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# Québec and the art seekers





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## **QUEBEC AND THE ART SEEKERS**

*We are seldom pretentious. Certainly not to the point of hoping to present our Québec culture to you in the space of some tens of pages. The idea is not to cover the whole scene in Québec culture, but rather to show you just enough to whet your appetites.*

*We have opted for a light-hearted approach to the subject, for boredom is the worst enemy of culture. Of necessity we have only skimmed the surface of this vast and interesting subject.*

*Everywhere art is deemed to be the expression of all that is beautiful, without deceit and enchanting. We would like to see you, in your turn, join the ranks of the art seekers and discover Québec and its culture for yourselves.*



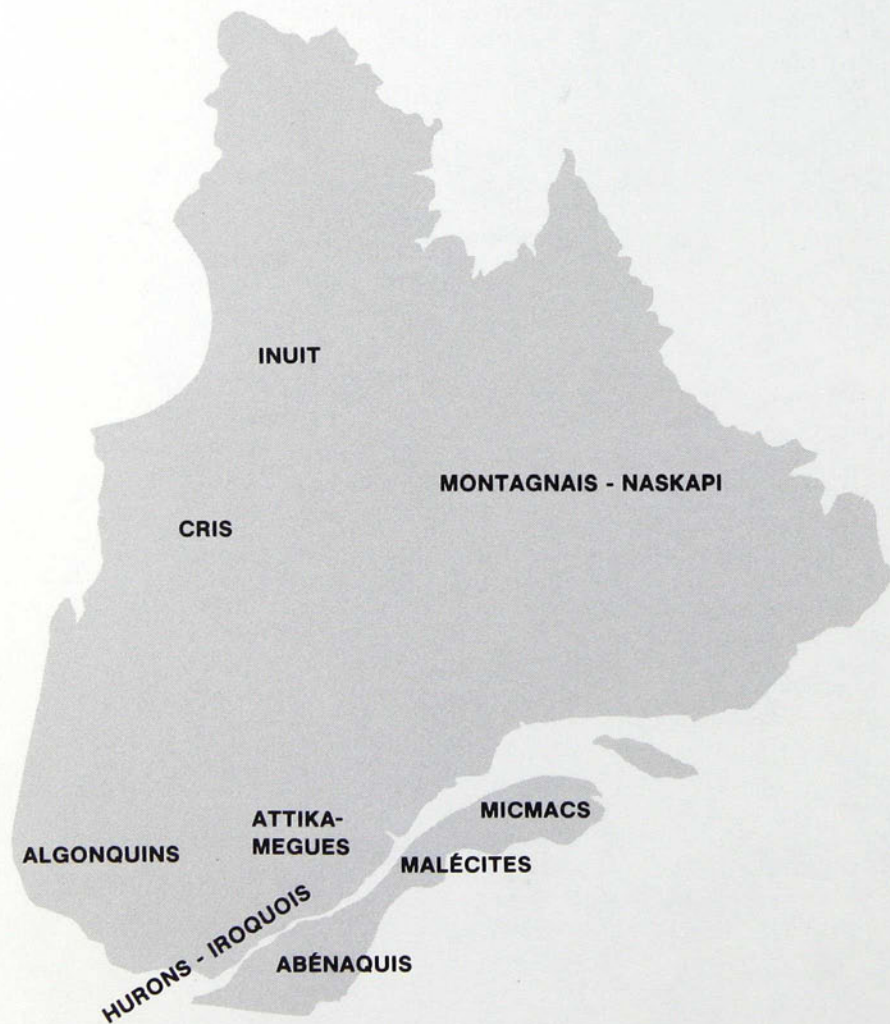
THE AMERINDIAN CULTURE

# with reservations



*Forest Stop-over*  
by Philippe Hébert

## DISTRIBUTION OF CULTURAL AMERINDIAN GROUPS IN QUÉBEC



We claim *squatters' rights*.

The Amerindians have lived on this continent for hundreds of centuries, whereas we have been here for several hundred years only. It is fitting then, that we consider the culture of these peoples who were north Americans long before the word American was *coined*.

