canada, directed by the National Gallery.

T. H. Bot, Netherlands Ambassador to Canada, will conduct the opening ceremonies at the Rothmans Art Gallery at 3:30 p.m. June 11. The collection will be open to the public daily from 10 a.m. to 8 p.m., Sundays from noon to 6 p.m.

Canadian Packaging
Toronto, Ontario
June 1968

871

Canada-wide fine art competition winners to tour major cities

Winner of the first prize of $1,000 in the fourth annual Price Fine Arts Award sponsored by Price Kraft and Paperboard Corp. is Geoffrey Holloway of Chomedy, Que. O. K. Schenk of Toronto took the second prize of $500. The third and fourth prizes, worth $350 and $250 went to Tony Lee, London, Ont., and T. K. Kieffer, Don Mills, Ont.

The program, which draws entries from across Canada, is intended to encourage fine art among Canadian commercial artists. Judging was done in Montreal by a group headed by Dr. D. D. Carter, director of the Montreal Museum of Fine Arts. There were 12 special mentions which carried prizes of $50 each.

Exhibitions of a selection of the award-winning paintings are planned for Montreal, Toronto, Ottawa, Quebec and other cities.

MONTREAL, QUE.
GAZETTE
D 138,000

JUN 1 1968

BOWDENS

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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Art galleries.
The city has a comprehensive range of galleries offering both imported and indigenous works of art ranging from French masters to Eskimo sculpture. **The Waddington Fine Arts Centre** is the newest and is located in Place Bonaventure. The city-owned **Montreal Museum of Fine Arts** is often the home of exhibitions of international prestige. The major galleries are as follows:

Montrealer
June 1968

Montreal Star, Que.
Circ. 192,660
May 24, 1968

4 871

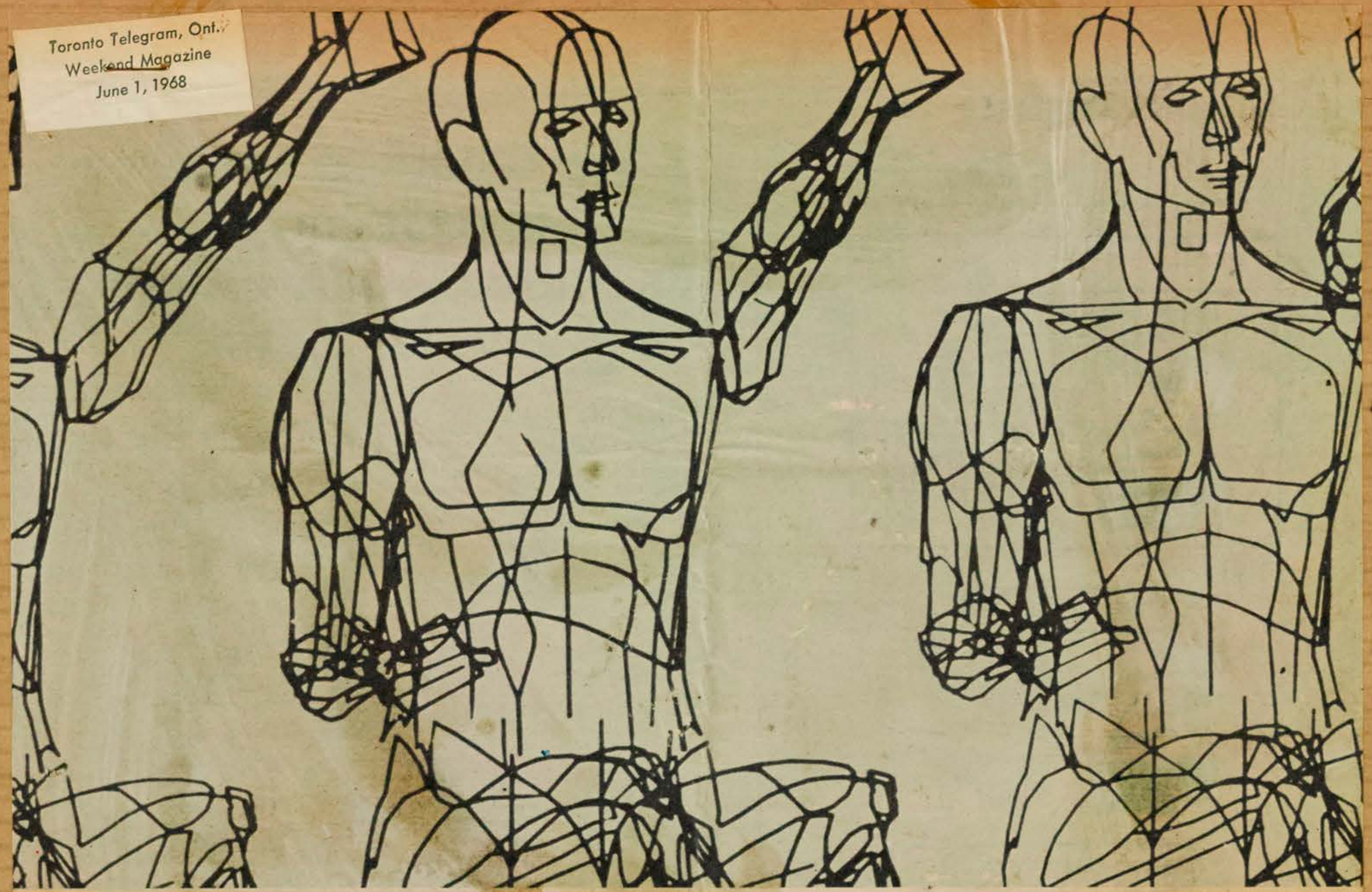
The cartoon show

Sir, — I was disappointed to read that Mr. Drapeau is planning to hold the international cartoon exhibit at Man and His World. Since 1965 I have been going to see it, first at the Museum of Fine Arts and then at Place Victoria . . .

Why should I have to pay an entrance fee for something which I have enjoyed browsing at for free in the past? This fair is no fair!

Elaine Freedman,
Montreal.

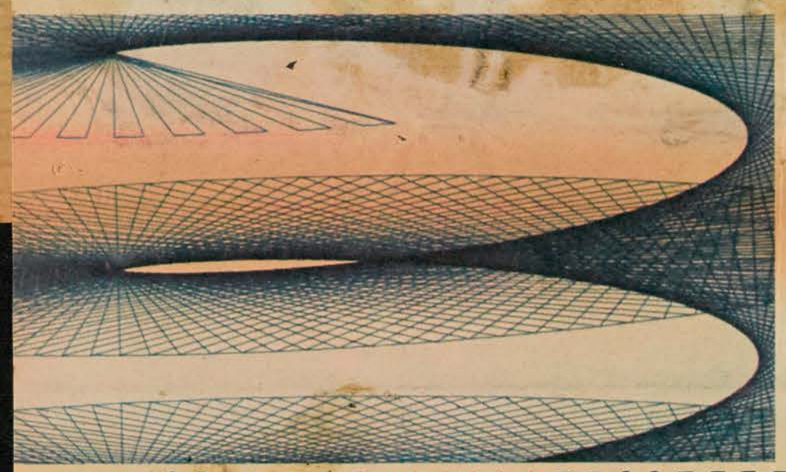
Toronto Telegram, Ont.
Weekend Magazine
June 1, 1968



Programmed Painting

Modern artists and their computers make the easel-and-brush school look primitive

Photos, including cover, by John Max



CALCOMP 565 is an artist. He has never grown a beard, applied for a Canada Council grant, or lived in Greece — but he (or she?) is an artist just the same. You may be hearing a lot more of Calcomp 565 in the future.

Along with other computers, this machine-Lautrec may make the easel-and-brush painting technique seem as primitive as Neolithic-man cave cuttings. Already, artists in Canada and the United States are experimenting with programmed paintings, and dozens of computer films have been made. In Montreal, a major exhibition of computer art held recently at the Museum of Fine Arts and organized by McGill University's Cybernetic and Computers Society (CYCOM) drew 130 works from some two dozen punch-card artists.

With all this activity, skeptics are asking the obvious question: Will the computer supersede the old-style artist as we've known him? If it does, it will seem ironic, considering that artists have always been the arch-foes of automation, the most outspoken critics of mechanized living.

But, curiously, artists seem the least worried of all that they may be replaced by automation. Some even welcome the new technique.

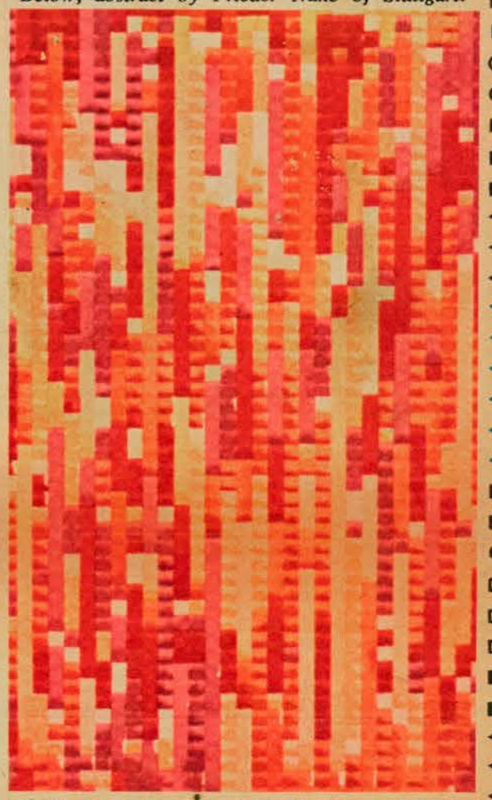
David Carter, director of Montreal's Museum of Fine Arts, is enthusiastic. "Any artist who doesn't explore the new media and materials available to him may be missing the boat. The future of computers in the world of art is unlimited." Carter predicts the major art fad in coming years will be computer-controlled mixed media shows, with programmed film, music, sounds, lighting and other effects. A hint of what is to come was given in some of the audio-visual techniques at Expo.

In its simplest form, a computer painting is akin to a connect-the-dots child's game. The artist conceives a design, translates it into programming language, then a mechanical plotter traces the design with a pen. By changing the cartridges, colored drawings may be produced, although this increases the cost considerably. Experienced programmers try more complex operations that distort lines and shapes to produce weird abstract effects.

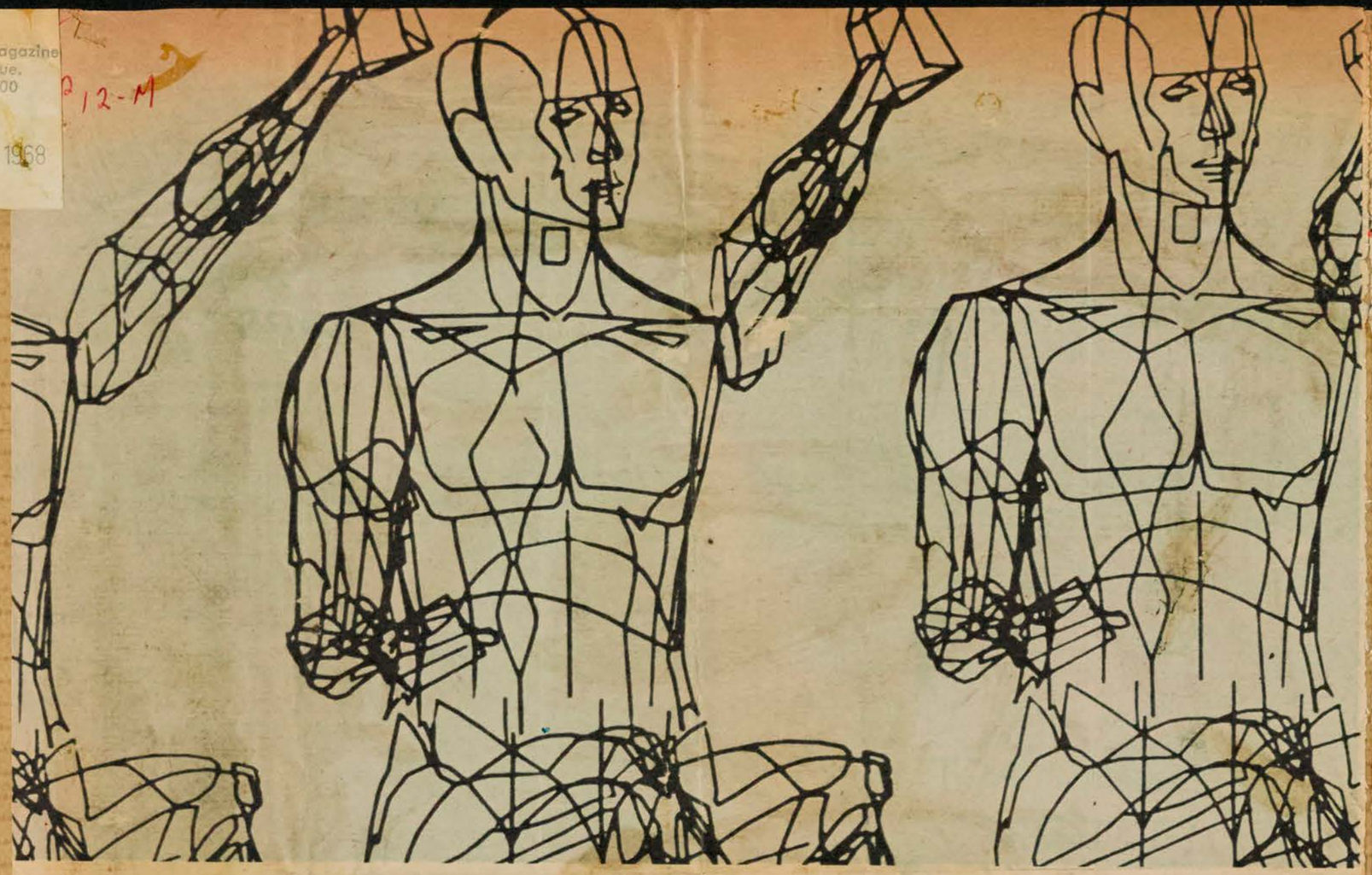
Don Bell

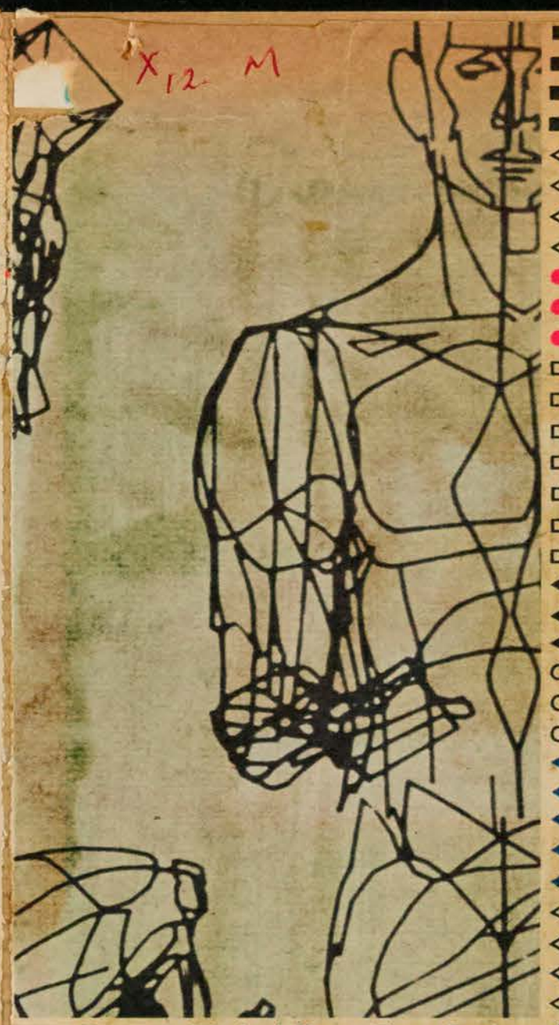
Lloyd Sumner of the University of Virginia did "Devil's Staircase" which he says embodies spirit of modern architecture with simplicity of spiral staircase. H. Philip Peterson of Burlington, Mass., did Mona Lisa on cover with device that substituted binary numbers for half-tone dots.

Computer Articulated Human Figure Development by Boeing Co.'s computer graphics group. Below, abstract by Frieder Nake of Stuttgart.



Weekend Magazine
Montreal, Que.
W.E. 1,962,700
JUN 1 1968





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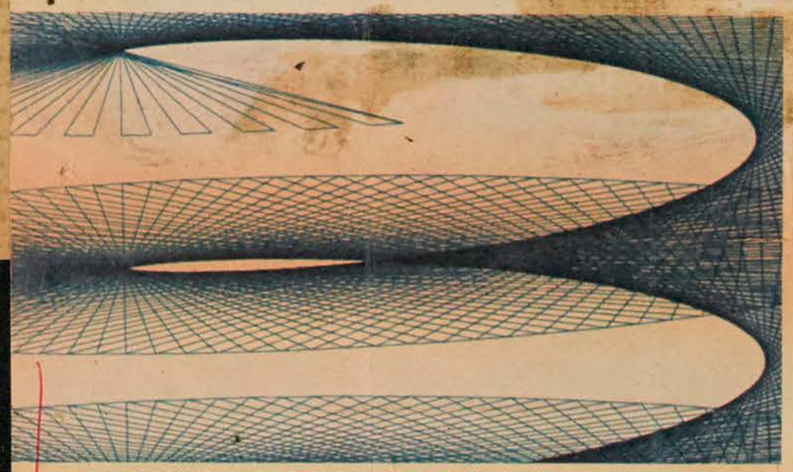

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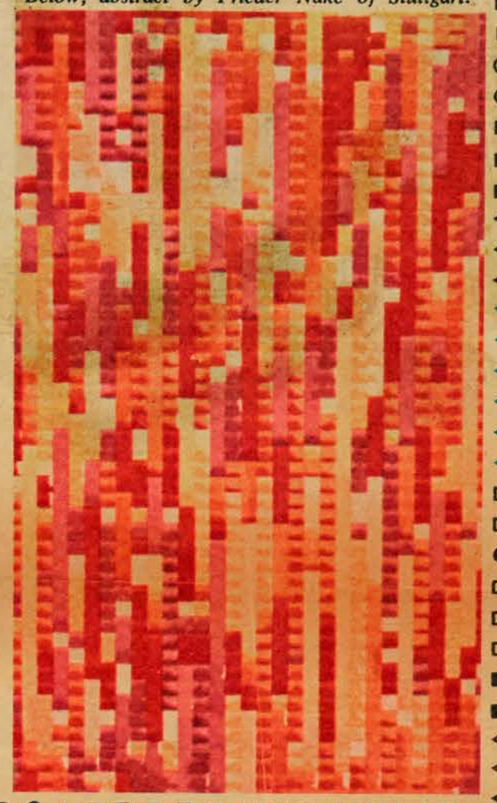
Lloyd Sumner of the University of Virginia did "Devil's Staircase" which he says embodies spirit of modern architecture with simplicity of spiral staircase. H. Philip Peterson of Burlington, Mass., did Mona Lisa on cover with device that substituted binary numbers for half-tone dots.

Computer Articulated Human Figure Development by Boeing Co.'s computer graphics group. Below, abstract by Frieder Nake of Stuttgart.



Toronto Telegram, Ont.
Circ. 227,700
June 1, 1968

ART

By BERNADETTE ANDREWS

● *Antonio Saura, Spain, at the Rothman Gallery, Stratford*

The pump-house blossoms

ON SOFT-DAYS in Stratford you can hear the dew worms slither through the grass. The residents drive along Lakeside and watch the swans push their heads down in the mud puddles. (The temperature must chase them out of the Avon). More of the black and white birds chatter on the grass as people walk by the Festival Theatre, through the park to Romeo street.

There, in an ex-pump house once owned by Stratford Public Utilities, an art gallery is flexing its muscles, awakening for the summer influx — a gallery named Rothman's, for its benefactor.

In the past, Rothman's of Pall Mall Canada Limited sponsored outdoor sculpture exhibitions in the Theatre Park. The Stratford Art Association, organizers of these shows, approached Rothman's for a donation towards the forming of a permanent gallery. They had chosen their site . . . the long-vacated pump house. Rothman's, with a stylish flair, shot the works. "Renovate the whole building and we'll pay for it all."

The "works" last year approached $140,000.

In May, 1968, the Women's Committee of the Stratford Art Association celebrated the gallery's first birthday, with an environment party done by Intersystems. Rothman's celebrated the birthday with a gift of $100,000, to complete the landscaping.

Plans for 1969 include a workshop and a rejuvenated wing where presently one more diesel resides. The diesel will cross the road to "Romeo Utilities" and the reservoir, now used as emergency water source for Stratford firemen, will be the only souvenir of the building's commonplace past.

The gallery is broken into four rooms, each comparable in size to any commercial gallery in Toronto. The Association is quietly building a permanent collection but, unfortunately, all the space is on view. No storage. That will come when the diesel goes.

The latest exhibition was devoted to artists who have taught in Stratford — Wallace French, Greg Curnoe, the late Jack Bechtel and the Toronto group Intersystems, four artist-technicians specializing in total environments.

Two show openings coincide with the first Stratford Festival play. Indoors a unique international collection of contemporary paintings entitled "The Art Gallery in the Factory" and on the front lawn $91,000 worth of sculpture.

Factory Art was the brain-child of Alexander Orlow, (pronounced Orloff) the President of the Board of Turmac Tobacco Company in Amsterdam. Its object is to display works of art in factories and office buildings for the benefit of employees who perhaps otherwise would have little or no contact with them. "However complicated the operation of a machine may look," he says, "it soon becomes monotonous routine to a factory worker." Boredom often affects production figures, so Orlow commissioned thirteen painters to produce art for his cigarette manufacturing factory in Zevenaar, Holland. The collection has grown to 250 pieces.

Forty-five of these paintings, as well as photographic enlargements of machine-collage, stereophonic sound of factory noises and slide projection will open at Stratford, be shown for a month at the Museum of Fine Arts, Montreal and then commence a tour throughout Canada under the auspices of the National Gallery. It has already toured the Louvre in Paris and the Place Des Beaux Arts in Brussels.

In what is affectionately called Reservoir Park to the front and side of the gallery, transport trailers are unloading the sculptures selected by Dorothy Cameron for the outdoor show.

So far, Zelenak's thirty-six foot wedge monolith, *Stoattoios* is an inviting playground for Stratford children while Redinger's *Peronius*, attracts unusual comments from older residents.

The chosen artists work in new materials, finishes and resources of science and industry not traditional to art.

There are five from Toronto and vicinity: Robert Downing, Arthur Handy, Nobuo Kuboto, Walter Redinger and Edward Zelenak, and five Montrealers: Jacques Cleary, Hugh Leroy, Guido Molinari (that puts him inside and out at this gallery), and Roger Paquin.

Downing's Red and White plastic box will hover over the reservoir pool. It spent three days in the Sculpture '67 show at the City Hall before being damaged to the point where it has been completely rebuilt for Stratford.

Also on the reservoir, a flotilla of eight cushiony ovoids of translucent green blown-plexiglass, called *King James' Courtesans*. Jacques Cleary designed them to be lit from within but with the pool light scare he has been having trouble getting the Hyro to pass his wiring job.

Robert Ihrig, an imaginative gallery director, himself an artist, has been arranging the summer Stratford shows for years. He was, therefore, a natural to run the Rothman Gallery and played a large part in its design. As did Robert Hume, now assistant director at Toronto's Art Gallery of Ontario.

Visitors this summer may meet a pair of penguins around the reservoir, that being the only breed of bird Ihrig can think of to compete with the Avon's swans.

MONTREAL, QUE.
GAZETTE
D 138,000
JUN 8 1968
BOWDEN'S

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

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

Montreal Star, Que.
Circ. 192,660
June 8, 1968

The art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-4.45 p.m. Sun. 2.00 p.m.-4.45 p.m., Wed. 10 a.m.-9.45 p.m.

