

EXPO '67 & TERRE DES HOMMES

Pavillons Thématiques

Indiens du Canada



archives
municipales

VOUS NOUS OBLIGERIEZ EN NOUS RETOURNANT

LE DOSSIER DANS LE PLUS BREF DÉLAI.

M&HW bursting with art to enjoy

By VIRGINIA NIXON
of The Gazette

Man and His World is a great place. Trees, flowers, fountains, flags, folk dancers, stimulating architecture, sunshine (if possible), ice-cream cones, no hucksters and no crass commercialism.

The pavilions, full of handicrafts, national products, children's art (this being the Year of the Child) and photographs of smiling faces are pocket-sized museums.

The overall atmosphere is, it is true, somewhat pasteurized. Problems, where they are brought up at all, figure only as obstacles waiting to be hewn down by the march of progress. But never mind. There's plenty to enjoy.

Art, in the sense of design and handicrafts, is everywhere. But there are also several pavilions with actual art exhibitions.

The most important is the 17th to 19th century Italian drawings in the Italian Pavilion. This is not a show of the big names of Italian art. Agostino Carracci and Salvator Rosa are the biggest and they are outnumbered by legions of anonymous or little known artists.

Fame is relative

But fame is a relative world. This is a wonderful show. There are landscapes, vine-covered country houses, baroque interiors, cupid-angels lounging on clouds, saints, and Christ and the Virgin caught up in sublime, effortless raptures. The pens seem to follow their own leads through light and dark, into obscure little markings with their own hidden meanings, into deft foreshortenings of hands and draperies of figures that seem about to fly off the surface of the page.

This collection was shown three times in Italy before coming here, and it drew a lot of press coverage, partly on account of the works themselves, partly because of their history.

They were discovered in 1973 packed away in a disused basement room of the Perugia Academy of Fine Arts. Most probably they were originally gifts from various donors, to be used for study purposes in the academy. They were not surprisingly, in bad shape, says Francesco Mancini, who is one of the three authors of the catalogue and who has accompanied the drawings to Montreal.

They have been restored in the sense of arresting the process of decay, a few traces of damage are visible, but they don't affect one's enjoyment. Neither, for that matter, does the official inked stamp of the Academy which some official of bygone days pressed prominently on some of them.

It's interesting to see how the drawings chronicle the gradual stiffening of the fluid baroque style into the self-conscious manner of the 19th century. Look at Silvestro Masari's 19th century Christ Meeting Peter with its stiff postures and stern facial expressions — a forerunner of Sunday School art.

Dramatic gestures

And compare it with Giacinto Boccanera's (1666-1746) St. Vincent Ferrier raising a dead girl to life, in which the light of divine glory fairly streams from the figures. The gestures of the saint, arm raised to heaven, and the man at the left flaring his hands in surprise

are extravagantly dramatic, yet how much more convincing they are than the charade-like signals of Massari's characters.

Also in the Italian pavilion are exhibition posters designed by artists, e.g. Tintoretto by Graham Sutherland, paintings by Italian-Canadian artists including Umberto Bruni and Alfredo Brusorio, and a reproduction of Michelangelo's Rondanini pieta.

Forum des Arts, the pavilion sponsored by Lavalin Inc. is devoted exclusively to art. Quebec art to be exact. It's theme this year is *Vivre en Ville* and the show is a collection of contemporary Quebec paintings on the theme of city living.

Montreal portrayed

In some cases it's very definitely Montreal that's portrayed. For example Miyuki Tanobe's bustling balconville and Rudi Sparkuhl's photorealist depiction of the Sir George computer riots. Denis Rousseau's sculpture-painting of a little girl in a first communion dress standing in a doorway, on the other hand, is an evocation of the mood of Quebec life.

Rousseau combines cut-out woodwork such as one finds on the porches of old houses in small towns with the plastic flowers one also finds. And it's never quite clear whether he's satirizing, celebrating or merely recording. For an out-of-town visitor though he does convey something of the flavor of Quebec.

However, Micheline Gingras' *Main* mechanism is clearly set in New York. This giant hinge-jointed pink hand prowling around a subway entrance may possibly be intended to suggest industrial dehumanization.

But this is a route that's been travelled too often and too superficially to mean much. And in fact the appeal of this painting is more along the lines of the campy invasion-by-monster movies.

The 19 artists the jury selected from the 50 who submitted include, among others, Leslie Bush, Peter Aitkens, Susan Scott, Seymour Segal and Suzelle Levasseur, creator of the witty caricature paintings of Quebecois women no longer young — heavy-bodied, pigeon-legged and querulous.