The first to tame the country, they learned to live with the winters, the winds, and the flora and fauna of its vast spaces and 400,000 lakes. However, there was no question of returning to their homeland to boast of their discoveries. When the white man arrived several milleniums later, he gave himself the title of *discoverer*. Thus the late-comers proclaimed themselves to be the first comers in America. Such a statement tends to make us smile, but...

## THE RED AND THE WHITE

So the Whites came, and they came in numbers. The Indians showed two weaknesses in the face of this quiet invasion. Firstly, there were too few of them, and secondly, to use an anachronism, they had no ministry of Immigration to protect them.

The Whites' tolerance towards the Indians quickly evaporated as soon as their numbers were superior to those of the natives. Colonisation then began in earnest, and more and more the Indians and the Inuit (Eskimos) were reduced to the level of protégés.

Today, as we begin to experience certain unpleasant effects of our industrial civilisation, the Québécois are beginning to look back to their origins and to appreciate the Indians more. Some years back, little attention was paid to the culture of the first autochtones.

The reverse is now true. Sociologists and anthropologists are making up for lost time, which led one wit to observe that *the average Eskimo family is made up of the father, mother, three children and an anthropologist*.

## THE AMERINDIAN CULTURE

The Indians and Inuit, like all races, have their own languages, music, dances, oral traditions and beliefs. Certain groups however, have been influenced by contacts with traders, forces of the law, and missionaries, among others. Presently, interest is concentrated on Indian art as a manifestation of their culture. Essentially this consists of decorated everyday objects, usually produced within the family. These include tools and weapons, canoes and sleds, plates and utensils, baby-carriers, drums, pipe pouches, baskets and so on. Made from such materials as stone, wood, bone, birch bark, and caribou skin, they reveal the sensitivity of the native peoples for their environment, and their deep knowledge of it.



André Larochelle

Two works representing TUNNITUARRUK  
A legendary and mythical being (by DAVIDEALUK of POVUN-  
GNITUK).

## INDIAN ART

The Hurons-Iroquois and the Algonquins of the Great Lakes region, based their decorative art on geometric forms and symmetric design. They produce birch-bark carvings, paintings on tanned skins, and a type of embroidery using moose hair and porcupine quills.

The Montagnais produce art work much like that of the Algonquins. In addition they use a special technique for birch-bark decoration. The bark is folded so that it may be bitten, thus leaving tooth indentations to form regular patterns.

Until lately, the Naskapis of the far north - Nouveau Québec - have remained virtually isolated. Their art is restricted to geometric themes. They derived their yellow and red colourings from fish eggs and ochre.

## INUIT ART

Eskimo art has gained world-wide acclaim for its simplicity of form, the subject matter and the materials used. In the main, carvings are of soapstone, caribou bones and antlers, and walrus tusks. There is an indefinable charm about these intriguing works, which represent arctic animals, legendary and mythical beings, hunting and family scenes, and even such foreign themes as gorillas or Roman cavalry.

From Poste-de-la-Baleine to George-River, by way of Povungnituk and Saglouc, sculpturing is enjoying a popularity without precedent. It is an excellent way for the Inuit to revive their dying culture, the more so as there is a great demand for their work. Visiting heads of state when presented with Eskimo carvings always seem

impressed by the unusual character of this original art form.