● Une troisième exposition 12-6-68

Trente-sept oeuvres de la collection permanente du Musée des Beaux-Arts de Montréal seront exposées au Centre d'Art du Mont-Royal du 20 juin au 3 septembre. C'est la troisième exposition créée par le Musée pour la ville en moins d'un mois. Les deux autres expositions — Terre des Femmes et Zoo-In (Bestiaire insolite) — ont lieu au pavillon de la France de Terre des Hommes. Le Musée a organisé ces trois expositions à la demande du maire Jean Drapeau. Les deux thèmes choisis pour Terre des Hommes traitent de sujets que l'Expo 67 et la nouvelle exposition n'ont que partiellement étudiés jusqu'ici.

Terre des Femmes est subdivisée en cinq sections: la Femme dans le Monde et la Femme-Allégorie. Zoo-In décrit le rôle de l'animal dans le monde. Le musée prête également des oeuvres au Pavillon de l'Iran et au Pavillon des Armes.

Montreal Star, Que.
Circ. 192,660
June 7, 1968

Price prize awarded to Montrealer

Geoffrey Holloway, a Montreal designer, won first prize and $1,000 in the Price Fine Arts Awards.

Mr. Holloway, who has designed postage stamps for Canada and the United Nations, last night was adjudged winner by a panel headed by Dr. David Carter, director of the Montreal Museum of Fine Arts.

The awards were made by Thomas R. Moore, chairman and president of the Price group of companies, at a dinner in the Chateau Champlain.

Other prize winners were Oswald K. Schenk, executive art director of a Toronto advertising agency, second; Tony Lee, a native of China, who came to Canada in 1958, third; Thomas Kieffer, head of a Toronto art service, was fourth.

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

Montreal Star, Que.
Circ. 192,660
June 13, 1968

Museum gets $50,000 grant

The Montreal Museum of Fine Arts has received $50,000 from the provincial minister of cultural affairs towards an expansion program in 1968. Many grants and donations have also been received.

In the past 12 years, the museum has been working actively in promoting culture for Montrealers. Available are film showings, school courses, an art centre, a library possessing more than 30,00 publications and catalogues. An exchange system with 350 other museums helped bring new works to the collection for periods of time.

le devoir

Fermeture

Le Musée des Beaux-Arts, y compris la bibliothèque et les bureaux seront fermés le 24 juin, fête de la Saint-Jean-Baptiste et le 1er juillet, fête de la Confédération.

19 juin 68

Montreal-Matin, Qué.
Circulation 126,939
June 14, 1968

F871

Grâce à une subvention du ministère des Affaires culturelles

Expansion du musée des Beaux-Arts en 1968

Le Musée des beaux-arts de Montréal vient de recevoir une subvention de $50,000 du ministère des Affaires culturelles, pour son programme d'expansion et son fonctionnement en 1968. Cette contribution du gouvernement s'ajoute à celle des membres et des nombreux donateurs.

EXPANSION

Ainsi le Musée, depuis quelques années, a pu étendre son activité: des séances de cinéma, des cours donnés par une école et un centre d'art, une bibliothèque qui possède plus de 30,000 publications et catalogues, provenant en partie d'un système d'échanges avec 350 musées, lui permettent de travailler activement à la promotion culturelle de la population montréalaise.

LES EXPOSITIONS

Le Musée des beaux-arts, l'un des premiers musées créés en Amérique du Nord, présente aujourd'hui un nouveau visage, à la suite des travaux de rénovation effectués avant l'Expo '67. Parallèlement, des prestigieuses expositions ont été présentées au cours de l'année; il faut mentionner l'exposition Guarneri, panorama des arts canadiens contemporains, l'importante rétrospective Jean-Paul Lemieux et, enfin, une remarquable exposition des peintures et lithographies de Toulouse-Lautrec.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

JUN 8 1968 BOWDEN'S

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

JUN 10 1968 BOWDEN'S

EXPOSITIONS

T-12-M

ARTISANS DU MEUBLE QUEBECOIS (88 St-Paul E.) — Céramiques et sculptures de **Charles Sucsan.** Auj. et dem. de 1 à 10 h.

CAISSE DE L'EST CENTRAL (1399 Ontario E.) — Sculptures de **Germain Bergeron.** Du lun. au vend. de 10 à 3 h, le jeu. de 4 à 8 h. le vend. de 4 à 6.

CENTRE D'ART DU MONT-ROYAL (1260 Remembrance Road) — Auj. et dem., de 7 h, toiles de **Claude Dulude.**

CENTRE NATIONAL D'ART (7103 Saint-Denis) — **Reproductions** de chefs-d'oeuvre de la peinture. Du lun. au sam. de 10 à 7.

CINEMA ELYSEE (35 Milton) — Toiles de **Pierre-Gilles Dubois.** Jusqu'au 24 juin.

ECOLE DES BEAUX-ARTS (125 Sherbrooke O.) — **Travaux des finissants** de l'Ecole, jusqu'au 21 juin. Du lun. au ven. de 9 à 5 h.

GALERIE AGNES-LEFORT 1504 Sherbrooke O.). Jusqu'au 22 juin: peintures de dessins **d'Esther Warkov.** Du lun. au sam. de 10 à 6 h.

GALERIE D'ART DESMARAIS (Hôtel Mont-Royal) — Oeuvres de **Ayotte, Vincelette, Timpkins** et **Gagnon.** Du lun. au vend. de 10 à 6 h.

GALERIE DE L'ETABLE (3424 ave. Ontario) — Oeuvres de **Bonet, Dinel, Fortier, Huet** et **Trudeau.** Jusqu'au 17 juin.

GALERIE DES ARTISANS (2025 Peel) — Jusqu'au 3 juillet: oeuvres de **dix artisans de l'Alberta.**

GALERIE DES PEINTRES CANADIENS (145 Ste-Catherine O.) — Oeuvres de **Roberts, Gagnon** et **Leduc.**

GALERIE DU SIECLE (1494 Sherbrooke O.). Oeuvres de **Roger Vilder.** Jusqu'au 25 juin.

GALERIE KALEIDOSCOPE (276 Sherbrooke O.) — Jusqu'au 18 juin: oeuvres de **Marc-Aurèle Fortin.** Du lun. au samedi, de 10 h. à 6 h.

GALERIE LIBRE (2100 Crescent) Jusqu'au 15 juin: peintures de **Juan Jose Tharrats** et collages de **Pierre Pétel.** Du lun. au sam. de 11 à 6 h.

GALERIE LIPPEL (2159 Mackay) — **Sculptures** du Soudan, **masques** et **figures** de Mali, Haute-Volta et Côte d'Ivoire. Du mardi au sam. de 11 à 6 h.

GALERIE MACKAY (2008 Mackay) — Jusqu'au 21 juin: toiles **d'André Philibert.**

GALERIE MARTIN (1380 Sherbrooke O.) — Artistes de la galerie. Du lun. au sam. de 10 h à 5 h 30.

GALERIE WADDINGTON (1456 Sherbrooke O.) — Exposition de **gravures.** A compter d'auj., jusqu'au 23 juin. De 9 h 30 à 5 h 30.

GALERIE 1640 (1445, Crescent) — Auj. dernier jour: gravures de **Luba Genush.**

L'ART FRANCAIS (370 Laurier O.). Exposition de **femmes-peintres.** Jusqu'au 30 juin.

LOYOLA BONSECOURS CENTRE (445 St-Paul E.) — Toiles **d'O'Neil,** jusqu'à demain.

MAISON DES ARTS LA SAUVEGARDE (160 Notre-Dame E.) — Gravures et estampes de **Ingeborg Hiscox.** Jusqu'au 10 juillet. Tous les jours de 12 h à 6 h.

MUSEE D'ART CONTEMPORAIN (Cité du Havre) — **"Dada, surréalisme et aujourd'hui"** et **"Tapisseries internationales contemporaines"** (en col. avec le Musée d'Art moderne de New York) et **"Aspects canadiens de la collection permanente du Musée".** Le Musée est ouvert du mardi au dimanche incl. de 10 h à 6 h; il est fermé le lundi.

MUSEE DES BEAUX-ARTS (1379 Sherbrooke ouest) — **Collection permanente.** Le musée est ouvert les mardis, jeudis, vendredis et samedis, de 10 h à 4 h 45, le mercredi de 10 h à 10 h; le dimanche de 2 h à 4 h 45; il est fermé le lundi.

MUSEE DU QUEBEC (Québec). **Acquisitions récentes** (jusqu'au 26 juin), **Art traditionnel** et **art contemporain.**

PETIT MUSEE (1486 Sherbrooke O.) — Acquisitions **d'art africain.**

RESTAURANT D'EUROPE (27 Ste-Angèle, Québec) — Oeuvres de **Liette Dufour-Brassard.** Jusqu'au 30 juin.

4 July 16

Montreal days and nights

BY BRUCE TAYLOR

A red hot rumor in financial circles is that the Desmarais-Lévesque-Thomson interests are close to making a major (and startling) acquisition. It'll be front page news if it comes off . . . Private detectives are about to nail an office equipment company here for stealing the appliances it sells. A couple of its men wander into an office, pick up an expensive typewriter, adding machine or computer, and walk off with it. If anyone questions them, they merely explain they were called to take it for repair. Next day it's sold to someone else . . . There's talk on St. James street of possible efforts to convince the Federal Government to impose special taxes on investments outside Canada. Stockbrokers are concerned about the increasing flow of money into U.S. securities. New York is where the action is now, and Canadians are trying to get in on it. What really hurts the local brokers, however, is that most of the buying is done through Canadian branches of American firms.

~ ~ ~

Crack press agent Bob Sirois' parting of the ways with the Alouettes last night was the result of arguments over public relations policy that began almost the day he was hired several months ago. But he managed in that time to switch the sportswriters' longstanding animosity toward the team to something approaching enthusiasm. It'll be interesting to see what happens now . . . Cuba's controversial Expo pavilion, shuttered since last fall, reopens Saturday at Man and his World as a marine and coin collection exhibition . . . Funny thing happened on the way to the movie I, A Woman. Someone waited 22 weeks to decide it was obscene . . . Last Thursday, Mary Wellington, wife of the legendary Walter "Duke" Wellington of World War I, was buried. Friday night, the Duke died . . . Canada's really going bilingual. Vancouver police, seeking information, wrote the QPP here a letter entirely in French. How good was the French? Judge for yourself: It was answered in English.

~ ~ ~

The mailmen play sock-it-to-us on Thursday. Which should be a good time for the rest of us to make a switch on the name of the well known breakfast cereal. Anyone want to toast posties? . . . Group of teenagers headed by 16-year-old Peter Starr of Ste. Adèle (he's the son of noted adman Frank) have convinced the Chantecler's Boswell Malcolm to turn the inn's curling quarters over to them Friday night for the first large-scale supervised teenagers' dance in the area. They'll make it a regular event if it works out . . . A dropped word here the other day made it look as though the Montreal Museum of Fine Arts will be closing Wednesday for the summer. It should have read it'll be closing Wednesday nights for the summer . . . Angel Lopez, who used to be in here from time to time when he was managing Kid Gavilan, has died in New York. He ran the Chateau Madrid there . . . Envy those people you see driving around with their windows closed today, friends. Air conditioning.

~ ~ ~

Canadian artists come into own

D-12-M

Canadians are showing a new enthusiasm and pride for the work of Canadian artists, A. Welch, vice-president of Price Kraft and Paperboard Corporation, said here last (Thursday) night.

Not so long ago most original paintings purchased in this country came from Europe. Canadian art wasn't considered a very sound investment. A thousand dollars was an unheard of price to pay for a painting unless it was by an established European, said Mr. Welch.

In the past few years all this has changed. In private homes and public galleries canvasses by little-known but extremely talented Canadian painters have replaced such old favorites as the French impressionists, Mr. Welch said.

Against such a backgr[illegible] of public interest Price Kra[illegible] and Paperboard Corporation w[illegible] glad to play its part through the sponsorship of the Price Fine Arts Award, said Mr. Welch. He was speaking at the annual Award presentation dinner in the Chateau Champlain.

The Award is a program intended to encourage fine art among Canadian commercial artists. Now in its fourth successive year, it draws entries from across Canada, judging is done by a panel headed by Dr. David Carter, director of the Montreal Museum of Fine Arts.

Presentation of cheques and scrolls was made by T. R. Moore chairman and president of the Price group of companies. The prize-winning paintings were on display in an adjoining gallery. Later they will be shown in exhibitions in Montreal, Toronto, Ottawa, Quebec and other centres.

First prize and $1,000 went to Geoffrey Holloway a designer for a Montreal studio. Mr. Holloway whose has been shown across Canada has designed postage stamps for Canada and the United Nations.

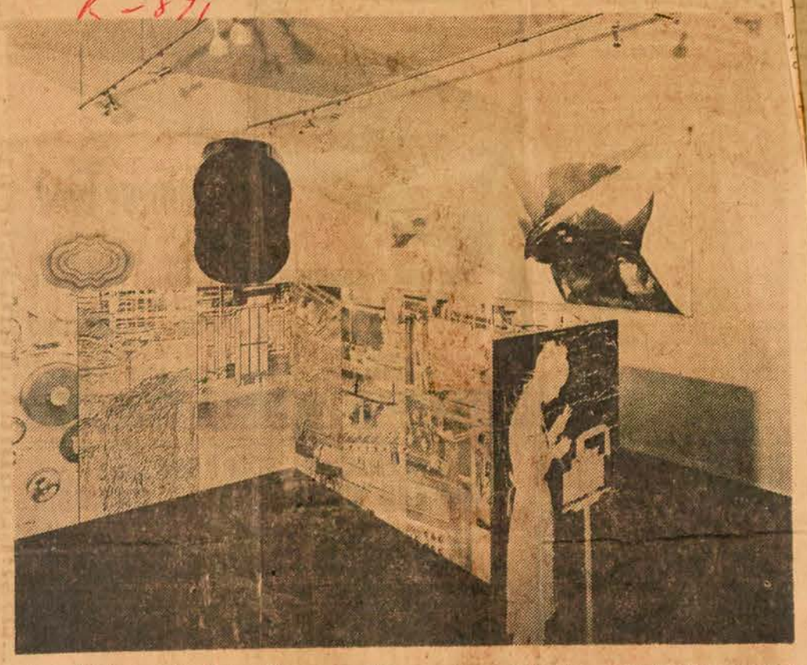
Second prize went to Oswald K. Schenk, executive art director with a Toronto advertising agency.

Tony Lee, a native of China who came to Canada in 1958 won the third award. He is now with a life insurance company in London, Ont.

Thomas Kieffer, head of a Toronto art service, was forth place winner. There were 12 other awards.

Windsor Star, Ont.
Circ. 83,177
June 8, 1968

R-871



An exhibition of the Peter Stuyvesant Collection, "The Museum in the Factory." From left to right: Painting by Kumi Sugai, Japan; painting Marcelle Loubchansky, France; painting by Paul Jenkins, U.S. Note: The duplication in names is intentional.

Art in the factory

John H. Devlin, president of Rothmans of Pall Mall Canada Limited, has announced that a unique international collection of contemporary paintings, entitled "The Art Gallery in the Factory," will be on exhibition to the public at the Rothmans Art Gallery of Stratford from Wednesday, June 12 until August 30, 1968.

Mr. Devlin said the collection has been brought to Canada in co-operation with the president of an associate company in Holland.

Six years ago Alexander Orow, the president of the Board of Turmac Tobacco Company in Amsterdam, originated the idea of the Peter Stuyvesant Foundation. Its object was to display works of art in factories and office buildings for the benefit of employees who perhaps otherwise would have little or no contact with the world of art.

"However complicated the operation of a machine may look," he says, "it soon becomes monotonous routine to a factory worker."

Like many industrial leaders, Orlow figured that boredom often affected production figures, so he commissioned 13 painters to produce art for his cigarette manufacturing factory in Zevenaar, Holland.

There were special problems of selecting art for this purpose: they must be large to be visible from a distance, and they should be highly colored to compete with other distractions. Even employees with no particular feeling for non-figurative work would soon be bored forever looking at a quiet still life.

So popular have they become that now over 200 paintings are hanging in the Zevenaar plant, in the offices of Turmac in Amsterdam, and in two newer factories in Holland and Switzerland.

Parts of the collection have been shown in a number of important galleries throughout Europe including Palais du Louvre, Paris, the Stedelijk Museum of Modern Art in Amsterdam, as well as a recent tour throughout Australia.

This exhibition presents 45 paintings, as well as photographic enlargements, stereophonic sound and projection.

After Stratford, the collection will be shown for a period of one month at the Museum of Fine Arts in Montreal, prior to the commencement of a tour throughout Canada under the auspices of the National Gallery.

His Excellency Th. H. Bot, Netherlands Ambassador to Canada, has consented to officiate at the opening ceremonies which will take place at the Rothmans Art Gallery of Stratford at 3:30 p.m. on June 11. The collection will be open to the public daily from 10:00 a.m. until 8:00 p.m., Sundays from 12:00 noon to 6:00 p.m.

Niagara Falls Review, Ont.
Circulation 17,459
June 5, 1968

At Oak Hall all this month

Hilda Danks' one man art show

871

An exhibition of watercolors by Hilda Danks is being held at Oak Hall during this month under the sponsorship of the Niagara District Art Association. An elected member of the Canadian Society of Painters in Water Color, Mrs. Danks has received critical acclaim for her paintings in many parts of the province.

There are 43 pictures in the exhibition. Thirteen of them are on loan from owners in Toronto and this city and the rest are available for purchase.

Reporting on a show of Mrs. Danks' paintings at the gallery of the University of Western Ontario, the London Free Press art critic had this to say of her work: "Mrs. Danks finds much variety in subject matter. She paints landscapes, flowers and plants with obvious affection. She also likes to portray people through the clothes they wear, the furnishings of a home or the stores they shop in. Her still life studies have suspended action neatly caught to intrigue the viewer into imagining events before the painting was done. The exhibit as a whole has enchanting color."

FAVORABLE COMMENTS

Pearl McCarthy, the former art critic of the Globe and Mail, commented favorably on Mrs. Danks' paintings whenever she encountered them in exhibitions. In one O.S.A. show where the three top awards were all won by abstract paintings (one of which was by Tony Urquhart) Mrs. McCarthy suggested that if consideration had been given to a representational painting one of the prizes should have been awarded to Mrs. Danks.

She was born in London, England and in her youth she intended to become a fashion artist. She studied for a year at the Hornsey School of Art and then World War I intervened. In the 1930's she came to Canada with her husband and two small daughters, and began painting as a hobby. For many years she lived on the Chippawa Creek Road where she painted the scenes around her — old barns, weeds, trees.

SUNDAY PAINTERS

In 1945 the Niagara District Art Association was formed with Harry Gove as its first president. This was a group of Sunday painters who quickly realized that they needed professional coaching. They brought renowned artists to Niagara Falls to give classes, artists such as Carl Schaefer, York Wilson, Yvonne Housser, Doris McCarthy, Clare Bice, and later Tony Urquhart. All of them recognized Mrs. Danks' talent and encouraged her to send her work to jury shows.

Her first major acceptance was in the 1952 Ontario Society of Artists show at the Toronto Art Gallery. Her picture "Tree Patterns" was reproduced in the catalogue as one of the outstanding pictures of the show. It was later purchased by the Niagara Falls Public Library Board.

MANY EXHIBITIONS

Since then Mrs. Danks has had paintings in exhibitions by the Montreal Museum of Fine Arts, the Royal Canadian Academy, the Canadian Society of Painters in Water Color, and the London and Hamilton Art Galleries. She has won awards in the St. Catharines and Niagara Falls jury shows.

After her husband's death Mrs. Danks moved to Niagara Falls. Her paintings reflected what she saw in the city — roof tops, washing on lines, old houses. She also did pen and ink sketches and figure studies especially of children.

LIFE MEMBER

She feels that the Niagara District Art Association has played an important part in her development as an artist. In addition to the stimulation of working with other painters she has had the benefit of instruction and encouragement from notable artists. She has been president of the N.D.A.A. four times, in 1952, 1953, 1961 and 1962. In 1958 she was awarded a life membership in the Association in appreciation for outstanding service to the organization.

For many years she had paintings in the Lending Library of Canadian Paintings at the London Art Museum. She has now transferred her paintings to the loan collection in the Niagara Falls Public Library.

The show is open daily at Oak Hall from one to seven p.m. until the end of June.

After the official opening, tea will be served in the dining room for friends and members.

Mrs. Hilda Danks with one of her paintings

MONTREAL, QUE.
GAZETTE
D 138,000

JUN 1 1968

BOWDEN'S

ART

Wit, Comment, And Not A Hint Of Hard Edge

8-12-M

By IRENE HEYWOOD

A change is evident this past week, and a strange one if we consider how many recent exhibitions have been devoted to the strait-laced adherents of geometrics.

Important as they are in this constantly changing world of the plastic arts, it is evident that they have not got the whole scene to themselves these days.

This week's pilgrimage did not turn up one hard-edge; in fact, among four Quebec artists and one important French painter, all show wit and comment on our local and international scene without a hint of a true straight-edge among them.

Lois Craigmyle at Galerie Moos on Sherbrooke street, shows wit in her first solo show, papier maché sculpture of female torsos and birds as well as some paintings and collages.

Her social comment is gentle, as in "Spring Fever", where the head on a wall plaque has a change of flowers each day and wears a necklace of beer bottle caps.

"Kaleidoscope", with a flickering light attends a telescope for bird watching, and the birds are worth the watching for among the exhibits are the Craigmyle "muttering" birds. In many hues and postures they have common ancestry with our local pigeons but the color of their plumage is nothing you would see around home; it carries overtones of the new "art nouveau" look in stripped yellow-green, purple, magenta and orange.

The torsos, all female, contain as much humor as the muttering birds with the addition of something close to serious as in "Milk Maid", an abundant lady who prepares for a family addition with a headpiece of milk bottle caps.

She sits below a full blown sunflower, which, with other flower examples in papier maché are some of the most successful pieces shown.

As well as paintings which show a fondness for gourd forms, reflected in the torso sculptures, she shows some sensitively created collages with the beginnings of a feeling for social comment, important to this medium.

We will all look forward to a development of these as well as more of the papier maché figures, and by next exhibition, with this one under her belt, this new talent will have more to say and more to say it with.

❖ ❖ ❖

Andre Philibert, a young Quebec painter who is showing for the first time anywhere at Galerie Mackay, has found his metier early, he is just 24, and shows signs of developing it to good purpose, in the future.

Already he has the ability to express himself well; his means are within his control and what he says is stated clearly. It is to be expected that his message will develop with maturity, but it is interesting now.

I suppose Philibert could be included with the "new figuration" movement since he is figurative in a new sense, but he is not related to them in any other way. His closest tie is to the Pop man Rosenquist, but the influence is barely visible, and against Rosenquist's blatant exposition of life around him, Philibert appears introspective.

Philibert has two large and complex drawings in this exhibition, one a cartoon of social comment and another, which he calls "LSD trip". The latter, a form of doodling, with mind slack and pen wandering, makes some interesting images and comments: but it is a feeling in the color and form of the paintings that a feeling of psychedelic experience is created.

But this must be all a part of the illusion since the young artist claims to have had no experience with drugs.

❖ ❖ ❖

Bernard Buffet, the only one of this week's group not from Quebec, shows new paintings at Galerie Martal in Cantlie House on Sherbrooke street.

In his well-recognized style, this modern master, whose influence on the "School of Paris" has been so strong, has kept his message fresh and poignant in these most recent examples.

The only painter who was able to recall something of the same mood in the past is Utrillo, and yet, his colorful scenes of Paris, the same city, held a feeling of innocence never to be found in Buffet.

Shuttered houses, to give an example, have the same strange appeal in the work of both painters, yet Buffet speaks with a particular voice to our time with his rigidly held line, so close to that of the architect in its precision.

It encloses the form of his subject relentlessly but out of it escapes the dead blue of canal water, the sharp pink of a building in "Canal de Saint Quentin", the most memorable of the present collection to me, with the empty street of "Hotel de Village", its blue shuttered house and grey sky, a close second.