This is an interesting show considering difficulties posed by the juried format, the specific theme and the quiet state of Quebec art. But what most of the viewers at the pavilion seemed to be finding even more interesting was the slide show on art and the city produced by Yvan Boulgerice.

The benches have something to do with it. See a bench at Man and His World and you automatically sit down. This presentation, which combines shots of Quebec art works with related real life people and architectural scenes, is an extremely good one. (Boulgerice didn't have to restrict himself to one year's entrants, or one medium. He included choice works by a large number of artists including Fernand Bergeron, Antoine Dumas, depicter of the Quebecois bourgeoisie, Jean-Paul Lemieux, and the unfortunately unprolific Andre Montpetit.)

Captivates audience

But I think what really captivates the audience is that the whole thing takes place on a screen accompanied by soft pleasant music.

That's what people are used to and that what they like. (That's also an important part of M & HW's packaging style.) Art it seems looks more relevant to a lot of people on screen than it does in the flesh.

Speaking of screens, don't miss the NFB very funny *Propaganda Message*, a short film running in the Humor Pavilion. As well as this large rambling pavilion has hundreds of cartoons both contemporary and historical, plus whimsical art works by various artists.

Portuguese artists, with the exception of Maria Helena Vieira da Silva, who is really a Paris painter, are even less known than Canadian artists. This fact enhances the interest of the show of contemporary Portuguese prints in that country's pavilion.

These artists have received the same influences as the rest of the world — surrealism, lyrical abstraction, op, pop and so on. So their work has a certain familiar look. But there's also a hint of a distinctive group feeling in these very skilled works.

There's art being done as well as shown at Man & His World. At the Unesco Pavilion, Zuzana Chalupova, a round little babushka-clad Yugoslav lady, is painting, on the spot, examples of the colorful naive-style paintings her country is well known for.

The Indian pavilion has contemporary works by Indian-Canadians like Indira Nair and Inderjeet Sadev, whose print of a turquoise archway against red made me think (probably incorrectly) of an expatriate artist summing up memories in a single striking image. Plenty of attractive crafts, in particular textiles, are on view here too.

Children can draw their own pictures with crayons (Chinese Pavilion) or markers (Unesco) as well as make sculptures out of what looks like a million pieces of Lego in the Japanese pavilion. It has nothing to do with art, but I'd like to add that the Czech pavilion has a wonderful play area equipped with things to punch, throw, leap on and swing from.

The Peruvian Pavilion has a small but impressive display of Pre-Columbian ceramics from the Museum of Archeology and Anthropology in Lima.

Old man's head

A jug from the Mochica culture which flourished between 400 and 100 B.C. in the shape of a wide, square-jawed man's head is startling in its expert naturalism. Another container, even older but with the same pretzel-shaped handle, has a husband and wife reclining on top of it and looking out at the world with wide, confident eyes.

The last case in this show contains what is probably the most startling exhibit in the whole fair, a 3000-year-old mummy who appears to have died in great pain. The lips are twisted down in what looks like a scream or moan. The hands pressed to the head were placed in that position by those who buried the body, say pavilion officials, and are not a further sign of agony, though that is what they look like.

How the man died is not known. Possibly disease. One thing is certain though. Across the space of 3000 years his remains testify that there are some problems progress can't solve.

Les Indiens du Québec ont leur pavillon à Terre des hommes. Ils l'ont nommé: "Le Pavillon des premiers occupants". Au cours de l'été, les visiteurs auront l'occasion de se familiariser avec les diverses cultures indiennes du Québec.

Le Pavillon des Premiers Occupants, à Terre des Hommes, ouvre ses portes à la culture micmac jusqu'au jeudi 2 août. Des artisans de cette nation sont présents à ce pavillon pour y réaliser devant vous de magnifiques travaux de vannerie.



Un échantillonnage de quelques-uns des produits d'artisanat indien qu'on peut admirer au Pavillon des Premiers Occupants: paniers en écorce de bouleau et en éclisses de frêne utilisés comme paniers à pain, à fruits, etc. Les paniers en écorce de bouleau sont décorés de motifs traditionnels: fleurs, animaux, motifs géométriques. Les motifs sont grattés à même l'écorce.

ARTISANAT INDIEN AU PAVILLON DES PREMIERS OCCUPANTS

Tout au long des dix semaines d'ouverture de Terre des Hommes, des artisans indiens viennent de leur réserve respective présenter au public visiteur leurs diverses techniques: couture, broderie, tissage, vannerie, sculpture, etc.