Eskimo sculptor from Poste-de-la-Baleine



Indian felt bag with pearl motif

André Larochelle



Statuettes of Inuit in modern costume

André Larochelle



Tomahawk

André Larochelle



Information Canada

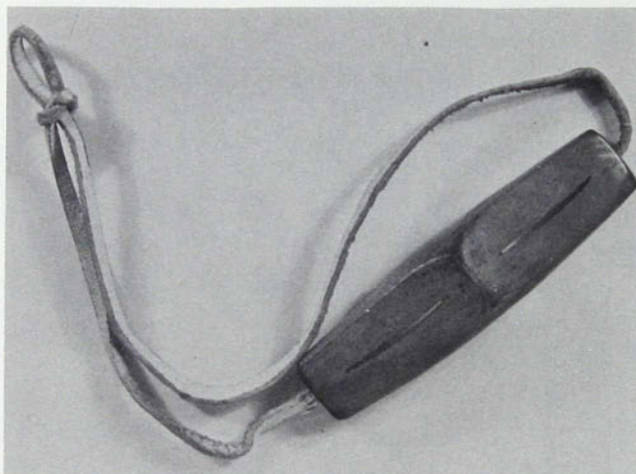
Eskimo Sculptures



Information Canada

## HOLLYWOOD VERSUS THE REAL INDIANS

The world has been misinformed about the Indians, thanks to Hollywood. Many visitors, their heads full of film clichés, are eager to get a glimpse of Indian life in America. As soon as they hop off the plane they are asking the way to the nearest Indian reservation. Since the reality is far-removed from the Hollywood image, chances are that visitors will be disappointed. Those who are genuinely interested in things Indian would do better to forget Hollywood and face the facts of Indian life as they really are. These people are in the process of taking stock of themselves, and they live in a world remote from the epic battles portrayed in films. Viewed realistically, the Amerindian culture cannot fail to impress us. The more so since it exerted such a strong influence on the first settlers here.



André Larochelle

Traditional wooden spectacles worn by the Inuit to protect their eyes from sun and snow glare.



Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)

Beaver skin stretched on a wicker frame, at Waswanipi, in the Abitibi area.



André Chauvel

AAOPAYUNGNI'S wife and daughter.



THE LANGUAGE

# parlez-vous le français?



In this country we are constantly in hot water because we insist on speaking French although we form part of a population on this continent which is more than 95 percent anglophone. Why do we speak French? For the good and simple reason that it is our language and we love it.

Until the start of the second world war there were natural barriers which protected our linguistic heritage. Québec was practically self-sufficient agriculturally and economically. The education system was based on French and the Roman Catholic faith and was little affected by outside influences. The Québécois were united by the religion which was the basis of their common ideology. Furthermore, means of communication and transport were not much developed at that time.

But, thirty years after the war, we find ourselves in a vastly changed world. The factors that upheld our civilization have eroded little by little, and our language is subject to a series of assaults that have shaken it profoundly. Our vocabulary is being invaded more and more by American words of popular and technical usage. In short it is extremely difficult to remain a francophone in North America. The worst of it is that the other language spells certain prosperity.

Today we are faced with a permanent challenge in this regard. Our language is being assailed from all sides. We have had to have recourse to legal measures to protect our linguistic rights.

We are not ready to jump out of the frying pan and into the fire!



## QUEBECOIS - SOMETHING TO TALK ABOUT

Visiting francophones quickly realize that our spoken and written French contain many local expressions. Our accent is different, words often acquire new meanings, and some expressions are contracted beyond easy recognition. Sometimes we have retained words from old French, and at other times we have borrowed from the Americans. Women tend to speak more carefully than the men, however the French spoken at all levels is pretty much the same. We admire the rich vocabulary of the French, but we prefer our local style of speech.

### A VOCABULARY WHICH VERGES ON THE SACRED!

Quebec conversation is liberally sprinkled with words which are meaningless to an outsider. These are the oaths, nearly all of which have been derived from the religious vocabulary of the church and sacristy. These profanities of sacred antecedents are mostly used by the men and tend to offend the ears of the more sensitive. However, when outsiders attempt to use our profanities they sound rather foolish, which tends to make us smile.

### DEMI-TOUR INTERDIT: PAS DE VIRAGE EN "U"

Signs also have special characteristics, and usually intrigue the French-speaking visitor. To understand them properly, one must realize that Quebec is in North America where English is the predominant language. For the last thirty years English words have been creeping into our language much as they have infiltrated the

language in France.

The words which have crept into the French language often differ from France to Québec:

#### FRENCH

faire du shopping  
attendre le weekend  
garer la voiture  
sur un parking

#### QUEBECOIS

magasiner  
préparer la fin de semaine  
parker le char  
sur un stationnement

Social forms of address have evolved considerably. Formerly one was addressed as *vous* by one's inferiors or younger people. Now one expects to be addressed as *tu*. This is considered a sign of approval that one is *with it*, possessing young ideas, and easy to talk to.

One could go on for ever and a day, discussing all kinds of linguistic peculiarities, but mixing with the people is far better than any study could be. Québécois is a language to be learned in daily life far from grammar books and dictionaries.