So the old magic remains constant so far, with many imitators but no one to match it.

❖ ❖ ❖

Pierre Petel, who shows a combination of painting and collage at Galerie Libre, Crescent street, must be a dynamo.

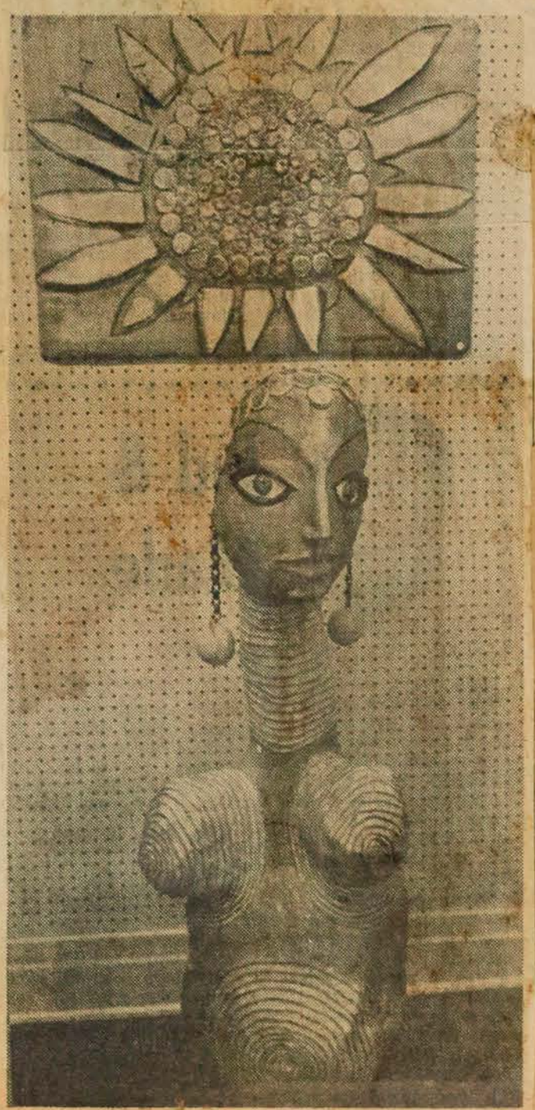
In the plastic arts he won La Revue Populaire award at the age of 12, and the Jessie Dowe award at the Museum of Fine Arts in the 1950 spring show; other important honors came later.

His carnival song makes the hit parade each year in Quebec city and his music and lyrics went into our first Canadian full length film, "Les lumieres de ma ville", produced by the National Film Board. Besides all this he has produced two books of poems, one novel and two plays for television.

It is presumed that he continues to exercise all of these considerable gifts while he fills a full-time load as director of the light entertainment section of CBC.

It is to be expected then that this gifted man should be found to be spreading himself a little thin in his present exhibition, for to make any real contribution to the plastic arts these days is a full time job that demands a narrow dedication very few can offer.

Just the same there is a great deal of value here, and a great deal of quality. As a vehicle of social comment the combination of paint and collage is excellent. The juxtaposition of medieval forms of art with those of present day mass-media messages, as in "Hobbema revisited", a print of the well-known avenue of trees which taught all of us perspective, carries a superimposed modern car, in perspective too, shows wit.



'Milk Maid' below papier mache sunflower.

Le Devoir 17 juin 68

$50,000 au Musée des Beaux-Arts

Le musée des Beaux-Arts de Montréal vient de recevoir une subvention de $50,000 du ministère des Affaires culturelles, pour son programme d'expansion et son fonctionnement en 1968. Cette contribution du gouvernement s'ajoute à celles des membres et des nombreux donnateurs.

Ainsi le musée, depuis quelques années, a pu étendre son activité: des séances de cinéma, des cours donnés par une école et un centre d'art, une bibliothèque qui possède plus de 30,000 publications et catalogues, provenant en partie d'un système d'échanges avec 350 musées, lui permettent de travailler activement à la promotion culturelle de la population montréalaise.

Le musée des Beaux-Arts, l'un des premiers musées créés en Amérique du Nord, présente aujourd'hui un nouveau visage, à la suite des travaux de rénovation effectués avant l'Expo 67. Parallèlement, de prestigieuses expositions ont été présentées au cours de l'année; il faut mentionner l'exposition Guarneri, panorama des arts canadiens contemporains, l'importante rétrospective Jean-Paul Lemieux et, enfin, une exposition des peintures et lithographies de Toulouse-Lautrec.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

JUN 19 1968
BOWDEN'S

T-12-M

ENTRE PARENTHÈSES

LE Musée des Beaux-Arts, y compris la bibliothèque et les bureaux, seront fermés le 24 juin, fête de la Saint-Jean-Baptiste, et le 1er juillet, fête de la Confédération.

Le Centre d'Art du Mont-Royal présentera une exposition de tableaux contemporains canadiens, à compter de vendredi, et jusqu'au 2 septembre.

Montréal Le Devoir, Qué.
Circ. 41,652
June 19, 1968

T-871

Fermeture

Le Musée des Beaux-Arts, y compris la bibliothèque et les bureaux seront fermés le 24 juin, fête de la Saint-Jean-Baptiste et le 1er juillet, fête de la Confédération.

Montreal Gazette, Quebec
Circulation 140,874
June 27, 1968

T-871

On the & Off RECORD

Miss Katharine Kennedy has resigned as executive assistant to the director of the Montreal Museum of Fine Arts... Gerry Gordon has joined his père, Ben, in Ben Gordon & Co., in the real estate business.

* * *

● **SHOW BUSINESS: The Montreal Museum of Fine Arts goes mod tonight when a musical group called Singled Out plays during an invitation only preview of an ambitious exhibition of sculpture... Stan Mikita of the Chicago Black Hawks, and family, are featured in an hour-long color film "Twenty Four Hours in Czechoslovakia" produced by the National Film Board. It depicts a reunion with his family in that country, and shows him working out with the Czech national hockey team.**

Fitz

HAMILTON, ONT.
SPECTATOR
D 122,400

JUL 5 1968
BOWDEN'S

Canadian art sails for Edinburgh show

OTTAWA — Canada 101, the $175,000 exhibition of contemporary Canadian art sponsored by the Canada Council, sets sail for Scotland this week.

The departure from Montreal of 76 massive works by 22 artists from across Canada heralds the gala opening on Aug. 18 of Canada 101 at the Edinburgh College of Art, and the first event of the Edinburgh International Festival itself.

"THERE HAS been a lot of excitement among the artistic community because of this event," says Dave Silcox, visual arts officer of the Council. "It is a welcome opportunity for a large exhibition of Canadian art to be seen in the United Kingdom, the first in many years, and we have worked hard with artists and with art gallery personnel to make it one of the best Canada could muster".

The artists were chosen by Richard Demarco, Scottish art director after a trip to Canada at the Council's invitation and the works were selected by a Canadian committee for the Council.

THE WORKS are done in a wide variety of materials, shapes and sizes.

A large portion is of works of a fairly large format.

PAINTINGS will illustrate both the diversity and quality of the work of Canadian artists today.

The 30 public and private lenders to Canada 101 include The National Gallery of Canada, the Musee d'art contemporain in Montreal, The Montreal Museum of Fine Arts, The Art Gallery of Ontario, the Vancouver Art Gallery and the Canada Council's own extensive collection.

Granby Lavoix de L'Est, Qué.
Circ. 10,506
June 22, 1968

E871

Les Bohèmes commencent

SAINT-HYACINTHE - La première manifestation des Bohèmes du Week-End a lieu cet après-midi alors que les jeunes de 18 ans à 25 ans se dirigeront vers la Métropole.

Le rendez-vous des membres pour cette manifestation a lieu à une heure cet après-midi au terminus provincial d'autobus situé près du Grand Hôtel, à Saint-Hyacinthe.

Les promoteurs de la manifestation annoncent que les membres visiteront le Musée des Beaux-Arts, le Planétarium Dow et que les membres âgés de 20 ans et plus finiront la soirée par la visite de quelques bistrots d'ambiance allemande.

Les responsable lancent donc une invitation cordiale à tous les jeunes de 18 ans à 25 ans intéressés aux sorties extérieures des Bohèmes du Week-End.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JUN 29 1968
BOWDEN'S

R-12-M

Business closes shop for Dominion Day

Greater Montreal joins the rest of Canada by celebrating Dominion Day on Monday with a general holiday.

Closed: Federal and provincial government offices and buildings, all courts—Superior, Criminal, Social Welfare and municipal — banks, stock exchanges, city halls, all major stores, including chain grocers, industrial plants and offices.

Closed: All postal stations and sub-post offices. No letter carrier delivery. Public lobbies of general office on St. James street and Place d'Armes station, however, will remain open from 8 a.m. to noon for the convenience of boxholders. Mails received and despatched as usual. Street letter box collections as on a Sunday.

Closed: Montreal and Westmount civic libraries as well as the Fraser-Hickson and Atwater libraries and the Montreal Museum of Fine Arts. The Côte St. Luc Library, however, will be open from 10 a.m. to 10 p.m.

Open: Montreal Botanical Garden from 9 a.m. to 6 p.m.; the Garden of Wonders in Lafontaine Park from noon to 8:30 p.m. and the Dow Planetarium at 3.30 p.m. Banks and taverns will remain open as usual.

Toronto Daily Star
Circ. 354,891
July 5, 1968

C-871

Montreal art show success

MONTREAL (CP) — Canadian painter John S. Walsh is attracting large Montreal audiences again with a collection of water colors, black and white sketches and famous "streetscapes," on display here until July 31.

The exhibition, sponsored by the Italian government travel office and Alitalia Airlines, features Italy, which the 47-year-old Montreal artist describes as "my favorite place in the world."

This is the 12th one-man show by Walsh and his ninth in Montreal. Others have been in Toronto and New York.

His works can be found in the Montreal Museum of Fine Arts, Toronto Art Gallery and the Kennedy Galleries in New York.

Chatelaine, Montreal, Que.
July 1968

E871

CHEZ LES ANTIQUAIRES DU QUÉBEC

Par Elizabeth Collard

Nombreux sont les Québecois qui, au cours des dernières années, se sont découvert une passion pour les objets anciens. Les prix des pièces de collection ont évidemment suivi la courbe du niveau de vie mais on peut encore, avec du flair et de la chance, réaliser de véritables aubaines. Le choix est d'ailleurs très vaste. Chez les brocanteurs et antiquaires de la métropole, par exemple, on trouve de tout: du boulet de canon, à $10 pièce, jusqu'à l'anneau de mariage en or du siècle passé (authentique création de Savage & Lyman) pour la somme de $17.50.

La Vieille Capitale recèle aussi d'intéressantes boutiques d'antiquaires et ce, tant dans la haute-ville que dans la basse-ville. Sur le Chemin du Roy qui longe la rive nord du Saint-Laurent, entre Montréal et Québec, se trouvent maints petits villages pittoresques où affluent de belles choses.

Toutefois, on ne peut plus espérer acquérir à bon compte les meubles et sculptures religieuses qui appartiennent au patrimoine canadien-français. Ou encore ces faïences ornées de scènes locales. Mais, il y a des exceptions! Ainsi, un collectionneur montréalais découvrit un jour une assiette de porcelaine anglaise Staffordshire décorée d'un paysage des Cantons de l'Est qu'il paya la modique somme de 75 cents.

Les visiteurs en quête d'objets typiquement québecois fabriqués au siècle dernier trouveront pour moins de $30 plusieurs pièces de porcelaine anglaise opaque portant l'inscription "St. Johns Stone Chinaware," marque de commerce du premier faïencier canadien, dont les ateliers étaient situés à Saint-Jean, près d'Iberville. Mais les prix varient d'un brocanteur à l'autre (un broc à eau peut coûter $27 chez l'un, $20 chez l'autre, $16 chez un troisième). Seule, la faïence blanche se vend moins de $30 la pièce, la bleue étant beaucoup plus chère du fait qu'elle est plus recherchée. Mais si, par hasard, vous dénichez de la faïence bleue, assurez-vous qu'elle porte la marque "St. Johns".

Estampilles de la faïence de St-Jean

Il existe aussi de bonnes pièces de grès salé. Le grès d'origine américaine se vend souvent moins cher que les œuvres de nos potiers québecois. Ainsi, dans une même boutique, deux pots à beurre datant du siècle dernier et tous deux décorés d'un très joli motif bleu se vendaient à des prix différents: le pot provenant du Vermont valait $8, alors que celui fabriqué par E. L. & G. W. Farrar, à Saint-Jean, se vendait $14.

La poterie vernissée la plus rare est encore celle que l'on attribue à la famille Dion et qui fut baptisée "Cap Rouge", d'après le nom du village où ces artisans habitaient. Une seule de ces pièces, même en assez piètre état, sera probablement très coûteuse, bien que certains marchands mettent encore en vente du "Cap Rouge" à un prix inférieur à $30.

Le prix du verre reste aussi élevé, la demande étant très forte. Vous payerez de $10 à $20 pour une lampe à motifs œil-de-bœuf en verre transparent.

Notons, parmi les objets d'hier que l'on peut se procurer à bon compte, des moules à sucre (un jeu de trois s'est récemment vendu $12), des boîtes à couteaux joliment ornées (environ $10), des fers à repasser de fabrication montréalaise datant d'avant la Confédération (environ $5) et qui se transforment en des appuis-livres originaux.

Mais, avant de partir en chasse, renseignez-vous bien et consultez des ouvrages spécialisés en la matière. Si vous le pouvez, allez faire un tour au Château de Ramezay à Montréal, où sont exposées d'imposantes collections et visitez aussi le Musée des Beaux-Arts et le musée de l'Institut des Arts Appliqués que dirige M. Robert-Lionel Seguin. Et si vous voulez pousser votre enquête le plus loin possible faites un saut jusqu'au Musée de Lachine qu'abrite une vieille maison du dix-septième siècle. Pourquoi n'iriez-vous pas également jusqu'au Musée de Missisquoi, à Stanbridge? Il a trouvé refuge dans un ancien moulin construit sur la rivière Pike. ●

Montrealer, Montreal, P.Q.
July 1968

871

A visitor's guide to Montreal; dining, wining, and places of interest

Art galleries.
The city has a comprehensive range of galleries offering both imported and indigenous works of art ranging from French masters to Eskimo sculpture. **The Waddington Fine Arts Centre** is the newest and is located in Place Bonaventure. The city-owned **Montreal Museum of Fine Arts** is often the home of exhibitions of international prestige. The major galleries are as follows:
Walter Klinkhoff Gallery, 1200 Sherbrooke St. West (288-7306); **Galerie L'Art Français** 370 Laurier Ave., West (277-2179); **Lippel Gallery,** 2159 Mackay Street (842-6369); **Galerie Martal,** 1110 Shebrooke St .West (845-2630); **Galerie Moos,** 1430 Sherbrooke St., West (842-2747); **Galerie 1640,** 1445 Crescent St., (849-2906); **Galerie Libre,** 2100 Crescent St., (288-6080); **Artlenders Gallery,** 318 Victoria Ave., (484-4691); **Waddington Gallery,** 1456 Sherbrooke St., West (844-5455); **Montreal Museum of Fine Arts,** 1379 Sherbrooke St., West (842-8091); **Agnès Lefort Gallery,** 1504 Sherbrooke St. West (932-8620); **Cartier Gallery,** 177 St. Paul St. East (861-7030); **Continental Gallery,** 1450 Drummond St., (842-1072); **Dominion Gallery,** 1438 Sherbrooke St. West (845-7471); **Elena Nagy Gallery,** 800 Place Victoria, (878-2251); **Galerie des Peintres Canadiens,** Place des Arts, (844-9645); **Galerie du Siècle,** 1494 Sherbrooke St. West (932-0072); **Galerie Hervé,** 1392 Sherbrooke St. West (849-9331); **Galerie l'Art Vivant,** 2020 Crescent St., (849-8587); **Galerie Soixante,** 280 Sherbrooke St. West (288-5029); **Irla-Kert Gallery,** 1378 Sherbrooke St. West (844-9645); **Jason-Teff Gallery,** 173 St. Paul St. West (844-4409); **La Maison des Arts La Sauvegarde,** 160 Notre Dame St. East (861-2658); **Martin Gallery,** 1380 Sherbrooke St. West (845-2062); **Royal Gallery,** 1420 Sherbrooke St. West (845-4383);

MONTREAL, QUE.
GAZETTE
D 138,000
JUL 6 1968
BOWDEN'S

John S. Walsh shows works featuring Italy

R-12-M

Canadian painter John S. Walsh is attracting large Montreal audiences again with a collection of water colors, black and white sketches and famous "street-scapes," on display here until July 31, at Place Ville Marie.

The exhibition, sponsored by the Italian government travel office and Alitalia Airlines, features Italy, which the 47-year-old Montreal artist describes as "my favorite place in the world."

"I travelled throughout Anzio, Nettuno, Cassino, Naples, Rome and Sardinia and could probably have continued indefinitely," he said in an interview. "It's unbelievable how truly beautiful the country is."

This is the 12th one-man show by Mr. Walsh and his ninth in Montreal. Others have been in Toronto and New York.

His works can be found in the Montreal Museum of Fine Arts, Toronto Art Gallery and the Kennedy Galleries in New York.

MONTREAL, QUE.
GAZETTE
D 138,000
JUL 6 1968
BOWDEN'S

'Canada 101' embarks for Edinburgh festival

R-12-M

OTTAWA — Canada 101, the $175,000 exhibition of contemporary Canadian art sponsored by the Canada Council, sets sail for Scotland this week.

The departure from Montreal of 76 massive works by 22 artists from across Canada on Tak Line's Martin Schroder, heralds the gala opening on August 18th of Canada 101 at the Edinburgh College of Art, and the first event of the Edinburgh International Festival itself.

"There has been a lot of excitement among the artistic community because of this event" says David Silcox, visual arts officer of the Council.

It is a welcome opportunity for a large exhibition of Canadian art to be seen in the United Kingdom, the first in many years, and we have worked hard with artists and with art gallery personnel to make it one of the best Canada could muster".

The artists were chosen by Richard Demarco, Scottish art director after a trip to Canada at the Council's invitation and the works were selected by a Canadian committee for the Council.

The works are done in a wide variety of materials, shapes and sizes. A large portion is of works of a fairly large format.

Iain Baxter (Vancouver) will no doubt please Scot viewers with his **Cumulus Cloud with Tartan Carrying Case,** a work of vinyl plastic which inflates to 10' x 6' x 3'.

Claude Tousignant (Montreal) will be represented by some of his large (over 9') targets, and Jacques Hurtubise (Montreal with a large (12' x 7') diamond-shaped painting, called **Britanica** especially for the occasion.

Joyce Wieland (New York-Toronto) will be represented by four large quilted hangings and her husband Michael Snow by a variety of his Walking Women works: **Five Girl Panels** (11' x 7') and some of 7'6" stainless steel motifs executed for Expo '67.

Les Levine (Toronto-New York) will send a group of his red, yellow, orange, blue and white disposable plastic modules, and dadaist Greg Curnoe (London) a set of 24 — 10" x 10" rubber-stamped letters on painted tin sheets done one an hour for 24 consecutive hours.

These works and a number of more conventional paintings will illustrate both the diversity and quality of the work of Canadian artists today.

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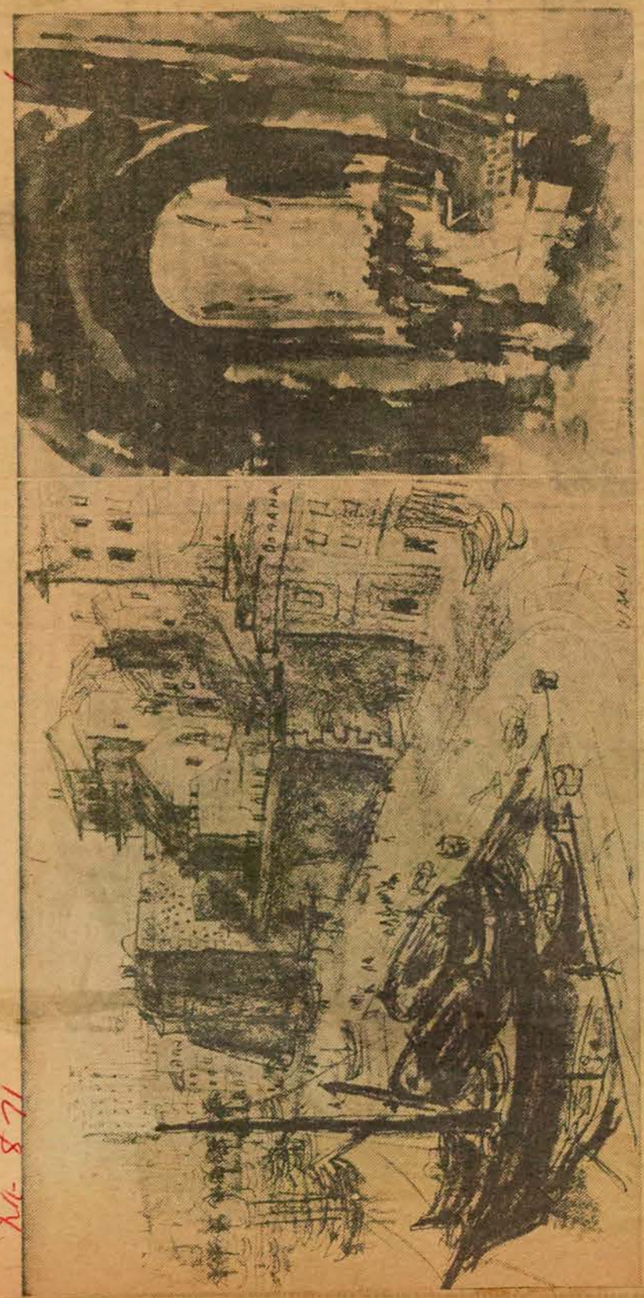
La Presse, Montréal, Qué.
Circ. 200,524
July 6, 1968

M-871



Exposition de peintures au Tourisme italien

L'Office national italien du tourisme présentera jusqu'au 31 juillet, à ses bureaux de la Place Ville-Marie, une exposition de tableaux peints par John Walsh à l'occasion d'un voyage en Italie qu'il a fait l'an passé. Ingénieur de carrière, M. Walsh est né en Grande-Bretagne, mais il habite Montréal depuis plusieurs années. Il est bien connu dans les milieux artistiques de Montréal. Le Musée des Beaux-Arts de Montréal, qui possède deux de ses oeuvres, lui décerna en 1945 son Prix de peinture du Salon du Printemps. Le Tourisme italien expose 25 peintures et esquisses. C'est la douzième exposition-solo de M. Walsh qui, en plus de ses carrières d'ingénieur et de peintre, a publié de nombreux articles dans la plupart des magazines canadiens et américains à grand prestige.

La Presse, Montréal, Qué.
Circ. 200,524
July 6, 1968

De Vancouver à Montréal

par Normand Thériault
Collaboration spéciale

Pour ceux que l'aventure ne tente pas et qui se rendraient dans le Vieux-Montréal, il ne faudrait qu'ils oublient l'exposition qui se tient au Centre Loyola Bonsecours. Il y a là une vingtaine de toiles exécutées par les professeurs du Vancouver School of Art.

Dès le départ, on note la diversité d'orientation et on constate que les tendances actuelles y sont représentées. Par contre, on est tenté d'éliminer rapidement la production d'Aspell. Un tableau, comme "Anniversary Nude" n'a rien d'emballant. Techniquement bien fait, il ne dépasse pas les recherches des Impressionnistes. Il y a sans doute intérêt à savoir jouer de la couleur, rendre les chairs; il y en a moins à en rester là aujourd'hui.