Au fil des ans, la population indienne du Québec s'est regroupée en 9 nations bien distinctes. C'est ainsi que le public a pu jusqu'à maintenant rencontrer au Pavillon des Premiers Occupants des artisans Attikameks, Naskapis, Hurons, Algonquins et Cris. Le Pavillon ouvre

maintenant ses portes, jusqu'au 2 août, à la culture micmac. Des artisans de cette nation seront présents pour y réaliser de magnifiques travaux de vannerie.

La nation micmac se retrouve surtout en Gaspésie et compte 3 communautés, soit 8% de la population indienne du Québec. La pêche au saumon de l'Atlantique constitue sa principale activité et la tradition artisanale y est toujours forte. Les paniers de frêne qu'ils fabriquent sont de véritables oeuvres d'art. Ils démontrent une grande habilité et un

extrême contrôle de la technique. Alors que les hommes de la tribu micmac se chargent de l'abatage, du martelage et du polissage, les femmes sont responsables de la teinture et du tressage des paniers.

M. et Mme Daniel Condo de Maria en Gaspésie, tous deux Micmacs, seront au Pavillon pour expliquer la technique de la vannerie. Il y a aussi des films et montages audio-visuels retraçant le passé et soulignant la réalité actuelle de la population indienne du Québec.

Jusqu'au jeudi, 9 août, on fête la nation montagnaise au Pavillon des premiers occupants à Terre des Hommes, où l'on apprécie vivement les oeuvres artisanales des artistes montagnais.

Des artisanes mohawks
œuvrent au pavillon des Pre-
miers arrivants, de Terre des
Hommes, jusqu'à jeudi pro-
chain. Ils y exposent des échan-
tillons du folklore matériel de
cette nation qui regroupe, au
sud-ouest de Montréal, à Oka,
Caughnawaga et St-Régis, plus
du quart de la population in-
dienne du Québec, soit 9,000
âmes.

Terre des Hommes

OUVERTURE MARDI DU PAVILLON DES PREMIERS OCCUPANTS

C'est mardi qu'aura lieu à Terre des Hommes l'ouverture officielle du pavillon des Premiers Occupants. Ce sera l'occasion de prendre contact avec les peuples qui furent les premiers à vivre en territoire nord américain.

Cette année le pavillon présente les Mohawks, une des tribus formant les neuf nations vivants au Québec.

JAZZ

Le fameux jazzman américain Vic Vogel sera au Kiosque international jeudi. Vogel qui a fait revivre le "Big Band" sera accompagné de 17 musiciens. Il interprétera tant ses propres compositions que les grands classiques. Le De-

jan's Olympia Brass Band assure la première partie de ce spectacle. La visite de Vogel s'inscrit dans le cadre du Festival international de Jazz de Montréal.

Toujours dans le cadre de ce festival, mercredi on aura droit au groupe Mancige et Ramsey Lewis. Mardi se produiront, Zac, Nebu et l'Os. L'entrée est gratuite pour ces spectacles qui débutent à 20h. Les billets sont distribués à Radio-Québec ainsi qu'à l'entrée du Kiosque international.

Enfin jeudi soir, à La Ronde, Terry Hachey sera l'artiste invité lors de la soirée western qui se tiendra au Salon, le Silver Garter du Fort Edmonton.

lundi

Le service des activités culturelles de la Ville de Montréal au lac des Castors (20h00) des ateliers de danse folklorique internationale et à 20h30 au parc Thomas Chapais «roulotte - cerveau magique».

Le lundi est le temps idéal pour visionner les films documentaires présentés dans le cadre de l'exposition internationale à Terre des Hommes. Vous en saurez ainsi plus long sur l'Opéra de Pékin et sur les athlètes chinois au pavillon de la Chine; sur l'architecture des maisons paysannes au pavillon de la Roumanie; sur Karnak et sur l'art égyptien au pavillon de l'Égypte; sur la vie des Mohawks au pavillon des Premiers Occupants et enfin sur les extraterrestres au pavillon Un monde insolite, en regardant quelques séquences du film «Close Encounters of the Third Kind».

20h00 Kiosque international. Deux groupes acadiens, Beau-soleil - Broussard et 1755. Ils chantent leur coin de pays, adaptent des vieilles chansons acadiennes sur une musique moderne et présentent leurs nouvelles compositions. Spectacle gratuit.