OUR HERITAGE

# From pioneering times to the present day



The wheel used to drive the first grain mill at the village of Madeloupe.

## I REMEMBER ... DO YOU?

The English dictionaries are rather vague in their definitions of *heritage*. It refers to the property handed on to us by our forefathers. This is hardly an adequate description! In reality, it encompasses all tangible and material traces of the past such as: sites, buildings, monuments, works of art, manuscripts, printed works, tools and techniques. In a country such as ours whose motto is *I remember*, such mementos of the past have great value.

## A COLD WELCOME

In order to appreciate the richness of our heritage, a few historical facts must be faced.

- The cold climate and bitter winds of Québec called for special architectural techniques and materials. At first, masonry techniques proved quite inadequate for the climate. The earliest churches lasted barely thirty years.
- In those early days, there were few qualified builders, and local building materials were not understood and appreciated.
- Our forefathers were simple but provident folk who created plain, frugal techniques of construction.
- Houses were heated to the limit to withstand the rigorous winters, with the result that fires were frequent.

- Until as late as 1960, the influence of the Roman Church outweighed that of London or Paris. Large religious buildings abounded, and most villages were clustered around their church.



Old flour mill at Montmagny

## UP, UP, AND AWAY...

In 1976 one can still find important historical areas of cultural interest, in those parts that were first settled, and where economic development has not resulted in a systematic razing of older districts. With the building of the great, modern administrative complexes, many of which are noted for their physical height, rather than their high level of architecture, our historical districts are shrinking, or being overshadowed at the very least. This problem is not confined to Québec alone. We no longer gaze up at the church weather-vanes standing against the sky. Instead, the high and the mighty gaze down with unseeing eyes from their soulless sky-scrapers. However, there have been encouraging signs lately, that the people are beginning to protest against the disregard shown for their culture.



Editeur Officiel du Québec

Facade of St-Jacques church, Montréal



Inventaire des Biens Culturels du Québec

The Soulard house at Neuville

## ALONG THE GREAT WATERWAY

The list of interesting sites can be started by mentioning the old districts of Québec, Trois-Rivières and Montréal, as well as those along the Côte de Beaupré, the pioneer routes and the Gaspé.

Québec is North America's only fortified city. It is a fascinating blend of narrow, winding streets, cliffs and steep embankments. There are innumerable points of interest, such as the Château Frontenac, Dufferin Terrace, The Plains of Abraham, the Québec Seminary, the Hôtel-Dieu hospital, the Anglican Cathedral, the Ursuline Convent, the city gates of St. Louis and Kent, the Parliament buildings and the Québec Museum. There are many quaint streets such as the Rue du Trésor, St. Louis and Des Remparts. Down by the riverside, one finds the church Notre-Dame-des-Victoires, and Place Royale, site of the first settlement made by Champlain, Québec's founder. A fine overall view of the Québec skyline may be had by taking the ferry across to Lévis. On the eastern outskirts of Québec, lie the Côte de Beaupré and the Ile d'Orléans, both being among the first areas to be settled.

Montréal has no lack of historic monuments, such as Notre-Dame church, the old Court-house, City Hall, Château-Ramezay, Bonsecours Market, and St. Joseph's Oratory to name only a few. However, Montréal has suffered more from the effects of modernisation than has Québec. Since Expo 1967, there has been a movement on foot to restore the old sectors of Montréal and bring them back to life. These districts are now becoming renowned for the many high-quality restaurants that have occupied restored buildings.

Interested visitors should seek out a covered bridge or two, look at the wayside shrines and chapels and

walk the open-air ways of the cross. There are mills of all kinds to be seen - windmills, water-mills, flour-mills and saw-mills - all of ancient vintage. Some of the most delightful areas such as the Isle of Anticosti and the Iles-de-la-Madeleine, are, though culturally rich areas, barely known to our own people.