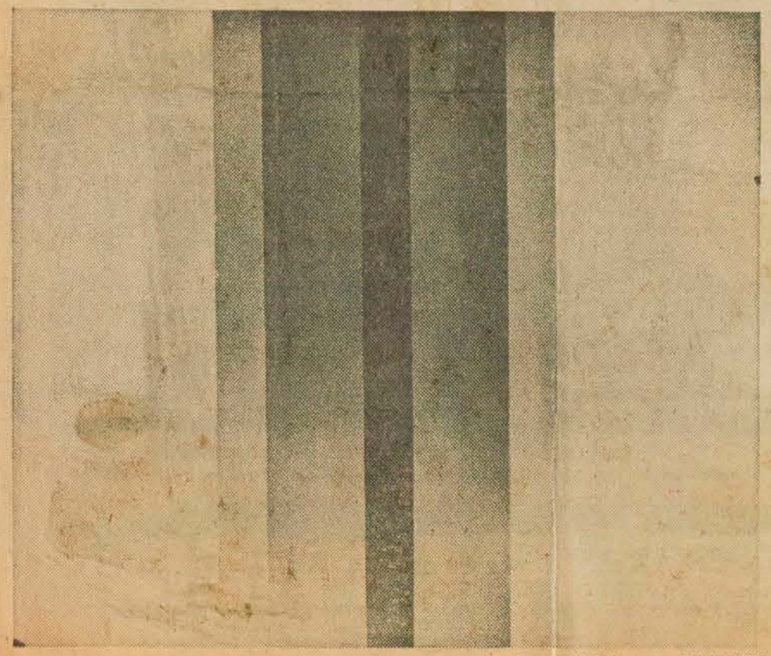
Jarvis, emboîte le pas à Harold Town et, plus précisément, à cette série dans l'oeuvre de Town dont le Musée des Beaux-Arts a un exemplaire dans sa section "Location". Que ce soit "Night Screen" ou les "Untitled", le tableau consiste en un fond de noir ou dans les tons de brun sur lequel s'étendent des réseaux de barres courbes qui se répondent et s'opposent. Jeu de formes et de fond, le tableau plait par la plastique et intéresse par l'instabilité du système.

On remarque plus les peintures de Stonier et Mayrs. Le premier est un plasticien. Il fallait s'attendre à en trouver un dans un groupe d'artistes de la côte Ouest. Cependant, nous avons là quelque chose de différent de ce que nous connaissons à Montréal. Dans un de ses "Bonnie and Clyde", il dispose au centre une série de trois bandes, en bleu, encadrées par deux masses de jaune. A la différence de Molinari, la notion fond-forme existe encore et on sent moins l'inter-action des couleurs entre elles. Son tableau est beaucoup plus plaisant qu'expérimental.

Mayrs a opté pour le Pop. Même là, est-ce du Pop? On est toujours porté à le croire lorsque un tableau est nettement figuratif et vise à une représentation réaliste. Ici, il y a une note d'intellectualisme et une recherche d'effets. "Relax-A-Cizor" vous montre bien une fille qui porte sur son ventre deux disques-repos (le titre le dit) qu'alimente un émetteur électrique. La scène semble irréelle dans son organisation, ses personnages, dans le traitement qui dilue l'atmosphère et vise à un équilibre des couleurs et des formes. Il y a sans doute contestation sociale, mais elle se fait dans les cadres d'une mythologie.

C'est une voie toute différente que suivent Wyndham et Boyd. Ils ont opté pour une peinture de matière. La surface du tableau est irrégulière. La pâte est importante. Un tableau comme "Focal Point" de Boyd y va même de trois épaisseurs. Sur le fond, il dispose un réseau de quadrilatères réguliers. Puis il ajoute au centre un cercle. Dans cette oeuvre, comme dans toute les autres, les couleurs sont toujours belles et les formes, jamais cassantes, sont douces et agréables à voir. Wyndham met par contre plus de dureté et rapproche ses textures de la nature.

Dans l'ensemble, l'exposition peut intéresser, mais elle n'enthousiasme pas. Le travail est honnête mais laisse peu de place à la surprise et à la découverte.



photos J.-Y. Letourneau, LA PRESSE

"Relax-a-Cizor" de Mayrs.

Montreal-Matin, Qué.
Circulation 126,939
July 10, 1968

EXPOSONS . . .

L'exposition "Square des arts" se poursuit tous les jours d'art du Mont-Royal, on peut voir une exposition de tableaux canadiens contemporains. Cette exposition est organisée en collaboration avec le Musée des Beaux-Arts de Montréal.

Dartmouth Free Press, N.S.
Circ. 9,432
July 11, 1968

Library and Museum news

Currently on display in the museum art gallery is an exhibition of 25 paintings by Azor Vienneau. A native of the Maritimes, Mr. Vienneau has studied at the Nova Scotia College of Art and the Montreal Museum of Fine Arts, and is now staff artist with the Nova Scotia Museum. He has exhibited widely in the Maritimes and Montreal, and is represented in the permanent collection of the Maritime Art Association. His exhibition will be in the gallery until July 31.

MONTREAL, QUE.
GAZETTE
D 138,000

JUL 13 1968

BOWDEN'S

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

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

Montreal-Matin, Qué.
Circulation 126,939
July 12, 1968

UNE CARRIÈRE DE PEINTRE QUI S'AFFIRME

C'est en 1960, au Carrefour des arts du carré Dominion, que l'on voit pour la première fois les oeuvres de l'artiste-peintre Antoinette Gagnon. Depuis cette date, elle n'a cessé de prendre part aux expositions de groupe, soit à Montréal ou ailleurs, ou d'exposer en "solo".

Outre à ce carré Dominion, où elle a présenté à maintes reprises différentes oeuvres, l'on retrouve ce peintre au Centre Maisonneuve, avec le groupe des femmes-peintres, en 1965-67-68. Là, ses récentes oeuvres, pleines d'originalité et d'allant, ont attiré l'attention du public. Les Masques (collage avec des os de volaille) et Cristaux (dessins géométrique en camaïeu) plus particulièrement.

Au Musée des Beaux-Arts, en 1962, elle sera présente avec le Women's Art Society. La même année ses toiles sont accrochées aux Salons d'Automne et du Printemps avec le groupe des Artistes indépendants. C'est encore avec ce même groupe (I.A.A.) qu'elle expose à la galerie Héneault et à la galerie Gemst, puis au théâtre de la Place Ville-Marie.

Mme Antoinette Gagnon, artiste-peintre montréalais présente à la Caisse Populaire de St-Eugène de Rosemont ses oeuvres les plus récentes.

Une exposition "solo" à l'hôtel Laurentien attire de nombreux amateurs de peintures, tout autant qu'au Art's Club où elle expose en 1967. Au cours de l'hiver dernier, 35 de ses toiles sont montrées au théâtre de l'Escale, dont *La Cameroune*, qui a été particulièrement remarquée.

Présentement, la Caisse populaire de Saint-Eugène de Rosemont offre à sa clientèle un panorama de ses oeuvres les plus récentes. Un éventail de toutes les tendances, allant de l'abstraction au figuratif inspirées par son esprit créateur ou par sa sensibilité visuelle des plus aiguisées. Un éventail de tous les média mis à la disposition de cette artiste.

Bien que née à Lévis, Mme Antoinette Gagnon est montréalaise de coeur. Elle habite la métropole depuis près de 25 ans, où elle a élevé une nombreuse famille. Ce qui ne l'a pas empêchée de poursuivre en même temps sa carrière d'artiste. Inscrite tout d'abord à l'Ecole supérieure des arts et métiers, puis à l'Institut pédagogique au cours de dessin et des arts décoratifs. En 1964, un stage d'étude à Paris.

A l'heure de l'option, il a fallu choisir entre la musique et la peinture, que pratiquait en même temps Antoinette Gagnon avec un égal talent. "Mon choix me fut dicté par le sens de mes responsabilités auprès de mes enfants, encore jeunes à ce moment. Il m'était plus facile d'exercer ce métier de peintre à la maison tandis que le chant m'obligeait à de nombreux déplacements. A tout prendre, je n'ai jamais abandonné la musique puisqu'elle inspire plusieurs des thèmes de mes tableaux", dit-elle.

Mme Antoinette Gagnon a eu l'honneur de voir un de ses tableaux accepté par le cardinal Paul-Emile Léger, avant son départ pour l'Afrique. Cette toile d'inspiration religieuse s'intitule *La Madone Noire*.

Chatelaine, Toronto, Ont.
July 1968

871

CANADIANA UNDER 30 DOLLARS

Here, a fabulous 11-page portfolio of pictures and expertise on how to get on the collecting bandwagon in Canadiana, Victoriana and other treasures, this summer

BY UNA ABRAHAMSON and Alan Campaigne
Photographed by Peter Croydon
at Black Creek Pioneer Village, Ont.

QUEBEC

BY ELIZABETH COLLARD Mrs. Collard's book, Nineteenth Century Pottery And Porcelain In Canada, was recently published by McGill University Press

In Quebec, interest in antiques is higher than ever. Variety is endless. A quick survey of Montreal shops revealed everything from cannonballs (at $10 each, battle unspecified) to a century-old Savage & Lyman gold wedding band (only $17.50 and sold the next day).

Early in July, you can take in what has become an event of importance for Quebec collectors: the annual Eastern Townships Antique Show at North Hatley, about an hour's drive from Montreal, from July 4 to 6. Reservations are required only for the opening day. (Write Mrs. John York, RR2, North Hatley, Que.)

In Quebec City you will find interesting shops in either Upper or Lower Town. *En route*, try the old north-shore route, allowing time to branch off into villages. Below Quebec, south-shore dealers combine antiques and handicrafts.

No one should come to this province hoping for great bargains in French-Canadian furniture, good church carvings, or earthenware with local views.

Visitors who do want something made in the province of Quebec in the last century will discover that well within a $30 limit is much of the ironstone marked with the name of the St. Johns Stone Chinaware Co., Canada's pioneer producer of whiteware. Prices vary considerably ($27 for an ice-water pitcher in one

Continued on page 44

Continued from page 42

shop, $20 for the same piece in another, $16 in another). Only the all-white, not the blue, St. Johns tableware will be under $30. There is just not enough blue to go around, and if you find some, be sure it is marked St. Johns.

There are also good examples of salt-glazed stoneware, and American stoneware may be cheaper here than products of provincial potters. For example, one shop had two butter pots, each with excellent blue decoration and each a hundred years old. The Vermont pot was $8; the one made at St. Johns, by E. L. & G. W. Farrar, was $14.

Less easy to find at a low price is pottery attributed to the Dions, who worked near Quebec City, or the ware long called "Cap Rouge." Even a badly battered Dion piece will probably be expensive, but some dealers still do offer a little "Cap Rouge" at under $30.

Demand keeps Canadian glass prices up. You will pay from $10 to over $20 for lamps in the ubiquitous Bull's Eye pattern, in clear glass.

But what about a papier-mâché snuffbox, a half-gill pewter measure, a Victorian spoon by a Montreal silversmith, or one of Philip Miller's desirable flower prints? All of these were recently available for much less than $30. Another good buy was the cool elegance of a Davenport sugar bowl — $25.

Also seen, at lower cost still, were a trio of sugar molds priced at $12; a knife box in original paint for $10; a flatiron made in Montreal prior to 1867 — buy it for $5.

Before you shop, sharpen your knowledge by looking at books, visit public collections. In Montreal see the historic Château de Ramezay and take in the Montreal Museum of Fine Arts; in Quebec City visit the fine Provincial Museum; enquire at local museums (the Lachine Museum is in a seventeenth-century house; the Missisquoi Museum, in Stanbridge East, occupies an old mill on the Pike River).

Montreal Gazette, Quebec
Circulation 140,874
July 9, 1968

1-871

FACTS & FANCIES

with HARRIET HILL

Banking plus

ONLY ONE OF ITS KIND in Canada, the Ladies' Branch of the Bank of Montreal, 1245 Sherbrooke St. W., holds out the inducement of a number of specialized services designed to please the ladies.

And now we hear the policy of this branch, which was previously known as Le Salon, has been re-structured (so that a wide range of the lady customers may enjoy the benefits) and the requirement for a $2,000 minimum balance no longer applies.

Among the special services for the ladies — travel arrangements, investment counsel, individual attention to the buying, selling and maintenance of the lady's securities, real estate service, ticket reservations at theatres, taxation service, courier service for those unable to come personally to the bank, night vault services, translating service and free parking.

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HATS OFF to Canada's postal service . . . now you can buy 20 five cents stamps for one dollar neatly secured in its own folder, or if you prefer 24 fours. On the back the message appears. "An apartment number is a necessary part of a postal address. Please encourage the use of apartment numbers." Seems far too many of us are leaving out apartment numbers, when we pen messages to friends.

Who says Canada is lagging behind in the exporting of costume jewelry made here? Our jewelry exports to Britain (particularly costume jewelry) were less than $500,000 in 1963. Now they're about two million dollars and hopes are bright the figure will go higher.

Katharine Kennedy, executive assistant to the director of the Montreal Museum of Fine Arts recently has resigned. Her resignation was accepted with regret by the executive committee.

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RECEIVING CONGRATULATIONS is Mrs. Saul Hayes, former president of the National Council of Women and of the Montreal Citizens' Committee, who has been appointed to the reorganized board of directors of the CBC which comes into being April 1 with the proclamation of the new Broadcasting Act . . . McGill University graduate Elsie G. Watt appears in the 1968 Coronation Edition of the Royal Blue Book, the international register of the leaders of contemporary society, published this year in honor of the Coronation of the Shah of Iran.

Speaking yesterday at the meeting of the Canadian Nurses' Association in Saskatoon, the president, Sister Mary Felicitas, director of the school of nursing at St. Mary's Hospital here, said something important —"The economic level at which nurses work has not kept pace with the standards of living enjoyed by other segments of Canadian society." She noted that the percentage of qualified young women enrolling in the profession is declining rapidly. "We cannot hope to arrest this decline if nursing does not offer a comparable income to that which a young woman might expect in other professions requiring equivalent educational preparation."

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THE LIGHTER SIDE: Overheard on Maisonneuve Blvd. as one mini-skirted girl talks to another, "Not him! He's the kind of guy who orders a hamburger at the Beaver Club!"

Toronto Star, Ontario
Circ. 354,891
July 13, 1968

K-871

Schertle sell art like Harvey's sells hamburgers. No offense

Art for profit's sake

By GAIL DEXTER
Star staff writer

MONTREAL

"When I graduated from art school, everyone had to make a decision: whether to go commercial or be true to art. I saw so many of my classmates rent a garret and grow long hair .... Their work suffered. I don't think art and starvation necessarily go together."

That's William S. Gault, executive director of Schertle International Ltd., a company dedicated to the mass merchandising of "original" paintings. It's motto: "Move with us into the profitable world of art."

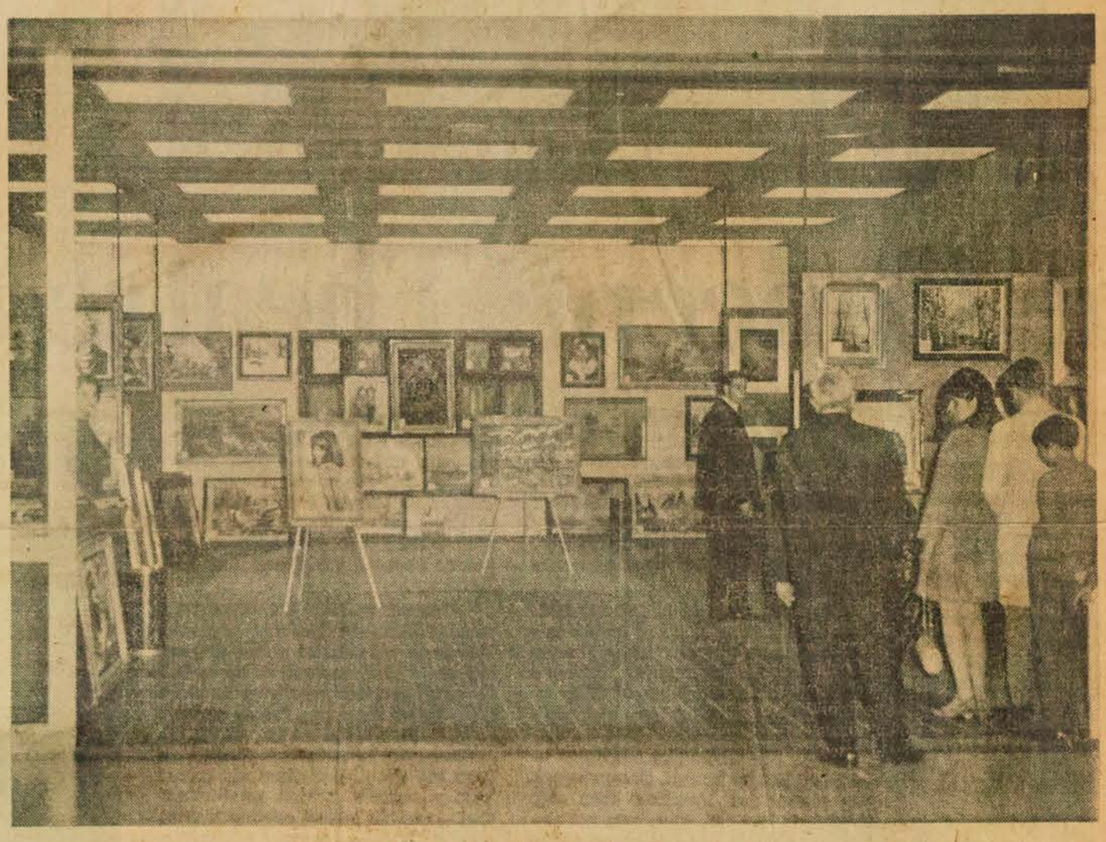
Gault, by the way, wears his hair respectably long. He occupies a swish office in Place Ville Marie. Behind him there's a map of Canada pricked with lots of tiny pins—red, blue, white—with the largest concentration around Toronto, Montreal and Vancouver. On the other wall is a huge map of Montreal, divided into marketing areas by thick red lines. Gault is facing an original oil painting—some kind of semi-abstract still life, all reds and orange, depicting a crab and a wine bottle.

There are 15 Schertle franchise galleries in Canada. By the end of the year there will be 50, 10 of them in Toronto. There are already 93 in the United States. The operation will expand to Australia and Hawaii and the Caribbean.

Schertle International makes big money out of art. Last year its U.S. earnings totalled $10 million. It employs a full-time staff of 190. It retains 600 European artists on salaries, provides them with paint and canvas and pays an additional commission on every work it purchases. Schertle has contracts in North America with 90 artists.

Right now, in a warehouse near Montreal, Schertle has stored 125,000 paintings which will be distributed on a rotation basis to the franchise galleries across the country.

Schertle sells art like Harveys sells



THE SCHERTLE LOOK: William S. Gault (top) is executive director of Schertle International Ltd., which sells art gallery franchises (above) in Canada and the United States. Schertle selects the gallery site, produces the fittings, and with its own transportation fleet (left) supplies all the "original" paintings and frames. The cost to the prospective gallery owner is about $19,500 plus rent.

say there are three types of art: Calender Art (which is simple and pretty), Arty Art (for people who want to seem knowledgeable) and Interperative Art (for sophisticated collectors). We sell all of them."

You walk into a Schertle gallery, and

The Schertle people have nothing against avant-garde art. When there's a demand, they'll supply it. If certain subjects, types or sizes of paintings don't sell in one gallery, they are moved to another. There's always fresh stock since the 700-or-so artists employed by Schertle produce two to four

paintings each per week.

The history of the Schertle enterprise is almost as fantastic as the business itself. Yes, there is a man named Schertle. Actually, he is Captain Charles Schertle, one of the youngest captains in the American merchant marine.

The story is that he was docked in Rotterdam at the end of the World War II when a little boy with a baby carriage loaded with paintings came by the docks. Schertle, who had no previous knowledge of art, bought the whole load. He took them home to his wife in Baltimore. She was most enthusiastic and so were her neighbors. Soon Captain Schertle was selling art to the whole neighborhood. And the Schertle International empire grew and grew. The kid with the baby carriage was selling art for his father back in '40s. Now he's a grown man with kids of his own and he himself has become a Schertle artist.

There's nothing but happy endings at Schertle. As I was leaving the Place Ville Marie gallery, Sykes insisted on asking my opinion of the paintings. There were lurid snowscapes, seascapes, beachscapes, and cityscapes. Nudes stripped of everything including their sensuality. Tasteless still lifes. Portraits of children made to look like grinning imbeciles. I just shook my head and wished we could leave personal judgment out of the story.

I was on the point of reminding him of "the Schertle concept" when the president of the Canadian company, a young Madison Avenue type, came up and introduced himself. "Hey," he said, "you look like an arty type. Want to run an art gallery?"

The little blue book discusses at great length the futility of the art critic. It says: "If an entire generation of the most knowledgable art critics and collectors failed to see the value of a Van Gogh (sic) or a Gauguin, then how can a person newly interested in acquiring art be expected to evaluate paintings. . . ."

The Schertle people have made a solid virtue of lack of critical judgment. They prefer that the franchise holders know little or nothing about art. "If you have developed a preference in art," says Sykes "you influence the buyer and you don't sell as many paintings.

"Ours is a mass business," he explains. "We sell to all types of people and we sell all styles in original art. We're destroying the myth that art is for the wealthy—that's not to be socialistic or Communistic. But let's face it, art has been the expression of a certain class.

"It's like wine and cheese parties—only a select group of sophisticated people has them. Ten years ago, if you drank wine, you were a wino. Today, it's elegant. People want a stylish way of life. Art is part of that.

"We know that 75 per cent of all paintings sold are bought for decoration. People want something to match the drapes or fit over their fireplace. They don't care about the name. We can buy an original, two feet by three feet, for $37.50. Prices range from $15 to $200. Each gallery (and I visited four or five in Ottawa and Montreal) has a different atmosphere. Some are quite posh, like the one on Sherbrooke St., opposite the Montreal Museum of Fine Arts.

The manager of the gallery, Doreen Sternfeld, is not a franchise holder but an enthusiastic Schertle employee. She says the gallery does about $2,000 worth of business a week. "One thing I've learned," she says, "is that there's a painting for everybody. No one can say what is a bad painting. The artist himself may feel it's commercial. But Mrs. Brown from downtown will adore it because she can appreciate it. We are giving people what they want. Who am I to tell people what to like in art?"

One of the franchise dealers I met in Ottawa, Winnona G. Stewart, is not quite so enthusiastic. Her Schertle gallery is just around the corner from one of the city's big hotels. It's been open for about one month. She says she was told that she could gross $100,000 a year. "But," she says, "at the rate I'm going it'll be a long time before I make back the money I invested." Mrs. Stewart had no experience in art. Her husband works elsewhere and she took on the gallery as an additional business venture.

Each gallery reflects a different popular interest—depending on its location. In Montreal's Laval Shopping Centre, the Schertle gallery carries mostly nudes. In Mrs. Stewart's gallery, there is a big demand for seascapes without boats. In the more sophsticated Sherbrooke St. gallery, there are some "impressionistic" and "surrealistic" works.

Sykes is a cool Englishman with a degree in commerce who has worked for Schertle in the United States for eight years. He likes to say "Let's face it" and is wildly dedicated to what he calls "the Schertle concept." The Schertle concept, as I understand it, is that art is whatever you (as an individual) like. No one can tell you (the individual) that a painting is good or bad—if you like it, buy it. That's what it says in the little blue book. The little blue book is called The Art of Buying Art and it was written by Gault himself.

Schertle International takes people who want to go into the art business, and sets them up in a gallery. Schertle has a real estate department which chooses a prime location for the gallery. It has a factory which produces all the gallery's fittings and furnishings. The prospective gallery owner can count on a capital investment of about $19,500, on top of which he pays rent, etc. He must buy all his paintings and frames from Schertle and sell them at a 100 per cent mark-up. Schertle takes 4 per cent of the gross profits. But the people at Schertle say that the gallery owner can get back his capital investment in the first year of operation. They believe that any franchisee can make an annual cash profit of $26,000—given the large-scale advertising and publicity which Schertle provides.

"We've never had a failure yet," says Derek Sykes, Schertle's Canadian marketing director. "Let's face it," he says, "franchise today is the biggest thing in the business world. Why be a pioneer when you can have a success formula. That's what we offer people, a success formula."

hamburgers.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JUL 13 1968 BOWDEN'S

Montreal days and nights

BY BRUCE TAYLOR

. . . The Montreal Museum of Fine Arts closes Wednesday for the summer next week.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JUL 13 1968 BOWDEN'S

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

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

La Presse, Montréal, Qué.
Circ. 200,524
July 13, 1968

En plus que bref

...Le Musée des Beaux-Arts de Montréal fait savoir qu'à compter de mercredi, il fermera ses portes à 4 h. 45 de l'après-midi jusqu'à la fin de l'été.

...Quand quelqu'un lance un commerce, à Montréal ou n'importe où, il prend un risque et si les affaires vont mal, il ne s'en prend qu'à lui-même. Si son idée était bonne, tant mieux; si elle était mauvaise, tant pis. Alors pourquoi certains concessionnaires de Terre des Hommes dont les affaires périclitent n'avalent-ils pas leurs pilules? Ce sont eux et non pas d'autres qui ont voulu investir avec l'idée de faire fortune en cinq mois...

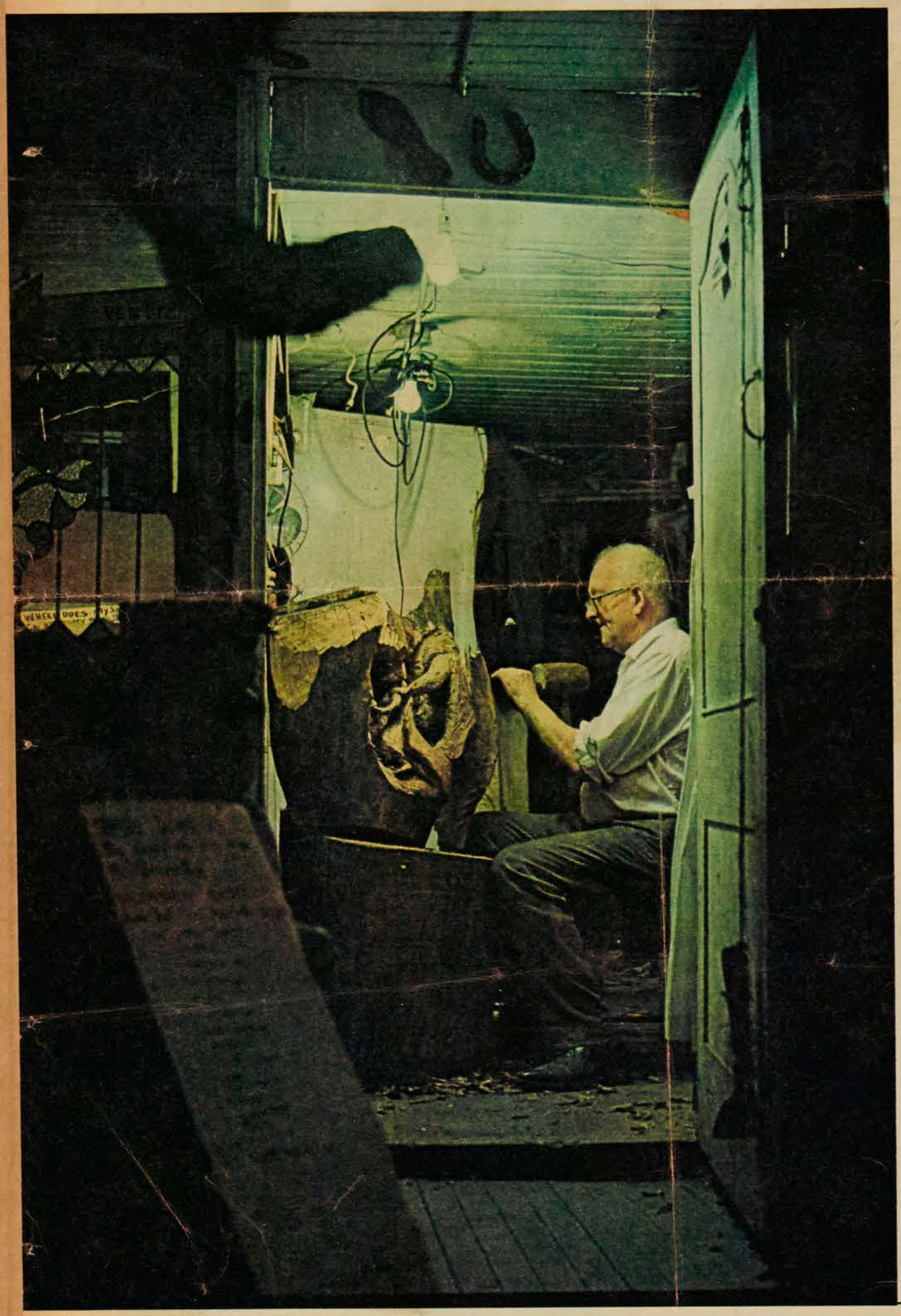
...L'ex-pavillon cubain ouvrira ses portes au public le 20 juillet prochain, sous le nom de "L'île au Trésor". Entre autres choses, les visiteurs pourront y voir la riche collection de monnaie ancienne de M. John Newman, président de la société de construction Beaver, ainsi que des maquettes d'anciens navires et des navires miniatures. Le restaurant est déjà en opération depuis quelque temps, géré par la Maison Desjardins qui se spécialise en fruits de mer.

...Fait étrange qu'il vaut de relever... Le pavillon du Québec rendra hommage aux Français, dimanche, leur jour de fête nationale, pendant qu'au pavillon français, rien de spécial n'a été organisé pour commémorer la prise de la Bastille. C'est à se demander ce qui se passe!

Trois Rivières,
Le Nouvelliste, Qué.
Perspectives
July 13, 1968

R-871

CHARLES BUTLER, LE BRIQUETEUR DEVENU SCULPTEUR



L'ATELIER du sculpteur Charles Butler, aménagé dans une cave située sous une taverne du Vieux Montréal, est tout encombré d'oeuvres sur bois de toutes tailles, dont deux ou trois pièces monumentales. Peu de clients mais beaucoup de curieux autour de l'artiste, à l'oeuvre tous les jours.

Le lieu fait penser à ces maisons de bric-à-brac, où voisinent pots, bocaux, verres, vases et autres objets. Mais en y regardant de plus près, on se laisse séduire par les formes de ces pièces.

Grand, fort, les mains noueuses comme le bois qu'il travaille, Charles Butler a l'allure d'un homme qui a passé sa vie à lutter pour imposer sa volonté à la matière. Né à Peterborough, en Angleterre, il y a une soixantaine d'années, il était briqueteur à l'âge de 16 ans. Il a tenu une boutique d'antiquités pendant une dizaine d'années dans son pays natal, puis il est venu s'installer au Canada en 1953 avec sa femme et ses deux fils. Il réparait alors les briques d'un haut fourneau d'une aciérie. Ces briques pèsent de trente à quarante livres chacune et ne résistent qu'une semaine. Butler commença à souffrir d'arthrite et son médecin lui conseilla de trouver un métier moins dur.

Bien qu'il n'eût jamais suivi de cours de dessin ni de peinture, il se mit à la peinture. Puis, un jour, on lui livra une commande de bois de chauffage. C'était un arbre scié en plusieurs tronçons. Butler vit dans un de ces morceaux de bois un visage et il se mit à le sculpter pour lui en donner la forme. Il consacra plus de 800 heures de travail pendant huit mois à cette pièce — intitulée *Eve et la pomme* — qui lui valut le premier prix de sculpture au Salon du Printemps 1964 au

Charles Butler au travail dans son atelier, aménagé dans une cave du Vieux Montréal.

P 12-M

Weekend Magazine
Montreal, Que.
W-E 1,962,700
JUL 13 1968
BOWDENS

Story Teller In Wood

Charles Butler, 60, opted for art late in life. Better late than never though

By Melinda McCracken

SCULPTOR Charles Butler's workshop, tucked in a cellar below a tavern in Montreal's old section, is cluttered with wood carvings, some on tables, some piled against the wall, and two or three monumental pieces standing on the floor. There are few customers, lots of gawkers, but Butler is there in his shop every day, chipping away in the back room.

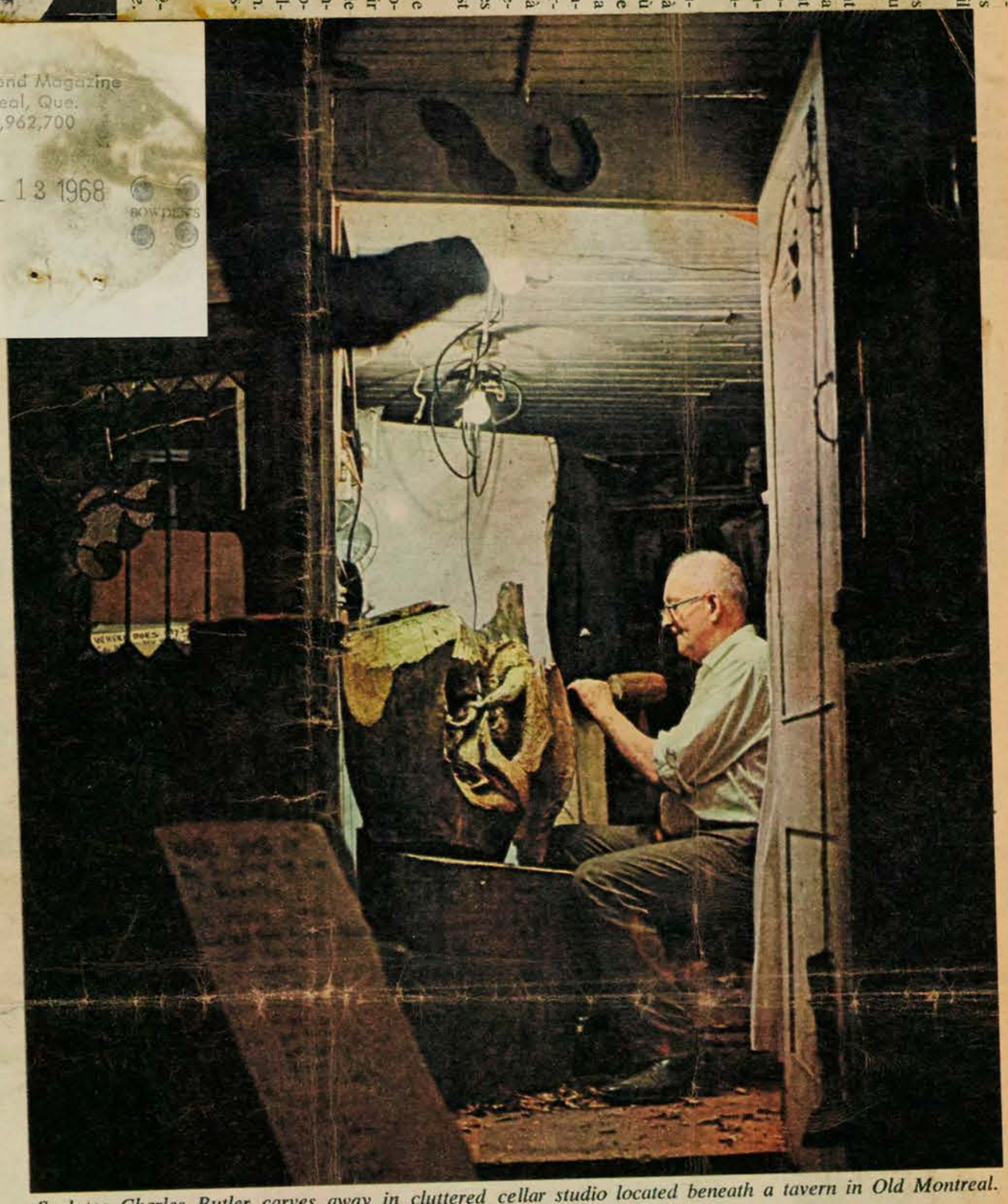
A big wooden television set with no picture blasts afternoon rock and roll. Bits of odds and ends hang from the walls and ceiling — a throwing axe labelled His and a ball and chain labelled Hers, hand lettered signs bearing inscriptions like —

Montreal

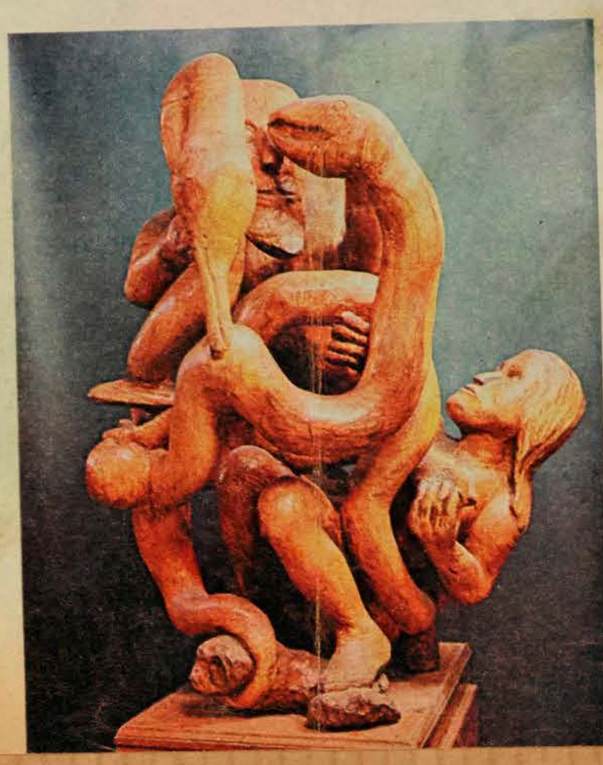
Half the lies they tell about it ain't true, Eric The Red came here in 600 A.D. Helped the Indians to put out the volcano fire on Mount Royal. Thought it would make a good spot for American tourists. He packed in the job when his goat chewed a hole in his leather bucket.

The place reminds you of a curio shop, with knick-knacks, wood carvings, souvenirs, jugs, jars, glasses and vases for sale. But on closer inspection, all the wood carving, though primitive, seems to be religiously inspired, crude, charming and honest.

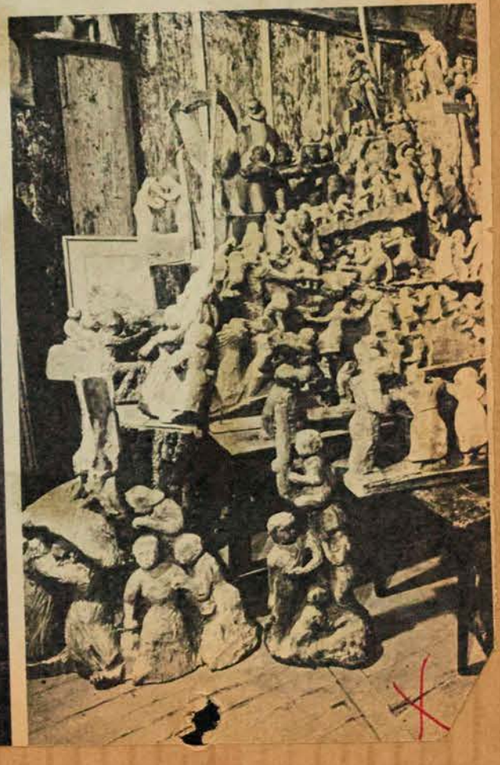
A big man with hands as gnarled as the wood he works on, Charles Butler looks like an ex-seaman and



Sculptor Charles Butler carves away in cluttered cellar studio located beneath a tavern in Old Montreal.



Butler's first work, Eve And The Apple, won first prize at the 1964 Spring Show of the Montreal Museum Of Fine Arts. Carved from ash wood block, sculpture took eight months.



Oeuvre caractéristique, cette ronde de sirènes est faite de mouvement et de grâce.

Musée des Beaux-Arts de Montréal.

Il travaille présentement à une oeuvre colossale par son envergure: *le Sermon sur la montagne*, qui comprendra 800 pièces une fois terminée, si elle l'est jamais. En effet, dès qu'il a fini quelques pièces, on les lui achète.

Il ne polit pas ses oeuvres car, dit-il, les acheteurs préfèrent voir les marques du ciseau sur le bois.

Dans un autre coin de l'atelier se trouvent deux pièces, qui constituent la scène de la Nativité. Les sujets du sculpteur sont surtout religieux, et M. Butler ne manque pas de rappeler que, chaque fois qu'il se mettait à peindre, le visage du Christ revenait presque toujours sous sa palette.

Le métier qu'il a choisi est dur et peu lucratif, mais M. Butler est patient. Et quand à cette qualité s'ajoute le talent vient un jour où l'artiste en retire les fruits. Charles Butler entre dans cette phase. Un administrateur de la Smithsonian Institution de Washington s'est hasardé un jour dans son atelier, l'année dernière, alors que Butler songeait sérieusement à fermer boutique. Or, ce visiteur américain venait à point nommé: grâce à lui, des sculptures de Butler font l'objet d'une exposition qui s'est ouverte il y a deux semaines à New York.

La visite de l'Américain allait être suivie de celle de représentants de la Galerie nationale du Canada. Butler ne veut pas entretenir de faux espoirs et, de leur côté, les visiteurs de la Galerie n'ont soufflé mot de leurs intentions, mais cela a quand même incité le propriétaire d'une galerie d'art à lui acheter quelques oeuvres. L'avenir dira s'il a eu raison. Pour le moment cela permet au sculpteur d'assurer son existence.

talks like one. He was born in Peterborough, England, almost 60 years ago, and worked as a bricklayer from the age of 16. He owned an antique shop for 10 years in England, then came to Canada in 1953 with his wife and two sons. His job was repairing the bricks in the furnace of a steel foundry.

"Those bricks ain't like ordinary bricks. They weigh 'bout 30, 40 pounds each. Only last a week till you've got to replace 'em. I was gettin' pinned down with arthritis, and the doctor said I would have to get a lighter job.

"I started by paintin'. I'd always painted. Never had a drawin' or paintin' lesson in me life. Then had a load of wood delivered for the fire one day. One tree cut in seven pieces. Weighed more'n a ton in the first place. There was a branch stickin' out of one piece, and I saw a head in it, and carved it."

This piece of the tree, after eight months and 800 hours of work, took first prize for sculpture at the 1964 Spring Show at the Montreal Museum Of Fine Arts, in the form of a sculpture called Eve And The Apple.

"I chased the grain around, and the rest of it just came. Worked eight months, sometimes 16 hours a day. Took me a month t'get through a few inches, around that knot where the wood's as hard as steel. Used a three-pound hammer and made me own chisels out of steam pipe. The professional tools, they crack up too, but at least mine let you know when they are going. I'd pound faster or slower, to alter the beat so's not to annoy the neighbors. It might get on their nerves, hearin' that continual thump of the hammer from seven in the mornin' till 11 at night.

"This is a dangerous business. Had an axe right through me hand — here. Broke two fingers doin' Eve And The Apple. I work fast. See that piece," — and he pointed to a five-foot-long fresco of figures — "That's pine. Did 30 figures in five days."

He pointed to a pyramid of figures that at first glance looked just like a jumble of carvings to be sold. "That's the Mounting. Sermon On The Mount. Goin' t' make 800 figures for it. No sooner do I finish some of the figures when people come in and buy the pieces off the Mounting. When the rent comes due, I sell them."

He leaves his work unfinished. "People like to see the chisel marks. I want to tell the story, and I don't get any more story out if I spent three days sandpaperin'. The figures in the Mounting tell the story of the Sermon On The Mount, verse by verse. Feed the poor, heal the sick and wounded. I'm tellin' the story the hard way — by carvin' it. Makes more impression on people's minds when they see something that's taken a lot of time, and isn't just read to 'em. Verses in figure form.

"This is the Nativity Scene," he said, gesturing to two pieces. "This is the Inn. See how it's crowded. The Star of Bethlehem is shinin' down. See how the light hits the roof, how all their hands are up, lookin' at it? This figure's still in the shadows — he hasn't seen it yet."

He doesn't say directly that his themes are religious. "But every time I painted, the face of Christ would come in the paintin'. Jewish people always buy my paintin's of Christ. Don't know why. If it weren't for the Jewish people, I'd never sell any paintin's. Jewish people and German people. They're the best.

"I charge $1.00 to $1.50 an hour for my work. That's less than half of what I used to get layin' bricks. I used to charge 10 cents to come in, to help make ends meet. And the place used to be crowded with people readin' my writin's. They used to want to buy them, so I had some printed up. When there were school kids who'd come crowdin' in, I'd hear them comin' down the street, and I'd rush outside and stick up my 10-cent board. We started chargin' again on weekends, to keep out the light-fingered ones."

Sculpting doesn't seem too much easier than bricklaying, especially since Butler tackles such enormous projects. "I started to set my sons a lesson in patience. If their bicycle broke, or the chain came off, they'd give up after 10 minutes. I started carvin' to learn them some patience."

If patience is a virtue, Charles Butler must be a virtuous man since the amount of time and persistence involved in carving intricately nine cubic feet of solid wood is rare in this age of machines.

When persistence is also allied to talent, something's got to happen sooner or later. For Charles Butler, it's happening right now. A director of the Smithsonian Institution, in Washington, poked around the shop during a visit here last year, just when Butler was ready to give up the place. The result is an exhibit of Butler's wood carvings, which opened in Washington two weeks ago.

Interest by the Smithsonian was followed by a visit to the shop of representatives from Canada's National Gallery. The sculptor isn't waiting and the Gallery isn't saying, but in the meantime, a private dealer in Quebec hopped down to snap up a few of the curious carvings.

And thus, while the mysterious workings of the art market unravel themselves, Butler is at least earning enough to pay for the groceries.

Life ambition for the 60-year-old sculptor is to complete his Sermon On The Mount (left), which will require 800 carved figures to tell the story verse by verse. Buyers, however, snap up figures as fast as Butler creates them. Above, mermaids carved from block of pine wood show playful side of artist's nature. Piece is among 31 works bought by Smithsonian Institution in Washington for an exhibition which opened there July 1. ◁

Photos by Bert Beaver

La Patrie
Montreal, Que.
W-E 191,400

JUL 14 1968 BOWDEN'S

NUDITE

T-12-M

Après les peintres les photographes

— Pourquoi est-elle nue, demande François, six ans, devant un tableau, au Musée des Beaux-Arts?

Simple, sereine, l'explication de sa mère lui parvient: "les peintres ont voulu glorifier le corps de la femme — et celui de l'homme également. Le corps est, en effet, l'organisme le plus réussi, le plus harmonieux de toute la création, il est donc normal que ce corps ait inspiré ceux qui veulent traduire ce qui est beau,".

Après les peintres et les sculpteurs, les photographes — qui sont aussi des artistes dans leur genre — ont exploré les ressources de la nudité. Leurs photos ne sont pas toutes des images titillantes dignes de "Playboy". Leur goût, leur imagination ont souvent donné des clichés pleins de charme.

Un jeune photographe de Munich tenait récemment une exposition de photos entièrement consacrée au nu.

Peter Raba, 32 ans, a présenté sous le thème général de "L'amour en photos", une centaine de clichés assez impressionnants.

Nous en reproduisons deux ici qui ne manquent ni de tendresse ni d'humour.

Deux oeufs sous un parapluie...

Fin de jour et contre-jour...

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JUL 16 1968 BOWDEN'S

Montreal days and nights

R-12-M

BY BRUCE TAYLOR

. . . A dropped word here the other day made it look as though the Montreal Museum of Fine Arts will be closing Wednesday for the summer. It should have read it'll be closing Wednesday nights for the summer . . .