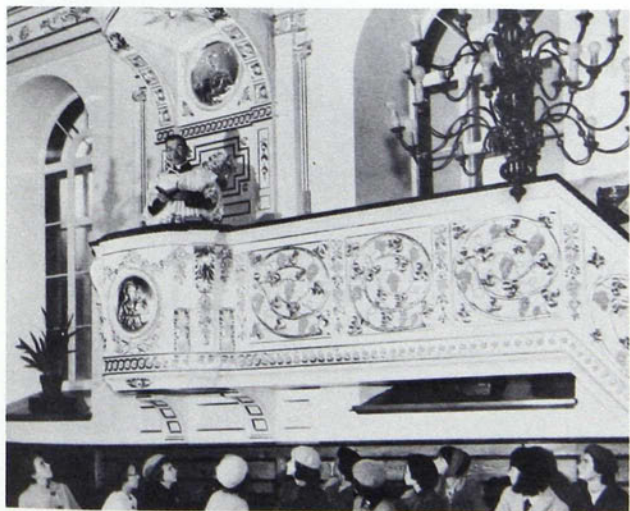


Stone mill from 1777, Ile-aux-Coudres



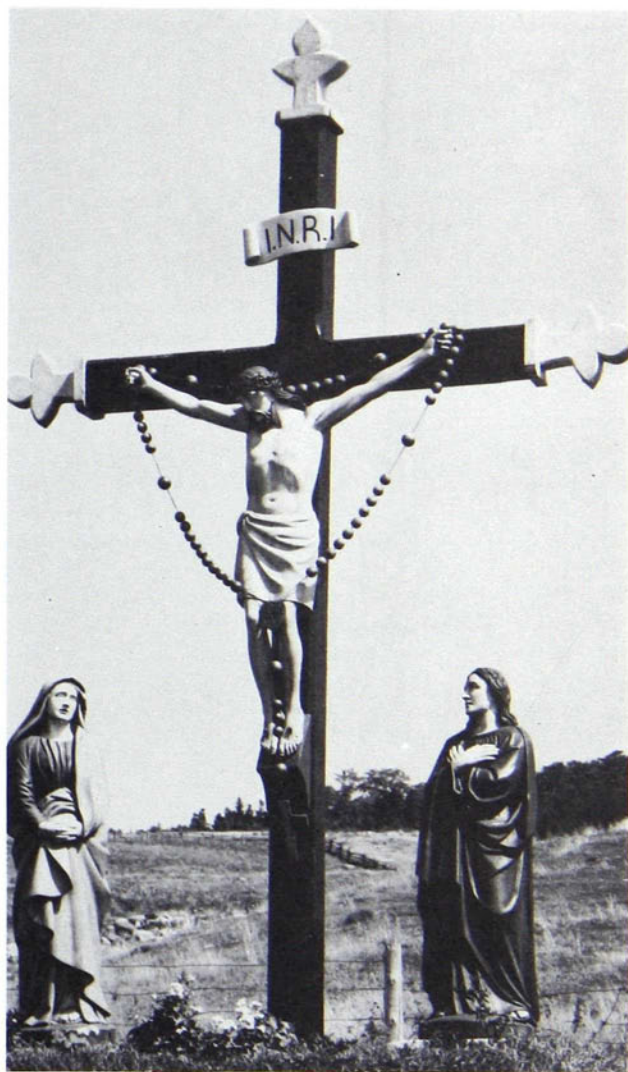
Milling flour

Inventaire des Biens Culturels du Québec



Church choir, St-François

Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)



Wayside cross, Ste-Marie de Beauce

Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)

## OLD HOMES - THE NEW HOUSING TREND

With the recent surge of interest in things old, Québec is not only remembering, but taking stock. Today, historical buildings are being classified and often renovated. To date some 45,000 buildings and 700 churches have been inventoried.

Handicrafts are coming back into favour again and are being modified somewhat to fit today's tastes and needs. The movement had difficulties at first, but with experience gained it could well be successful. We cannot afford to lose our traditional ways. It is vital to assure the survival of such crafts as boat-building, blacksmithing, tin-smithing and shoemaking so they may flourish once again. This is not a mere return to the past but a return to our origins. Those who know not where they came from, seldom know where they are going.

## FROM THE METROPOLIS TO THE HAMLET

There are 225 churches in Montréal alone. Scattered through the Québec country-side are 220 watermills, 20 windmills and more than 100 covered bridges.