Verdun Messenger, Que.
July 17, 1968

R-871

Au musée des Beaux-Arts, en 1962, elle sera présente avec le Women's Art Society. La même année ses toiles sont accrochées aux Salons d'Automne et du Printemps avec le groupe des Artistes pendants. C'est encore ce même groupe (I.A.A.) qu'elle expose à la galerie Hénault et à la galerie Gemst, puis au théâtre de la Place Ville-Marie. Une exposition "solo" à l'hôtel Laurentien attire de nombreux amateurs de peinture, tout autant qu'au Art's Club où elle expose en 1967. Au cours de l'hiver dernier 35 de ses toiles sont montrées au théâtre de l'Escale dont La Cameroune" qui a été particulièrement remarquée.

Lasalle Le Messager, Que.
July 17, 1968

T-871

Pavillon de l'Humour

Parmi les nombreux pavillons culturels de la fameuse exposition de Montréal, Terre des Hommes, le pavillon de l'Humour est l'un des plus sensationnels. Siège du "Salon International de la Caricature" Festival annuel — il est également un musée unique en son genre au monde.

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Présenté d'abord au Musée des Beaux-Arts, puis dans le hall de la Place Victoria, le plus moderne et colossal édifice de Montréal, le Salon a enfin trouvé son abri permanent au Pavillon de l'Humour.

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Ce pavillon, don de la Suisse à la Ville de Montréal, est un bâtiment imposant, d'une superficie d'environ 32,710 p.c. (3,038 mètres) et il est commanditié par la Compagnie Coca-Cola Limitée.

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— dans un amphithéâtre de 75 places, des portraits — chargés d'hommes célèbres, caricatures par leurs contemporains sont projetés sur trois écrans, alors qu'une voix synchronisée identifie victimes et artistes.

— ailleurs, une vitrine offre à notre amusement cinq sculptures-caricatures de politiciens canadiens, plus un de Gaulle et un Johnson aussi réussis que les premiers par Steve Yuranyi de Montréal.

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— où sont aussi accrochés six miroirs déformants mis là pour embrayer le rire.

— enfin les cimaises, 328' linéaire (100 mètres) reçoivent le Cinquième Salon International de la Caricature.

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STAR
D (M-F) 190,400
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JUL 20 1968

BOWDEN'S

. . . No, but I read the catalogue

By Robert Ayre

WHEN you can't get to an important exhibition in some other city — say New York, Boston or Philadelphia — the next best thing is to get the catalogue. Nowadays, when the show warrants it, the catalogue is usually a book worth putting in your library. It may be a survey of a whole movement — Impressionism, Futurism, Surrealism, Dada or whatever — such as you get in the admirable publications of the Museum of Modern Art, or it may be a monograph on an individual painter, like the catalogue of the Nicolas de Stael retrospective jointly sponsored by the Museum of Fine Arts, Boston, the Guggenheim Museum in New York and the Art Institute of Chicago two years ago.

Here in Canada, we have been doing pretty well of late (sometimes with the help of the Canada Council, because printing and engraving costs can never be defrayed by sales). I think of the National Gallery's Three Hundred Years of Canadian Painting, the Montreal Museum's The Painter and the New World, Toronto's Picasso and Man and its Mondrian, and there have been others. (Up to now, the publications of Quebec's Ministry of Culture have been more modest, and they would be more useful if they ever came out on time.)

I HAVE FOR REVIEW the massive catalogue of Romantic Art in Britain: Paintings and Drawings 1760-1860, published by the Philadelphia Museum of Art, where the show was held last spring, following its opening in the Detroit Institute of Arts, and the catalogue for the American Abstract Expressionist Adolph Gottlieb, published by Frederick A. Praeger for the Whitney Museum of American Art and the Solomon R. Guggenheim Museum, which divided the American painter between them in simultaneous shows covering 25 years' work. You're not likely to find the first catalogue in the bookshops, you'll have to order it from Philadelphia, and I don't know the price; but the Gottlieb book is available through the Canadian distributors, Burns & MacEachern. Price $10.25.

Romantic Art in Britain, which was held under the exalted patronage of Queen Elizabeth and President Johnson, was a tremendous exhibition, 235 works by 83 artists, and the catalogue, which can't help being a bit unwieldy, is so fully documented and illustrated that it should have an independent life, long after the exhibition itself is forgotten, as a valuable reference work for the study of British art over an important hundred years.

The biographical notes on the painters, from Richard Wilson and Sir Joshua Reynolds to the Pre-Raphaelites, give us revealing sidelights not only on such big guns as Blake, Bonington, Constable, Copley, Cotman, Fuseli, Flaxman, Gainsborough, Landseer, Leighton, Millais, Palmer, Turner, Watts, West and Wilkie, but on many a minor figure, like Richard Dadd, William Dyce and Augustus Leopold Egg, and following a joint preface by Evan Turner, Director of the Philadelphia Museum, and Willis F. Woods, Director of the Detroit Institute, the book opens with three essays — British Art and the Continent, by Robert Rosenblum, of the Institute of Fine Arts at New York University, Romanticism in Britain, by Frederick Cummings, Assistant Director at Detroit, and British Landscape Painting, by Allen Staley, Assistant Curator of Painting and Sculpture at Philadelphia.

Thomas Rowlandson: "Dressing for a masquer ade", 1790, pen and watercolor over pencil. The Barber Institute of Fine Arts, Birmingham Uni versity. Illustration from the catalogue of the exhibition, Romantic Art in Britain: Paintings and Drawings 1760-1860.

There are so many meanings to the word "romantic" says Mr. Staley, that for some students it is virtually meaningless. It includes discontent with the here and now and with order and discipline, a tendency to exploration, to the exotic and to excess, an appeal to emotion rather than to reason. Mr. Cummings says romanticism is characterized by an euphoric commitment to experience, and sees in it the dissolution of the Renaissance tradition and the beginnings of modern art.

TAKEN TOGETHER, the three essays give us a lively account of the history and character of the romantic period, Prof. Rosenblum according Britain the major role that is its due in painting as in literature, not always acknowledged, and showing how it was the forerunner of much that came later in Europe, from historical painting and the fantastic strain, to naturalism in the landscape, painting outdoors and Impressionism.

The Gottlieb exhibition at the Guggenheim covered the years 1941 to 1956, with 59 works, the Whitney from 1951 to 1966, with 68. The catalogue comes in hard covers and contains 19 reproductions in color as well as 65 in black and white. The text, in two parts, is by Robert Doty, Associate Curator of the Whitney, and Diane Waldman, Assistant Curator at the Guggenheim.

Skipping the early representational paintings and the beach still lifes influenced by the Surrealists, the survey begins with the Pictographs, which are a development of the beach pictures. The compartments in which Gottlieb placed his stones, shells and other found objects gave way to the grid in which he arranged his abstract signs, giving up the idea of depth because he wanted to reassert the picture plane, yet always showing his awareness of other planes by overlapping and transparency.

The story of Gottlieb's development is the story of intensification through refinement and limitation, towards the simple expression of the complex thought, the large shape because, as he said, it had the impact of the unequivocal. The crowded, often busy Pictographs are succeeded by the few shapes suggesting earth, horizon and sky in the Imaginary Landscapes, and then by the Bursts, in which there are usually only two forms, a throbbing, expanding disc over a shattering explosion.

"There is no such thing as good painting about nothing," Gottlieb and Mark Rothko said in a joint clarification of their aesthetic beliefs. The painter never uses nature as a starting point, he says; he is thinking of purely visual effects and relations; but he confesses, "It's inconceivable to me that I could experience things and not have them enter into my painting." In his adventure into the unknown world, he draws deeply upon the unconscious, but he is too much concerned with the rational, the objective and the consciously disciplined to be the automatist.

Adolph Gottlieb: "Expanding," 1962, oil on canvas, 90 x 72 ins. The Art Institute of Chicago. Reproduced in the Gottlieb catalogue published by Praeger.

La Presse, Montréal, Qué.
Circ. 200,524
July 15, 1968

son trio, et André Lajeunie.

M-871

A compter de mercredi, et jusqu'à la fin de l'été, le Musée des Beaux-Arts de Montréal fermera le mercredi à 4 h. 45 de l'après-midi.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

JUL 20 1968
BOWDEN'S

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

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St. Hyacinthe Le Courrier
Qué.
July 31, 1968

M-871

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Montrealer
Montreal, Que.
M 18,100

AUG 1968
BOWDEN'S

Art galleries. P 12-M

The city has a comprehensive range of galleries offering both imported and indigenous works of art ranging from French masters to Eskimo sculpture. **The Waddington Fine Arts Centre** is the newest and is located in Place Bonaventure. The city-owned **Montreal Museum of Fine Arts** is often the home of exhibitions of international prestige. The major galleries are as follows:

Walter Klinkhoff Gallery, 1200 Sherbrooke St. West (288-7306); **Galerie L'Art Français** 370 Laurier Ave., West (277-2179); **Lippel Gallery,** 2159 Mackay Street (842-6369); **Galerie Martal,** 1110 Shebrooke St .West (845-2630); **Galerie Moos,** 1430 Sherbrooke St., West (842-2747); **Galerie 1640,** 1445 Crescent St., (849-2906); **Galerie Libre,** 2100 Crescent St., (288-6080); **Artlenders Gallery,** 318 Victoria Ave., (484-4691); **Waddington Gallery,** 1456 Sherbrooke St., West (844-5455); **Montreal Museum of Fine Arts,** 1379 Sherbrooke St., West (842-8091); **Agnès Lefort Gallery,** 1504 Sherbrooke St. West (932-8620); **Cartier Gallery,** 177 St. Paul St. East (861-7030); **Continental Gallery,** 1450 Drummond St., (842-1072); **Dominion Gallery,** 1438 Sherbrooke St. West (845-7471); **Elena Nagy Gallery,** 800 Place Victoria, (878-2251); **Galerie des Peintres Canadiens,** Place des Arts, (844-9645); **Galerie du Siècle,** 1494 Sherbrooke St. West (932-0072); **Galerie Hervé,** 1392 Sherbrooke St. West (849-9331); **Galerie l'Art Vivant,** 2020 Crescent St., (849-8587); **Galerie Soixante,** 280 Sherbrooke St. West (288-5029); **Irla-Kert Gallery,** 1378 Sherbrooke St. West (844-9645); **Jason-Teff Gallery,** 173 St. Paul St. West (844-4409); **La Maison des Arts La Sauvegarde,** 160 Notre Dame St. East (861-2658); **Martin Gallery,** 1380 Sherbrooke St. West (845-2062); **Royal Gallery,** 1420 Sherbrooke St. West (845-4383);

Current Events
Montreal, Que.
8,800

AUG 1968 BOWDEN'S

AOUT A MONTREAL

THEATRE

"A WIFE IN THE HAND . . ."

A new Canadian comedy "A Wife in the Hand . ." is scheduled to play at La Poudriere during the month of August.

The play is a situation comedy set in Montreal and the Laurentians, and the plot concerns the misadventures of a business executive and the complications that follow when, in order to escape a compromising situation, he introduces a swinging airline hostess as his wife . . . only to have his wife arrive unexpectedly.

"A Wife in the Hand . . ." was written by Jack H. Crisp who also directs the production.

The cast includes, Jeanine Beaubien, Len Watt, Michele Chicoine, Bert Adkins, Scott Savage, Eileen Clifford and Jeanine Beaubien, Jr. The production is presented nightly at 8.30 p.m. except Saturday when two performances (6.30 p.m. and 9.45 p.m.) will take place, and Monday - when the theatre is closed.

La Poudrière, St-Helen's Island - (The Montreal International Theatre - 526-0821.)

INSTANT THEATRE

Half-hour plays presented by the Instant Theatre Company every day at lunchtime at the Théâtre de la Place in Place Ville Marie.
Presentations scheduled at 12:00 noon, 12:40 p.m. and 1:20 p.m. Also on Saturdays at 12:15 p.m. and 1:00 p.m.

The company's repertoire follows:

"Dark Lady of the Sonnets": By George Bernard Shaw. With Kay Tremblay, Gwyneth Mackenzie, Don Scanlan and Walter Wakefield.
"A Pinch, a Pat and a Purpose": By Frances Parkhill. With Marthe Mercure, Gloria Chetwynd, Guy L'Ecuyer and Gilles Marsolais.
"Here Come De Judge": By Norman B. Mark. With David Basset, Peter Desbarats and Duke Sparks.
"The Stricken": By Fraser Kent. With Kay Tremblay, Griffith Brewer and Dennis Payne.
"The Marriage Proposal": By Anton Chekhov. With Marthe Mercure, Guy L'Ecuyer and Thomas Donohue.
"Table Talk": Readings from Oscar Wilde, Noel Coward and Franz Molnar. With Kay Tremblay and Mary Morter.
"Land Before Time": By M. Charles Cohen. With Marthe Mercure, Joan Stuart, Gilles Marsolais and Don Scanlan.
"The Way of the Cross": At St. Joseph's Oratory, Queen Mary Rd., 8:45 p.m. each Tuesday and Friday during July and August.

Information regarding plays and tickets may be obtained by phoning 878-2589.

CINÉMA SPÉCIAL

TIT-COQ ET FRIDOLIN

The two films starring Gratien Gélinas are brought back to the screen this summer at Comédie Canadienne.

These two well-known adaptations from stage plays were produced in 1953 but the public extremely enjoys viewing the old masterpieces.

Amongst Canadian artists who have participated in these productions we can remember: Juliette Béliveau, Monique Miller, Denise Pelletier, Jean Duceppe, etc.

(At Comédie Canadienne - presentations twice nightly at 6:00 and 9:30 p.m.

Further information and reservations - Comédie Canadienne - 84 St. Catherine Street West - 861-3338)

SPECIAL

FINE ARTS, EXPO/TERRE DES HOMMES

Two special exhibitions have been created by the Montreal Museum of Fine Arts at the invitation of Mayor Jean Drapeau for the pavilion of France. The exhibitions are called "Woman and Her World" and "Zoo-In".

Director David Giles Carter said the two themes were chosen to develop areas which had been only partially covered in Expo 67 and in the new continuing international exhibition.

"Woman and Her World" deals with such themes as "Woman and Family", "Woman and Religion", "Woman at Work", "Woman in the World" and "Woman as Allegory".

"Zoo-In" covers the role of the animal in the world. The works making up the two shows are from the Museum's permanent collection.
Choice of the works was made by Miss Patricia Railing, assistant curator for education and research, after consultation between Mayor Drapeau, Georges-Emile Lapalme, cultural advisor of Man and His World and Mr. Carter.

"Woman and Her World" includes paintings by such artists as Bougereau, Millet, Carracci, Charles LeBrun, Monticelli, Matisse, Daumier, Van Valchenborch, de Beer, Krieghoff, Morrice and Lemieux.

In "Zoo-In", subtitled "An Odd Man's Bestiary", the works represented include tapestries, illuminated manuscripts, Eskimo prints, Japanese woodcuts, objects from Persia, Egypt, Spain, Africa and South America, as well as more recent works such as a toad and a ram by Picasso and a sleeping lion by Delacroix.

A VISIT TO AN HISTORICAL VILLAGE

Quebec's first authentic historical village, *the Village de Séraphin* in Ste. Adele, 40 miles from Montreal, which saw close to 125,000 visitors last year is now open for its 1968 season. An authentic reproduction of turn-of-the-century life in French Canada, the Village de Séraphin occupies a 50 acre site, one mile north of the last Laurentian autoroute exit in Ste. Adele.

The Village perpetuates the legend of the miserly Seraphin, main character in the writings of the famous French Canadian author Claude-Henri Grignon. Main point of interest is the house of the old miser himself, Séraphin Poudrier. One major new feature is a reproduction of the famous "Petit Train du Nord" that was, for many years, the Laurentians' only link with the outside world. The Village is set up to show life as it existed in 1887. All the buildings in the Village, as well as the roads, lanes and pathways of the Village itself, reproduce faithfully the descriptions chronicled in Mr. Grignon's historical novels and TV scripts.

For further information, call Mr. Lloyd Converse, 52 Courtney Drive, Montréal 28, tel: 486-9803.

CINEMA

The following films are to be presented in Montreal some time this month. Unfortunately, no definite schedule was established when Current Events / Août à Montréal was prepared, so it is suggested that parties interested in seeing any of the following films consult current theatre schedules.

CAMELOT
The emphasis is on romance in this version of the Lerner-Loewe musical, helped by moving performances by Richard Harris, Vanessa Redgrave, and Franco Nero as King Arthur.

DARK OF THE SUN
Action story involving killing, gore, double-dealing, starring Rod Taylor, Jim Brown and Yvette Mimieux.

DOCTOR DOLITTLE
A menagerie of fun. Musical based on Hugh Lofting story about a doctor who talks to animals. Starring Rex Harrison, Samantha Eggar and Anthony Newley.

THE GRADUATE
Adult story of awkward young man going through emotional hell in rebelling against elders' content. Starring Dustin Hoffman, Anne Bancroft and Katharine Ross.

GUESS WHO'S COMING TO DINNER
Irrepressible, entertaining helping of comedy drama on liberals and interracial marriages faced head-on. Starring Spencer Tracy, Katharine Hepburn and Sidney Poitier.

WILD IN THE STREETS
Rock singer leads explosive movement of youth to capture vote at 15 and take over U.S. government, with "older generation forcibly retired to camps after 35" . . .

THE UNDERGROUND FILM CENTRE
Newly opened cinema featuring, of course, underground films. Presentations are scheduled every Sunday at 2, 4, 6, 8, and 10:00 p.m.
The month's schedule follows:
—August 4th:
"The Devil is a Woman" by Joseph Von Sternberg.
—August 11th:
"Olympia Part I" by Leni Riefenstahl
—August 18th:
"Olympia Part II"
—August 25th:
(to be announced)
The Underground Film Centre, at Revue Theatre, corner of boul. de Maisonneuve and St. Mark Street.

FILM FESTIVAL
FESTIVAL DU FILM DE L'ELYSÉE
The Elysée Cinéma has staged for the month of August specifically from August 2nd to 15th a Film Festival which will feature works by well-known directors such as Godard, Kobayashi, Welles, Chabrol, Bergman, Polanski, Renoir, etc.
The list of films presented follows:
"Pere" - Istvan Szabo; "La Nuit des Forains" - Ingmar Bergman; "La Chine est Proche" - Marco Bellocchio; "Week-End" - Jean-Luc Godard; "Shakespeare Wallah" - James Ivory; "Les Biches" - Claude Chabrol; "Falstaff" - Orson Welles; "La Maison des Vierges Endormies" - K. Yoshimura; "L'Homme Qui Ment" - Alain Robbe Grillet; "La Mer" - Pêtre Donev; "17e Parallele" - Joris Ivens; "Rebellion" - M. Kobayashi; "Le Socrate" - Robert Lapoujade; "Cul-de-sac" - Roman Polanski; "Brigitte et Brigitte" - Luc Moullet; "L'Homme au Crane Rase" - André Delvaux; "La Marseillaise" - Jean Renoir, and "Barberousse" - Akira Kurosawa.
The specific schedule of presentations was unfortunately not published when Current Events/Août à Montréal went to press - it is suggested that parties interested in viewing the following films, dial the Elysée Box-office - 842-6053.

SPORTS

HARNESS RACING

Harness Racing at Parc Richelieu (until August 9th) and at Blue Bonnets from August 10th, featuring quinella, exacta and daily double wagering.

The following schedule is presently in effect.
"It's a go" Monday to Saturday evenings at 7:45 p.m. this is except Thursdays when it is relâche and Sunday afternoons at 2.00.

Parc Richelieu, 15920 Notre-Dame Street East, 642-7444.

Blue Bonnets, Decarie Blvd., exit at Jean-Talon - 739-2741.

La Boussole
Victoriaville, Qué.
August 1, 1968

M 821

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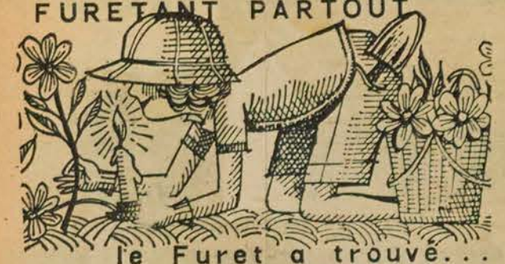
FURETANT PARTOUT



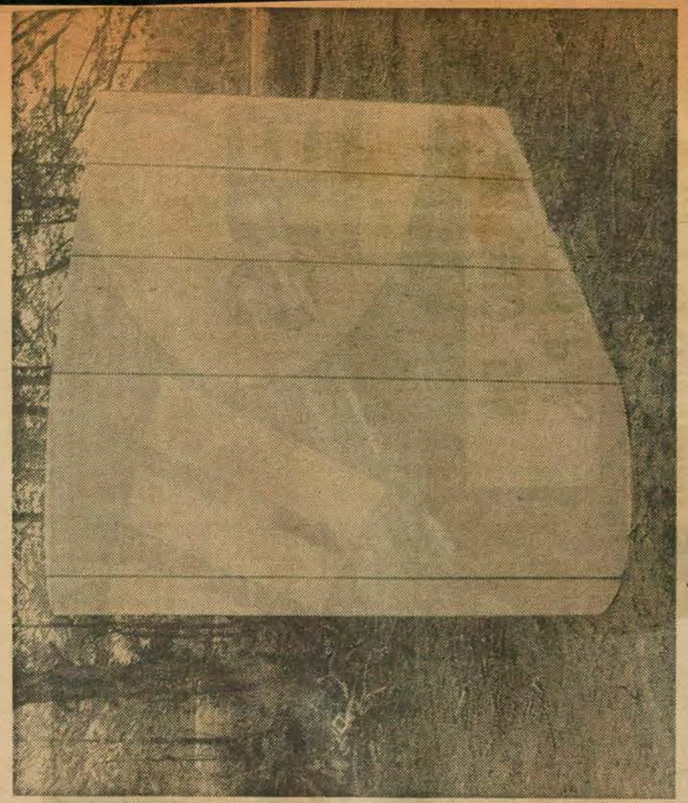
le Furet a trouvé...

SI VOUS ÊTES COLLECTIONNEUSE

Il est encore possible de se procurer dans ce pays jeune qu'est le Canada des objets anciens qui sont des pièces de collection. Et cela très souvent pour moins de $30.

Mais comment définir un objet ancien. Quelques-uns affirment qu'il doit avoir au moins cent ans. D'autres considèrent que certaines pièces, de verre ou de poterie par exemple, sont anciennes parce qu'elles ont cinquante ans. Pour un même objet, les prix peuvent varier d'un quartier ou d'une région à l'autre. Ainsi certains morceaux de porcelaine anglaise coûtent moins cher au Québec qu'en Ontario. Et les sculptures en bois d'origine québecoise se vendent à meilleur prix dans les provinces de l'Ouest. La demande influe aussi sur les prix. En ce moment, le verre coloré est en vogue et les antiquaires ne le donnent plus. Les aubaines sont donc presque toujours les objets qui ne sont pas encore revenus à la mode et qui traînent dans quelque coin empoussiéré.

Châtelaine qui, dans sa livraison de juillet, montre à ses lectrices comment identifier les objets anciens, leur rappelle aussi que marchander n'est pas de bon ton chez un antiquaire. Si l'objet convoité dépasse ses possibilités financières, il faut le dire tout simplement et demander à voir autre chose. Châtelaine recommande également de visiter les musées afin d'apprendre à reconnaître les objets anciens qui font partie du patrimoine canadien. A Montréal, il y a le Château Ramezay, le Musée des Beaux-Arts et celui de l'Ecole des Arts appliqués. Il y a également le musée de Missisquoi, à Stranbridge, et le Musée de Lachine, qu'abrite une maison du 17e siècle.



Zelenak's No. 3, 1968, is made of fibre glass and is 16 feet long and 10 feet high.

Kitchener Waterloo Record
Ontario
Circulation 48,230
August 3, 1968

K 871

ART AND ARTISTS

Tobacco Fields of Home Provide Sculptors' Cash

By BARRY LORD

Tobacco picking is about to begin again in the fields to the south and west of here. This means that production will stop for the next five or six weeks in the studios maintained by two of Canada's leading young sculptors on a tobacco farm at West Lorne, 35 miles southwest of London.

Walt Redinger and Ed Zelenak, both 28, have found an unusual solution to the problems of the Canadian sculptor by returning to the tobacco fields of home.

Sculpture today is very often on a large scale: Zelenak's pieces are as much as 36 feet long and 12 feet high, while Redinger's may rear eight feet up and curl across a 12-foot span.

Works this size need space and many sculptors in large cities are continually searching for galleries, studios and warehouses large enough to show or store their art. Some resort to pieces that can be disassembled, and most long for an open outdoor exhibition space.

Not Redinger and Zelenak. They simply haul their creations out through the high double shipping doors of their commodious concrete - block studios, and install them in the clearing around their house.

The black-painted plywood hulks and sheer white fibreglas walls of Zelenak, and the sinuous flesh - colored fibre glass of Redinger are uncannily at home in the field, set against the trees and bush of the copse around the studio-home.

Technical facilities to make such large pieces is another need that the farmer-sculptors have met, in the two high-ceilinged workrooms which they built and equipped to their own specifications two years ago.

The most pressing difficulty for ambitious young artists is financing large-scale production in the materials and media. Here again, the tobacco farm setting is of real value.

During the planting and picking season the two partners work long hours on Walt's family farm. Supported by their earnings, they are able to work full-time on their sculpture in the off-season.

There are of course disadvantages. Although they can readily drive to major exhibitions in Toronto, Buffalo and Detroit, they tend to miss many of the shows and have to rely on art-magazine reproductions for their ideas of what other sculptors are doing.

This is chiefly a problem for Zelenak, whose works definitely borrow elements from the art of major U.S. sculptors Robert Morris and Tony Smith.

And both young men have the problem of reaching their market—the exhibitions and galleries that will bring their work to the attention of architects and business leaders who can give them the commissions they must have.

After two full years of operation, the studio in the woods is just beginning to succeed, and may soon allow its builders to give year-round attention to their art.

Both artists showed important pieces in the Ontario Centennial Art Exhibition, a purchase show last year, and in the Montreal Museum of Fine Arts Survey '68 this spring. Both show large pieces in the excellent Canadian sculpture show now outside the Rothman's Gallery in Stratford, reviewed in this space some weeks ago.

Redinger, who is currently preparing for a one-man show at the Isaacs Gallery in Toronto, was born in West Lorne. He has known Zelenak, a native of St. Thomas, for many years, since they studied art together at the H. P. Beal technical school in London, Ont., a breeding ground for today's southwest Ontario artists.

Both art students went on to the Minsinger school in Detroit, for life drawing, and to the Ontario College of Art in Toronto, for further training in painting and sculpture. For several years Zelenak lived with friends in Texas, exhibiting and winning prizes in Houston and Fort Worth for his paintings and assemblages of scrap. In 1963 Redinger enjoyed his first Toronto one-man show.

Three years ago they hit upon the idea of establishing their home and studio on the Redinger farm, and living from a combination of art and tobacco. Both gave up a year's sculpture production to build and equip the studios.

In the new stable environment Redinger's work has progressed from definite figurative representations of emaciated male nude torsos stretched over undulating ground or encased in coffin-like boxes, to a more abstract but still organic and disturbing art of flesh and muscle on gigantic scale.

Zelenak meanwhile has abandoned the gestural art of his earlier assemblages and has produced a series of pieces increasingly austere, intense and effective. At first he fabricated steel plate, welding and painting, then turned to models for steel-in-painted-plywood construction, and is now producing large works in fibre glass. All his pieces make a vital claim to shape space with their distancing, assertive mass.

Both young men are married, and their wives are sharing the art-and-tobacco adventure with them. There is about their enterprise something of the pioneer—something youthful, promising and Canadian.

MONTREAL, QUE.
GAZETTE
D 138,000

AUG 3 1968 BOWDEN'S

B-12-M

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

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

Montreal Star, Que.
Circ. 192,660
August 3, 1968

K 871

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MONTREAL, QUE.
GAZETTE
D 138,000

AUG 3 1968

BOWDEN'S

Jordi Bonet and his interior mural, in the Environmental Health Laboratory, federal building, Ottawa.

Jordi Bonet's permanent exhibition

By Wayne Kirbyson

Jordi Bonet doesn't believe in labels.

Others have called him an expressionist and a naturalist, but he can't be bothered with semantics.

He is too busy being an artist.

And he is not the eccentric recluse that has become popularized in this century — he is an integral part of society.

But his function in society has often been misunderstood. He is neither a prophet nor a social reformer.

"Politicians have always used artists for their own political "ends", says Jordi Bonet, "But artists generally make very bad politicians, and politicians rarely make discerning art critics."

"The function of the artist," he says, "is simply to create a work of art."

Though it is romantic to think of the work of art as the artist's vision of truth, it need not contain any such message.

"Most people," says Jordi Bonet, "want a work of art to be simply representational and pleasing to look at. Very few people look for more.

"Art is not for the privileged few; it is for everybody. If the artist has a social responsibility, it is not to reform society or to comment profoundly on its weaknesses; it is to bring his work to the people."

The work of art is like any other creation whose beauty we appreciate, Bonet believes. A tree, for example, has no purpose of communication. It is its existence that is important. One might interpret it, but ist purpose is not to communicate.

Art is creation, but it is not haphazard. That some modern art appears to be so is perhaps a symptom of the times.

In an age when an artist can know what other artists anywhere in the world are doing, when the only convention seems to be unconventionality, when nations are tottering between anarchy and autocracy, when the world is on the verge of finding salvation or destruction, the artist has not the time for casual observation.

The confusion of the times gives rise to a lot of premature work, and sometimes to outright charlatanry.

"This is the most passionate age of art," says Jordi Bonet, "and all aspects of modern art contribute. One cannot look narrowly at one artist or one kind of art and say, 'It doesn't look like anything, it's chaotic; therefore I don't like modern art.'

"One must look at the total picture."

"But because we are in the middle of the confusion, we cannot evaluate fairly or understand fully what artists are doing. In a hundred years or so, people will be able to look more dispassionately at 20th century art and see its true value."

Jordi Bonet was born in Barcelona in 1932 and received his education in the School of Fine Arts in Barcelona and, later, under the tutelage of Antoni Prats.

He held his first one-man show, in June 1955, a series of ink paintings on paper.

In December, 1955, he came to Montreal, where he studied ceramics with Jean Cartier and at the Institute des Arts Appliques of Montreal.

He held an exhibition, at the Montreal Museum, in September, 1956, with Cartier and Riopelle.

From then until the early 1960's he held several exhibitions of drawings, paintings, and ceramics.

Early in Bonet's career, he was influenced greatly by medieval art and by a few contemporary artists, most notably Picasso.

Today, however, because his knowledge has broadened and deepened, he is influenced by many things.

"One work of art gives birth to another," he said, quoting Andre Malraux, "When you are working on a project, you have in mind some work of art that you know or have seen before, and it has an influence on you."

Jordi Bonet's work is well known in Montreal, but if you look at the art sections of newspapers, you will find that he has not exhibitions in any of Montreal's many galleries.

"I have no time for exhibitions," he says," he says, "Perhaps I am in a privileged position; I have a permanent exhibition."

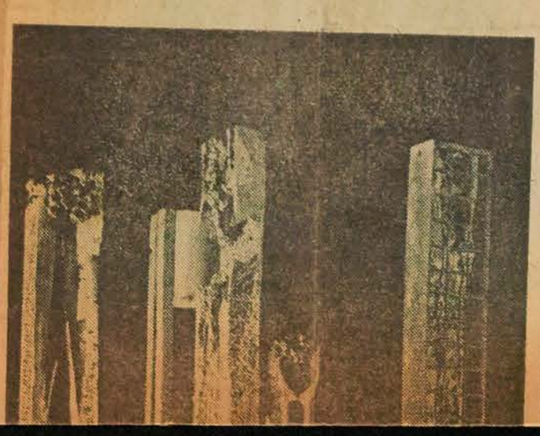
Next time you're at Place des Arts, go the Salle Wilfred Pelletier and look above the doors. There are eight 10' x 3' ceramic murals.

Notice the five aluminum sculptures at Place des Nations when next you visit Man and His World. Look closely at them. Jordi Bonet's work cannot be taken in at a glance.

Or if ever you are at the Kennedy International Airport, notice the 600 square feet of stained glass windows in Our Lady of the Sky Chapel.

These are just three of the works that make up Jordi Bonet's permanent exhibition — from the Students' Union Building at the University of Alberta in Edmonton to the Charles S. Curtis Memorial Hospital at St. Anthony.

He is presently working on several projects, one of which is for the National Arts Centre in Ottawa — sculpted 15' x20' aluminum doors.



MONTREAL, QUE.
GAZETTE
D 138,000

AUG 6 1968
BOWDEN'S

Treble and Bass Notes: about Man and His World and sundry musical events

9-12-M

From Yesterday's Final Edition

By FRANCES GOLTMAN

CANDID CARICATURES — MUSIC MANIFESTED . . .

Having attended the previous Cartoon Exhibitions in Place Victoria and the Museum of Art, sponsored by Mayor Jean Drapeau, this year's presentation at MAN and HIS WORLD tops anything this city has ever seen. Such cartoons! Last week I spent most of my first trip to M & HW in this fantastic show, and I intend to revisit it again soon. The time just flew as I jotted down mini-details of those cartoons which encompassed some phase of my principle sphere — music.

Having seen art exhibits in every city I have been to, it has never before been my good fortune to see a display of cartoons like this. Montrealers should make every effort to see it. Arranged around circular polls — also on lengthy oblong boards, each country is named at the bottom. At the top a number indicates its particular place so you can clearly remember where or which it is. The artists are so gifted that it is impossible to single out any special country as having the best display. Some cartoons are so hilarious that I just laughed spontaneously out loud. Others did also. Canada is well represented from the English and French press but the only one that has a music affinity is The Gazette's John Collins. Former Prime Minister Lester Pearson's face is in the tower clock in Ottawa — Conservative Leader Robert Stanfield, dressed in Scottish costume is performing on the bagpipes in jaunty fashion. The caption from Pearson: Good heavens, he's playing Alouette on the bagpipes. (Deux nations) It is terrific. There is another Canadian one, unsigned, which has an orchestra, the leader conducting and a man and woman are leaving — passing through the middle of the musicians. In section 22 (Denmark) politicians are skilfully penned as "flower children". President Johnson, the tallest, playing the guitar. Another in 72 (U.S.) is a business man playing the guitar in a hippy joint and singing: "Oh my kid's 23 and he don't like to work, Oh he don't like to work — When I was 23 I worked very hard, Oh I worked very hard." No. 55 (Philippines) artist Migio has a treble clef on a blank staff with these words : "poco a poco incalzando — sempre piu stringendo." Another from the U.S. (74) people in medieval costume, seated at a banquet table, one playing the lute, who says: "I refuse to sing for my supper and then be served left-overs." Once again — Go, Go, Go.

SIGNIFICANT — SAGACIOUS — SINGULAR . . .

Enclosed in a glass case at the same marvellous show are sculptured caricatures (like puppets) by a Montrealer, **Steve Yuranyi** that deserved a permanent place in any noteworthy museum. Not only are they unique conversation pieces (this is my own personal opinion) but the artistry is just great. In future they will be historical. Beautifully attired in approproate costumes are Diefenbaker and Pearson, seated on individual chairs, one holding yarn, the other rolling it into a ball. Mayor Drapeau is very much alive — President Johnson, President de Gaulle, Prime Minister Trudeau and an amusing one of Robert Stanfield in a plaid scarf and red underwear. To the skilled craftsman, Steve Yuranyi, congratulations.

AU REVOIR RECITAL . . .

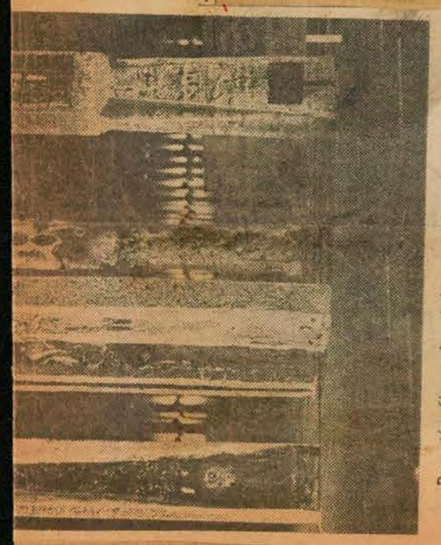
A charming young pianist, Lucy Leontides, from Cyprus, now living in Canada is giving a recital this Thursday evening in the Concert Auditorium of Victoria Hall, Westmount. Immediately following the concert, Miss Leontides is leaving for a tour in the West Indies where these recitals are being sponsored by the Barbados Arts Council. Before returning to Canada the personable pianist is scheduled to give concerts in London, England.

FROM LAST WEEK . . .

Continuing the item about **"Decorative Music Pages"**, the interesting brochure sent to me by reader Wesley Reed. there are elegant pictures (etchings) that are book and music covers, one Six Quartettos by Friedrich Abel, has five angels, a scroll and a musician leaning on a lyre. The style is that of Raphael. In the reading matter it states, "A greatly neglected area in the graphic arts has been the music title page. While book title pages have been extensively studied. early music, (despite its beauty) has generally been overlooked, perhaps because of its rarity.

He spent some time in Rome and in Paris before coming to Canada in 1954. When he settled at Baie-du-Fevre, he spoke neither French nor English, but as he worked and as he studied, he soon learned French.

Then at Trois Rivieres he



Bonet's five aluminium sculptures at Expo.

CORNWALL, ONT.
STANDARD-FREEHOLDER
D 14,000

AUG 16 1968
BOWDEN'S

Lansdowne Bird Paintings To Be Shown At CNE

F 12-M

TORONTO — An exhibit of 25 paintings of North American birds by artist J. Fenwick Lansdowne will be on display in the Carling Gallery Lounge during the 1968 Canadian National Exhibition, Aug. 15 - Sept. 2.

J. Fenwick Lansdowne, 31, is a unique Canadian artist who is world-renowned for his portraits of birds. He began painting and studying birds when a child and held his first showing at British Columbia's Provincial Museum in Victoria, when only 13. Mr. Lansdowne has subsequently had shows in several galleries in London and New York and in all major Canadian cities.

Lansdowne paintings hang in such celebrated galleries as the Beaverbrook Foundation; Audubon House, New York; Montreal Museum of Fine Arts; Art Gallery of Victoria; Ulster Museum, Belfast, and in many private collections including the Bronfman collection. Paintings of Canadian birds were presented to the Princess Royal and to the Duke of Edinburgh to commemorate visits to Canada.

Fifty - six of Mr. Lansdowne's paintings are contained in Birds of the Northern Forest, published in 1966, by McClelland and Stewart Ltd., with narrative by naturalist, John A. Livingston.

A preview of the Gallery and Lansdowne collection was held this week at the annual press reception by the women's division of the CNE.

M. Lactance Roberge, directeur des Finances de Montréal, prend sa retraite

TR-M

par Raymond Masse

Le Comité exécutif de la Ville de Montréal a autorisé, hier, M. Lactance Roberge, C.A., à prendre sa retraite à titre de directeur du service municipal des Finances, poste qu'il occupait depuis mars 1937, et il a aussitôt nommé M. Armand Lambert, C.A., comme son successeur.

Directeur-adjoint du même service depuis janvier 1966, M. Lambert devient directeur "pour une période de 90 jours". Dès sa prochaine assemblée, dont la date n'est pas encore fixée, le conseil municipal se verra recommander de nommer M. Lambert de façon permanente.

M. Lucien Saulnier, président du Comité exécutif, a commenté ainsi la requête reçue de M. Roberge qui demandait d'être mis à sa retraite pour raison de santé : "Je suis personnellement désolé du départ de M. Roberge qui a rendu à la Ville d'éminents services durant toute sa carrière et je souhaite que son état de santé s'améliore rapidement afin qu'il puisse jouir d'un repos hautement mérité".

M. Lactance ROBERGE

Né à Lévis, M. Roberge fit ses études au Collège de Lévis, à l'Université Laval et à l'Université de Montréal. Il est comptable agréé et membre de l'Institut des Comptables agréés de la province de Québec.

M. Roberge participa à la réorganisation de l'administration financière de la Ville de Montréal, de 1932 à 1935.

Nommé assistant-directeur du service des Finances en 1935, M. Roberge organisa la division de la taxe de vente et de la taxe sur le revenu. Il se préoccupa de l'installation d'organisations administratives et d'outillage moderne mécanisé. Son exemple servit plus tard de modèle dans d'autres municipalités.

"Achievement Award" de l'Association des hauts fonctionnaires municipaux de finance des Etats-Unis et du Canada. Il fut président international de ce dernier groupement. Il fonda, en 1934, la section du Québec de cette même association. Il fut également président de l'Institut de l'administration publique du Canada. Il est membre, depuis plusieurs années, de l'Association internationale des gérants de villes du Canada et des Etats-Unis.

Il a déjà prononcé des conférences sur l'administration publique et financière devant plusieurs groupements : notamment la Chambre de commerce, le Faculty Club de l'université McGill, la Chambre de commerce des Jeunes et l'Institute of Investment Analysts.

Il a également fait des conférences dans d'autres provinces du Canada et des Etats-Unis. Il est "citoyen honoraire" de plusieurs villes, dont Dallas, New Orléans et Lévis. De 1947 à 1953, il donna des cours aux étudiants de l'Ecole d'hygiène de l'Université de Montréal.

Quant à M. Armand Lambert, il est licencié en sciences commerciales et en sciences comptables de l'Ecole des hautes études commerciales. Il est membre de l'Institut des comptables agréés de la province de Québec. Il fut attaché à l'étude Riddell, Stead, Graham & Hutchison.

M. Lambert participa également à la réorganisation financière de la Ville. En 1957, il mécanisa le bureau de paie, puis en 1961, la perception des taxes.

La Commission Glassco l'a invité à présider son comité consultatif sur les procédures et les méthodes de travail de bureau, y compris l'emploi de machines mécanographiques et électroniques. Il est membre du "Committee on Data Processing" de l'Association des hauts fonctionnaires municipaux de finance du Canada et des Etats-Unis.

M. Lambert est membre, depuis 1961, de la Commission de Transport de Montréal. Il a été, durant plusieurs années, chargé de cours d'administration municipale à l'Université de Montréal. Il a écrit de nombreux articles scientifiques et techniques, en plus de prononcer plusieurs causeries et de participer à plusieurs forums concernant les domaines de la comptabilité, de la finance et de l'administration.

M. Lambert s'est occupé activement de la Société des amis de l'art dont il est membre à vie. Il est aussi membre du Musée des Beaux-arts de Montréal. Marié à Marie Larouche, M. Lambert est père de deux enfants, Suzanne et Philippe.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

AUG 15 1968

BOWDEN'S

Québec L'Action, Qué.
Circ. 32,320
August 14, 1968

Un Montréalais remporte le prix Price

Une sélection des peintures primées au concours des Beaux-Arts Price sera exposée à l'immeuble du siège social de la Compagnie Price 65 rue Ste-Anne, du 16 au 21 août inclusivement de 9 h. à 21 h.

Cette présentation fait partie de la série d'expositions tenues à Montréal, Toronto, Ottawa, Alma, Jonquière et Grand Falls (Terre-Neuve). Au cours des dernières années, les oeuvres primées au concours des Beaux-Arts Price ont attiré des milliers de visiteurs.

C'est M. Geoffrey Holloway, de Chomedey, en banlieue de Montréal, qui a remporté le premier prix de ce quatrième concours des Beaux-Arts Price, pour une étude à l'huile représentant un intérieur et intitulée "Morning Light". Le prix était de $1,000.

M. O. K. Schenk, de Toronto, a remporté le deuxième prix de $500. Ce concours national est commandité par La Compagnie des Papiers Kraft et Cartons Price représentant le groupe des compagnies Price. L'oeuvre de M. Schenk est une aquarelle intitulée "Fogbound". De plus, une autre oeuvre de cet artiste, "Windward Work', a reçu un accessit.

Le troisième prix est allé à Tony Lee, de London (Ont.), pour une oeuvre intitulée "Study from Marble"; le quatrième prix a été attribué à T. K. Kieffer, de Don Mills (Ont.), pour une scène champêtre, dite "Oxeye". Le troisième prix était de $350. et le quatrième de $250.

Ce concours, auquel participent des artistes de tout les pays, a pour but d'encourager les artistes commerciaux canadiens. Les oeuvres ont été jugées à Montréal par un jury faisant autorité, que présidait M. David Carter, directeur du Musée des Beaux-Arts de Montréal.

Mme Francis Trudeau de Montréal, MM. Jacques Jourdain du Cap-de-la-Madeleine et Michel Desrochers de Toronto ont reçu des mentions spéciales comportant des prix de $50. ainsi que les artistes suivants :

M. Bruce Le Dain, Hampstead, P.Q.; Ross Huggins, Montréal; Gordon Peters, Toronto; William Showell, Montréal; John A. Plunkett, Montréal; A. Meredith Barry, Toronto; William Eden Roberts, Cooksville, Ont.; Philip A. Suter, Toronto et M. Schenk.

"Morning Light", du peintre montréalais Geoffrey Holloway, s'est mérité le premier prix.

"Peaceful Harbour", de Michel Desrochers, a également remporté un prix.

"Près de mon Saint-Laurent", une oeuvre primée, a été peinte par Jacques Jourdain, du Cap-de-la-Madeleine.

ARTS

Publicité et récréation ?

Se rendre Place Bonaventure, c'est aller au plus parfait musée du monde actuel. Il y a là, d'abord, l'architecture, de béton nu ou moulé dans certains corridors, il y a là une ambiance qui témoigne avec audace du monde qui se fait. Enfin, il y a là "Design Canada".

Le Canada (le Conseil national de l'esthétique industrielle et le ministère du Commerce et de l'Industrie) a organisé une exposition d'art publicitaire gigantesque par les soins du club "Graphica" de Montréal que dirige Raymond Roy et le "Art directors club" de Toronto.

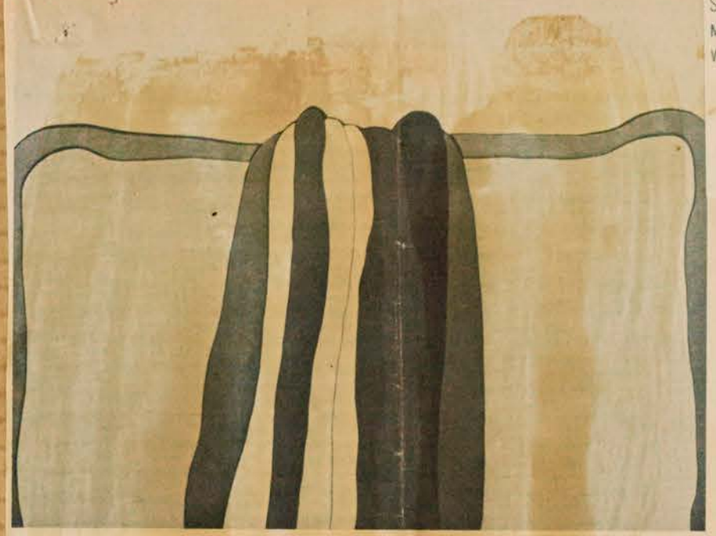
Ce genre d'expos est des plus essentiels. Il donne des leçons de civilisation aux marchands et aux industriels qui ignoraient encore la bonne publicité, l'art graphique actuel. On pourra y voir les meilleures réalisations dans ce monde capricieux et fonctionnel de la publicité. Il faut souhaiter une exposition semblable, organisée par le ministère de l'Industrie du Québec, avec l'aide du ministère des Affaires culturelles, une telle manifestation — qui illustrerait nos meilleurs talents en ce domaine — serait d'une très grande utilité au Québec où les citoyens se voient si souvent agressés par des "publicités" mal faites, sans originalité. A "Graphica 68", donc, on pourra voir les gagnants choisis par des jurés de New York. Cette façon d'aller choisir ses juges chez nos "gros" voisins puissants est certainement une autre séquelle de notre colo-

COUVERTURE POUR BROCHURE

De Mike Browness, designer, de l'agence Vickers and Benson.

nisation par les Américains. C'est le problème étudié cette année, à la rencontre des intellectuels de l'ICAP, à Couchiching (Ontario).