Most of these architectural riches are to be found far from the great highways, where the people go about their daily lives, unaware of the rare treasures in their midst. There is no doubt about it. In order to have a better idea of Québec, one must visit not only the larger centres, but the small hamlets as well. The names are usually as lovely as the villages themselves, St.-Alexandre-de-la-Rivière-qui-Barre, and Ste-Emilie-de-l'Energie, to take but two examples.



Early canadian house in Beaumont



Interior views of an old house



Old house at Ste-Famille, Ile d'Orléans

Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)



Small three-legged stool with handle

Musée du Québec



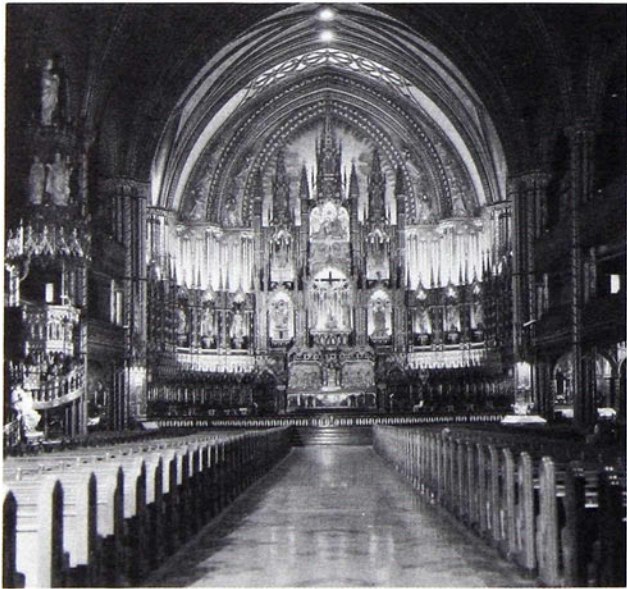
Swing-top table after the American style

Musée du Québec



Double-seated rustic rocking chair

Musée du Québec



Direction Générale du Cinéma et l'Audio-Visuel (O.F.C.)

Notre-Dame Church, Montréal (interior)



Inventaire des Biens Culturels du Québec

Notre-Dame Church, Québec (exterior)



Ministère des Affaires Culturelles

Place Royale in Québec City



Éditeur Officiel du Québec

Typical street of Montreal

# survival comes first

Let us set the scene. It is best to say, at the start, that the Québécois have come under so many influences, that at times they have almost lost sight of their own identity. In the early days they intermarried with the Indians. Hailing from France, but later under the sway of the British, they were pressed to intermarry with the Scottish and Irish immigrants. The American Loyalists came amongst them. Formerly guided by a clergy faithful to Rome, the Québécois is a far cry from his French ancestors. Even today, he mingles with immigrants from many countries. Some wonder why we do not speak French with a Parisian accent, and why so little literature of international calibre has been forthcoming. To cap it all, we are afloat in a sea of 225 million North American anglophones who make up the most powerful and technically advanced group in the world.

You can appreciate that it is not easy to keep our heads above water in such a situation. Furthermore, our energies in the past were directed to scraping and scratching, to develop a country three and a half times as big as France, with a population only one tenth as great. The vast spaces took our breath away. Spare time was taken up in the raising of large families. As for the winters, six months is enough to cool the ardour of even the most creative spirit. We were cut off from the occidental civilisation by the solitude and vastness of our country. After the conquest, our schools were destroyed, and the élite returned to France. Our fathers became tillers of the soil. American dictionaries list the word *Habitant* to describe the French Canadians from that time on.

You must believe us when we say that all these factors did nothing towards developing our artistic background!

# from writing to literature



Marie-Claire Blais

If one is to believe the historians, our literature came to this country by way of Stadacona (present Québec) in 1534, with the arrival of Jacques Cartier. Historians class the diaries, annals and letters of those days as literary works. The explorers, Jesuits and nuns were able to write and thus qualified as writers. As there was only one copy of any work, which was handed around to co-workers and friends, there was little fear of literary criticism. That was the golden age, as we see it. Nature was as yet untouched, waters were not polluted, beads bought furs, the Indians were a novelty and their maidens not unattractive. Who needed literature in such a setting?

At the risk of offending some people, it must be said that true literature did not appear until much later, after the British took over Nouvelle-France.