Girard Bruce et ses associés ont mérité un prix pour l'excellence de la présentation visuelle et graphique d'une salière et d'une poivrière, intitulés "Tu-



DAVID SAMILA

Amygdale (Arbitraire)

Kilik", et l'affichiste Vittorio, lui aussi, a vu son grand talent reconnu officiellement par le jury new-yorkais.

Toujours à "Design Canada", on peut aussi voir une expo intitulée: "Design Recreation", c'est aussi une manifestation tout à fait contemporaine. En fait, c'est vraiment un musée hors de l'ordinaire. Là, le présent règne et non plus les gloires du passé ou les ouvrages de constipation intellectuelle trop souvent produits par des artistes asociaux qui oeuvrent en tour d'ivoire. Le monde des loisirs modernes fait naître des besoins nouveaux. La fonction invente l'organe souvent. Des inventeurs en tout genre exposent donc les étonnants produits du vaste domaine de la récréation. On sait la beauté du masque de fibre pour le gardien de buts de hockey. Un Paul Buissonneau, par exemple, a su exploiter la beauté plastique de l'équipement des joueurs de hockey au théâtre récemment. En fait, des jeux, des appareils pour exercices physiques, etc., sont souvent des ouvrages d'une beauté rare. Il faut savoir, comme on le fait si facilement pour les objets des arts primitifs, admirer les objets des cultes modernes, comme celui du sport contemporain. Un rendez-vous pour ceux qui vivent éveillés et non seulement repliés sur le passé prestigieux des civilisations.

Nouvelles communiquées

Chez Waddington-Beaux-Arts, à l'étage de la place Bonaventure, des lithographies originales. Jusqu'au 10 août. On y verra du Albers, Busc, Scott, Frost, Frink, Hayden, Appel, etc.

Faisant comme "pendant" à la grosse exposition de sculptures du Musée des beaux-arts, le Contemporain (cité du Havre) offre les oeuvres réduites de 23 sculpteurs du Québec. Le jury? Le directeur du musée lui-même, on n'est jamais mieux servi, assisté par son adjoint et un architecte, ami du dit musée, M. Jean-Louis Lalonde. Quatre-vingt-dix artistes furent contactés. On y posait une condition absolument ridicule, ne pas dépasser quatre pieds par quatre pieds. On ira voir ceux qui ont consenti à n'être inspirés que par du quatre par quatre.

Au "Contemporain", encore, expo du peintre français Pierre Soulages. Soulages est un des peintres dont l'abstraction lyrique fit les beaux jours de la "peinture" française d'après-guerre. Et Mathieu, Riopelle et leurs bandes de tachistes vinrent bouleverser cette belle peinture tranquille. Des tableaux de Soulages sont comme des vitraux timides, d'une tendre poésie décorative que certains exégètes qualifiaient de "spiritualistes". C'était facile.

Dans l'une des boutiques exotiques de l'étonnante rue Crescent, Masculin-Féminin, on peut voir les "nus" du jeune André Goyette. Goyette a étudié à l'Institut des arts appliqués (de là son goût pour le décoratif coquet et esthétique), et prépare maintenant un brevet supérieur aux Beaux-Arts pour l'enseignement. Vingt toiles sont accrochées et un communiqué de la boutique nous révèle avec fierté que Robert LaPalme s'est exclamé d'aise devant ces "nus" de Goyette. Verra-t-on des nus de ce jeune homme dans une des stations de notre métro? La police de M. Gilbert devrait veiller.

Au Pavillon de la France, une exposition de peintures, prêtées par le Musée de Besançon, capitale de la Franche-Comté. Mlle Cornillot, conservateur du Musée nous a expédié quelques-uns de ses chers trésors.

Claude JASMIN

SEPT — JOURS
MONTREAL, QUE.
W.

AUG 17 1968 BOWDEN'S

Owen Sound Sun Times, Ont.
Circ. 14,169
August 17, 1968

At the Art Gallery

(BY MRS. JOHN ROWE)

Lorne Bouchard, RCA, one of Canada's foremost artists, was a visitor to the Tom Thomson Gallery. Born in Montreal in 1913, Mr. Bouchard began his career at the age of eight and at 14 completed his first painting. His training from Wilfred M. Barnes, RCA, Barnes School of Art, Ecole des Beaux Arts, and the studies of drawing from the antique under Professor Maurice Felix prepared him to exhibit with the Royal Canadian Academy at the Montreal Museum of Fine Arts at the age of sixteen.

Clarence Gagnon encouraged him to paint scenes of Quebec and his early work was helped by the influence of Gagnon and Maurice Cullen. For eleven years Lorne Bouchard worked as a label designer and then as an illustrator for Montreal firms. Since 1953 he has been a free lance painter doing occasional commercial work.

Mr. Bouchard applies paint with a palette knife and brushes. He continually searches for faster drying mediumh for outdoor painting that will allow him to catch the effect of sunlight and atmosphere and complete a painting in one sitting. His use of a variety of media includes watercolour, charcoal, casein, ploymer, resins, tempera, and felt tipped pen and ink.

Weekend Magazine recorded his trip in a sixty foot river boat from Great Slave Lake to the Arctice Ocean in August of '63 with his wife and Mr. and Mrs. David Molson. The dunnage included 300 pounds of sketching equipment. Good weather made it a successful trip.

The sun did not set until eleven in the evening, allowing many more hours for painting.

Lorne Bouchard exhibits in the Spring and Fall shows at the Montreal Museum of Fine Arts; for the Canadian Exhibition in Toronto, and the Royal Academy, and his work is included in the Seagram Collection of Canadian Art, Cities of Canada Series. He is a member of the Royal Art Association and Art Director's Club of Montreal His one man shows have been held at the Walter Klinkhoff Gallery and he is represented in private collections in Canada, United States, England, South America, India, and Australia.

ADDITION TO COLLECTION

The collection of Tom Thomson paintings has increased again through the generosity of Mr. and Mrs. T. J. G. Henry, Toronto. Mr. Henry is a son of Mrs J. G. Henry who gave the gallery eight Tom Thomson paintings last Fall.

A sumach bush proves the main subject for the painting. It is the usual size for a Thomson panel, 8½ by 10 ½ inches. When it has been photographed and reframed it will be on public display.

ANNUAL JURY SHOW

The jury has selected what they deemed the finest work submitted. The show will open Wednesday, August 21st. Mrs. Roma Middleton, Director of the Kitchener Waterloo Gallery, was unable to come and Horace Vick consented to act as a replacement.

Kenneth Saltmarche, director of the Willistead Galleries, Windsor, and his wife, Judy, attended a dinner party at the home of Mr. and Mrs. Glen Waterson on Monday evening. Mr. and Mrs. Saltmarche were pleasantly impressed with a tour of Owen Sound and specifically mentioned the Museum.

MONTREAL, QUE.
GAZETTE
D 138,000

AUG 17 1968 BOWDEN'S

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

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

M. Armand LAMBERT

palettes.

La "dépression" en était à son point culminant — c'était en 1937 — lorsqu'il fut nommé directeur du service des Finances. M. Hobrge eut à faire face aux nombreux problèmes associés à cette période de crise, alors que les revenus étaient excessivement bas et que les dépenses augmentaient sans cesse.

Il s'occupa de la refonte et la consolidation de la dette de la Ville, la refonte la plus complexe jamais entreprise. On lui décerna, en 1947, la médaille

Welland-Port Colborne
Tribune, Ontario
Circ. 19,052
August 20, 1968

Lansdowne Paintings At Carling Gallery

F-871

An exhibit of 25 paintings of North American birds by artist J. Fenwick Lansdowne are on display in the Carling Gallery Lounge during the Canadian National Exhibition, Aug. 15 to Sept. 2. Valued at up to $2,000 each, the Lansdowne paintings on display have been arranged by The Carling Breweries Limited.

J. Fenwick Lansdowne, 31, is a unique Canadian artist who is world-renowned for his portraits of birds. He began painting and studying birds when a child and held his first showing at British Columbia's Provincial Museum in Victoria when only 13. Mr. Lansowne has subsequently had shows in several galleries in London and New York and in all major Canadian cities.

Lansdowne paintings hang in such celebrated galleries as the Beaverbrook Foundation; Audubon House, New York; Montreal Museum of Fine Arts; Art Gallery of Victoria; Ulster Museum, Belfast, and in many private collections including the Bronfman colection.

Lansdowne paintings of Canadian birds were presented to the Princess Royal and to the Duke of Edinburgh to commemorate visits to Canada.

This Carling Collection includes Lansdowne portraits of the Canada Goose; Snow Goose; Eskimo Curlew; Ring-necked Pheasant; Blue Goose; Golden Plover; and Cuffed Grouse. Carling's 1968 Christmas Card will be the Lansdowne painting of the Wooded Spruce Grouse with text by J. D. Creighton, City Editor of the Toronto Telegram.

The Carling Gallery Lounge is situated on the north side of the Better Living Centre at the CNE and will provide a rest and relaxation for "Ex" visitors.

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

AUG 2 4 1968

MUSEE DES BEAUX-ARTS
(1370, Sherbrooke O.) — **Collection permanente.** Le musée est ouvert tous les jours de 10h. à 4h.45, le dimanche de 2h. à 4h.45; il est fermé le lundi. Visites guidées les mardis et jeudis du mois d'août à 1h.30. Aussi, visites commentées du vieux Montréal tous les mervredis d'août à 11h. Lieu de rendez-vous: parvis de l'église Notre-Dame. En cas de pluie, la visite est annulée.

EXPOSITIONS

The Globe & Mail
Toronto, Ontario
Circ. 249,570
August 29, 1968

X 871

Strict policing planned

Antique dealers to offer guarantees

By JO CARSON

There's a new sign going in windows of antique shops from coast to coast in Canada. It is a form of guarantee by the dealer that the article he sells is as represented.

The sign featuring a beaver in an oval is issued to members of the Canadian Antique Dealers Association (it is in French and English). The organization has been given a federal charter and members are subject to periodic checks to see that they live up to the aims.

"It's about time that dealers had a set of standards," Donald McLeish, president, said yesterday. "We hope this will help upgrade the whole image and integrity of the trade."

"It has taken a lot of hard work and about five years of time to get the association operating," said Betty Ramsay of Montreal, a vice president. "Antiques are important investment properties today and the buyer is entitled to know that if he buys a piece of Dr. Wall Worcester—it is a piece of Dr. Wall Worcester."

To make sure that members, who pay $50 initiation fee and $50 annually to the association, live up to their membership, they have agreed to strict policing action, Miss Ramsay said.

Among the requirements are: a continuous five-year span as a full-time dealer; proof of financial responsibility; expert knowledge or resources to expert knowledge about the quality of the stock; commitment to mark all items for sale clearly with the period of the article and its design—whether it is a reproduction, and the extent of repair, if any.

The association and its regulations are patterned on the British Antique Dealers Association which has world-wide recognition as a certifying authority. Among patrons of the new organization are directors of museums across Canada, including Peter Swann, Royal Ontario Museum; Donald Webster, curator, Sigmund Samuel Gallery, ROM; and David Carter, director, Montreal Museum of Fine Arts.

The collector will be encouraged to discuss the articles on display, Miss Ramsay said. She is a specialist in English pottery and china and has been with The China Shop in Montreal for 23 years.

"There are some buyers who are merely acquisitive. They are few. The collector is anxious to learn everything he can about the things he buys and Canadians are very knowledgeable about their collections."

Miss Ramsay expressed impatience with the attitude in Canada that it is a second-rate nation as far as antique collecting is concerned.

"Only Canadians think this way. There are great collections right here in Totonto. Among them, silver collections that are world famous. There is a great porcelain collection in Nova Scotia and another in British Columbia.

Miss Ramsay offered some advice to the beginning collector: Go to museums, study books and get a chance to feel representative and authentic pieces.

She gives lectures at the china shop. "For 10 weeks, the class comes for an hour. Part of the lecture is given to actually feeling paste, glazing of the articles. In fact I have taken real chances, like passing around a rare piece worth about $800 for examination. There has never been a breakage."

Miss Ramsay admitted to being a treasure hunter who can't pass a sign advertising antiques. "There's always the chance of finding something. I know when I started in this business that I missed things right under my nose—prices were low 23 years ago. Imagine a Bow, New Canton inkwell for $20. Today, it is worth $500 and up.

"But you never know, in a little cupboard in a junk shop in Maine I found a scalloped Chelsea salad bowl—a red-anchor period piece—only slightly damaged for $4."

Miss Ramsay said such a find is possible for the knowledgeable collector. "But a beginner should not be afraid to take a chance on a dollar or so—it's pretty inexpensive as far as lessons go. But if he is going to spend a lot of money, he should be assured, with some guarantee, that he is getting what the article is represented to be."

Montreal Star, Que.
Circ. 192,660
August 24, 1968

871

The art world

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-4.45 p.m. Sun. 2.00 p.m.-4.45 p.m.

BISHOP ANNEX, 1435 Bishop St. Exhibition of photographs by Joe Williamson.

MUSEE D'ART CONTEMPORAIN Cité du Havre, Quebec Sculptors; Pierre Soulages.

ARTS CLUB, 3448 Stanley St. oils and watercolors by members.

CENTRE CULTUREL DE BELOEIL, 600 Blvd. Richelieu. Monique Laurendeau, ink and gouaches tomorrow, last day.

BOUTIQUE SOLEIL, 430 Bonsecours, "Invitation to a Room," Robert John.

DOMINION GALLERY, 1438 Sherbrooke St. W. Canadian & International paintings and sculptures, "Group of Seven" and early Canadians.

FARGEON BROS. LTD., paintings water colors, etchings by Denise Chartrand, Norma Escaravage, C. Lacoste.

GALERIE D'ART DESMARAIS, lobby Sheraton Mt. Royal Hotel. Romeo; Vincelette, Gagnon, Amkin Simkins.

GALERIE DES ARTISANS, 2025 Peel St. Eskimo Art and Craft from all ports.

GALERIE AGNES LEFORT, 1504 Sherbrooke W. Summer Group Exhibition.

GALERIE GAUVREAU, 1194 Sherbrooke St. "August Selection."

FRENCH PAVILION, Fifth Floor. Exhibition of 127 paintings & 81 sculptures by Canadian and International artists presented by Dominion Gallery.

GALERIE KALEIDOSCOPE, 276 Sherbrooke W. Collages by Claudette Hardy, Pierrette Lafrennere and Nicole Martin, to Sept. 2.

GALERIE HERVE, 1392 Sherbrooke St. W., watercolors by Pierre Fauré.

GALERIE MACKAY, 2008 Mackay St. Peter Clarke.

GALERIE MARTIN, 1380 Sherbrooke St. W. Exhibition, paintings by Geoffrey Holloway.

GALERIE PLACE ROYALE, 151 St. Paul W., Old Montreal. Sandal making 3th in a series of craft demonstrations, daily 2-6 8-10 p.m.

LIPPEL GALLERY, 2159 Mackay St. African; pre-Columbian and Eskimo Art.

LOYOLA BONSECOURS CENTRE, 445 St. Paul St. E., Old Montreal. Exhibition by Indian artist Panchal Mansaram.

MASCULIN-FEMININ, 2130 Crescent St. "Etude de Nus," André Goyette.

YOUTH PAVILION, collages by Pierre Belanger and sculptures by Pierre Rastoul.

LA MAISON DES ARTS LA SAUVEGARDE, 160 Notre Dame. Photography by Kéro, Arsenault, Grégoire to Sept. 4th.

MOUNT ROYAL ART CENTRE, 1260 Remembrance Rd. Contemporary Canadian Paintings.

GALERIE LIBRE, 2100 Rue Crescent, Gallery artists.

PAVILION OF JUDAISM, "Man and His World," Ile Notre Dame, oil canvases by Benn.

SIR GEORGE WILLIAMS UNIVERSITY, Hall Building, Maisonneuve Blvd. & Bishop St. 150 works from the University's Collection of Canadian Art.

THREE-FOUR-FIVE, St. Paul St. Sculpture by Charles Butler, paintings and ceramics by local artists and students.

L'ART DE L'OUEST, 266 Sherbrooke W., Margo Lagassé, Serigraphs by George Weber.

GRANBY, QUE.
LA VOIX DE L'EST
D 11,200

AUG 30 1968 BOWDEN'S

Un Salon international de la caricature à Terre des Hommes

MONTREAL-- La proclamation des lauréats du Cinquième Salon International de la Caricature aura lieu le jeudi 5 septembre 1968, à 11 heures, au pavillon de l'Humour de Terre des Hommes.

En 1964, le maire de Montréal, Me Jean Drapeau, et le commanditaire du Salon, le Montréal Star, confiaient à M. Jean Dupire, chargé de l'Accueil et des Affaires culturelles à la ville de Montréal, l'organisation du Salon international de la Caricature. L'entreprise fut un succès dès le début. Le premier Salon reçut 367 dessins; le deuxième, 223 dessins de 26 pays; le troisième, 210 dessins de 37 pays; le quatrième, 389 de 54 pays, et cette année, le Cinquième Salon international établit un record en exposant 594 caricatures soumises par autant d'artistes de 60 pays.

Des cinq continents, l'Europe a la plus forte représentation, soit 27 pays. Viennent ensuite l'Amérique avec 19 pays, l'Asie avec sept, l'Afrique avec quatre et l'Océanie avec trois. La collection la plus nombreuse nous vient des Etats-Unis, soit 142 oeuvres, suivis par la Yougoslavie avec 58 oeuvres, le Canada avec 45, la France avec 23, la Suisse et la Grande-Bretagne avec 16 oeuvres chacune. Les 56 autres pays sont représentés par une ou plusieurs caricatures.

Présenté d'abord au musée des Beaux-Arts, puis à la Place Victoria, le Salon international de la Caricature a enfin trouvé son abri permanent au pavillon de l'Humour de Terre des Hommes. A ce jour, plus d'un million de personnes ont visité le Salon.

Le conservateur du pavillon, M. Robert LaPalme, a organisé pour la Ville de Montréal ce Salon de 1968 avec le concours de M. Stanley Handman, directeur des relations extérieures de Montreal Star.

De nouveau cette année, le jury est présidé par Me Jean Martineau, c.r., président du Conseil des Arts du Canada. Les autres juges sont M. Robert Ayre, critique d'art du Montreal Star; M. Jerry Robinson, dessinateur-humoriste et président de la National Cartoonists Society de New York, et M. Pierre Berton, écrivain et commentateur de la télévision.

Trente-quatre prix d'une valeur totale $14,000, seront attribués de la façon suivante: le Grand Prix, $5,000; le Premier prix: $1,000; le Deuxième prix: $500; le Troisième: $400; le Quatrième: $300; le Cinquième: $200, et six Sixième prix de $100 pour chacune des catégories suivantes: humour, éditorial et portrait-charge.

Toronto Daily Star
Ontario
Circ. 364,506
August 31, 1968

Dealers set new standards for themselves

By BETTY STAPLETON
Star staff writer

The Collectors

Canadian collectors of antiques are living in a happy hunting ground, says Montreal china dealer Betty Ramsay.

"Canadians, who may think prices are high here, just don't realize what collectors in New York and Europe are paying," says Miss Ramsay. And as for those wonderful 'finds'—the rare item at a bargain price every collector dreams of running across in the dark corner of a shop—they can still be made here.

"Just know your antiques and hunt for them and you'll find some good buys," says Miss Ramsay, who has been in the antique English china business for 23 years and operates the China Shop in Montreal.

Miss Ramsay was in Toronto in connection with the starting of the Canadian Antique Dealers Association, a new organization which dealers have set up to establish standards for themselves and which should benefit the collecting public.

Up until now the amateur collector who was not too expert himself had to rely on the dealer's knowledge and integrity when it came to correctly identifying an item. The new association means to protect the collector.

Members of the association will be identified by an oval shield they will display in their shops. The shield, fittingly enough, bears a drawing of the Canadian beaver and the name of the association in both English and French. The association already has 56 members across the country and soon will have many more says Miss Ramsay. Donald McLeish of Toronto's Chelsea Shop is president.

To be qualified for membership an antique dealer must have the experience of at least five years in business. His antique dealing can be carried on from either a shop or his home, however he must let the association inspect his stock periodically.

To be eligible for membership a dealer must possess technical knowledge of antiques in general or of his particular specialty—Canadiana, furniture, silver, china, etc.

"If he really doesn't know about the identity of an item he has for sale he must frankly tell the customer that fact," says Miss Ramsay.

The dealer must also make clear to the collector the amount of repair and restoration that has been made to an item and all reproductions must be clearly marked as such.

Finally the dealer must be willing to share his knowledge with collectors.

"Young collectors in search of information shouldn't hesitate to ask a dealer for help. Any dealer will be glad to talk to people he feels have a genuine interest," says Miss Ramsay.

Toronto collectors are fortunate in having the fine collections of antiques at the Royal Ontario Museum to study, says Miss Ramsay, who is a noted lecturer on her field of English porcelain and pottery.

As well as the ROM Miss Ramsay recommends to Canadian collectors the Lucile Pillow collection of English porcelains in the Beaverbrook Art Gallery, Fredericton, N.B. and the collection by the same name in the Montreal Museum of Fine Arts.

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

AUG 31 1968 BOWDEN'S

Small grocery stores will open on Labor Day

Most of Montreal's working force takes a day off on Labor Day, Monday.

All courts, banks, city halls and federal and provincial offices will be closed, as will stock exchanges, offices, factories and major stores.

Some chain stores will be open in suburban and residential areas, and in shopping centres. But there is no delivery.

Taverns will be doing business as usual and small groceries can sell beer as on a normal day.

There will be no mail delivery service by the Post Office and the pick up service is as a Sunday. The main Post Office on St. James street west will be open to box holders.

The city's 13 open air swimming pools will be open if the weather is good. The Gadbois, Marquette and Maisonneuve pools will be open from 1 p.m. to 9.

The Botanical Garden is open from 9 a.m. to 6 p.m. and the Dow Planetarium has normal Monday hours.

The libraries in the city are all closed except for the Jewish Public Library, open from 10 a.m. to 10 p.m. The Museum of Fine Arts is also closed.

MONTREAL, QUE.
GAZETTE
D 138,000

AUG 31 1968 BOWDEN'S

FACTS & FANCIES

with HARRIET HILL

BY THE LINE: We keep hearing visitors to Man and His World are happy about the good eating at The Captain's Table at the Marina. With a Cote d'Azur atmosphere, it specializes in what you might expect — seafood . . . There's considerable interest in an exhibition of oils, the work of Mrs. Grace W. Simpson, which will appear at the Themis Club throughout September. Mrs. Simpson has had exhibitions at the Independent Art Association and the Women's Art Society (she is a member of both) and has been accepted in jury exhibitions at the Montreal Museum of Fine Arts. Recognized for the excellence of her work, she says modestly, "I still consider myself an amateur."

MONTREAL, QUE.
STAR
D (M-F) 190,400
(S) 217,000

AUG 31 1968 BOWDEN'S

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

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

MONTREAL, QUE.
LA PRESSE
D (M-F) 208,700
(S) 232,400

AUG 31 1968 BOWDEN'S

EXPOSITIONS

MUSEE DES BEAUX-ARTS
(1370 Sherbrooke O.) — **Collection permanente.** Le musée est ouvert tous les jours de 10 h à 4 h 45, le dimanche de 2 h à 4 h 45; il est fermé le lundi. Visites commentées du vieux Montréal tous les mercredis de septembre à 11 h. Lieu de rendez-vous : parvis de l'église Notre-Dame. En cas de pluie, la visite est annulée.