## THE SPOKEN WORD

The French may have developed their literature from the songs of the bards, but we first learned the magic of words at the feet of our orators. Long before the advent of electronic mass-media, eloquence was much admired.

## PERSUASIVE PAPINEAU

Any imposing man with a fine voice, who can debate logically and clearly, meets with the approval of the Québécois. Such a one was Louis-Joseph Papineau, the first, greatest and most admired of orators under the British régime. This fine parliamentarian and brilliant debater had the ability to sway crowds. From 1815 onwards, he was the undisputed leader of the Québec

political speakers. He so impressed the people of his time that when we speak of an intelligent man today, we say that *he has the brain of a real Papineau*. One of his contemporaries is also remembered in the phrase Hippolyte Lafontaine, *the strong man of Boucherville*.

After Confederation in 1865, eloquence lost none of its power. Sir Wilfrid Laurier, a man of natural majesty, spoke so well that he became Prime Minister of Canada. Adolphe Chapleau's gift for words made him Premier of Québec at age thirty-three. Honoré Mercier also electrified the crowds and attained the same post later.

At the start of the twentieth century the great orators of the day were Henri Bourassa - democratic leader and brilliant, cultivated man, Armand Lavergne - a fluid speaker idolized by the young, and Edouard Montpetit - an academic orator, writer and man of personal charm, who was in the avant-garde of our economic development.

The Québécois have not lost their love of eloquence. Words can charm them as much as ever, but fewer occasions arise nowadays. Some years back, in 1967, De Gaulle's visit recalled echoes of the days gone by, and the ringing triumphs of old.

All the same, we are far from literature.....in the written form.

## **JOURNALISM - FORMER PROFESSION OF PRESTIGE**

There were also those who wrote well. The journalists were thinkers and philosophers who wrote essays and occasional critical pamphlets. One such writer was Etienne Parent (1802-1874) whose lucid, dedicated works opened many doors to him - including that of a prison. In the following century Jules-Paul Tardivel, who was considered a veritable scourge of God, reprimanded people right, left and centre. Arthur Buies was a chronicler with strong anti-clerical attitudes. He later took up the cause of a missionary priest. His *La Lanterne* was of little solace to those who could not forgive his original fervid fool-hardiness.

At the start of the twentieth century journalism reached its zenith with Olivar Asselin and Jules Fournier who established two important Montreal news dailies.

In 1910, Henri Bourassa founded *Le Devoir*, a newspaper with a conscience, which attracted the best journalists and social critics of the day. Four of the best known of these were Georges Pelletier, Omer Héroux, Gérard Fillion and André Laurendeau.

The essayists must not be forgotten. Let us at least name Pierre Baillargeon, François Hertel and Jean Lemoyne, all of whom stripped away misleading myths. Fernand Dumont is a lucid interpreter of our present society. Marcel Rioux, Jacques Grand'Maison, Léon Dion, Pierre Vadeboncoeur, Jean-Paul Desbiens, Gérard Bergeron and Pierre Vallières, of diverse points of view, will be surprised to find themselves listed together here.

## LITERATURE AT LONG LAST

Properly speaking, literature covers other areas apart from eloquence and journalism. We will now come to that. Our literary production can be aligned very roughly with the various political periods in our history.

1534-1760	Nouvelle-France	Diaries, journals, letters - all forms of functional records
1760-1900	British Régime	Tentative beginnings of serious writing
1900-1940		First works on any significance
1940-1960		Beginning of autonomy in literature
1960-to present		Growing confidence and wider audiences. A break with traditional forms.
N.B.: These dates are open to wide interpretation		

Many believe that our literary production began with François Xavier Garneau (1809-1866), whose masterly work *The History of Canada* still stands. We have no objection to this belief!

About the same time, two other notables pioneered in literary fiction. Both were much influenced by Hugo and other romantics. Octave Crémazie was a popular bard, and Louis Fréchette was a prolific and original story-teller.

## OF THINGS POETICAL

At the turn of the century there appeared a series of poets worthy of the name. First came Nelligan and Albert Lozeau whose literary lives were tragically short. Later came St-Denis Garneau and Anne Hébert with their *spiritualistic* style. There was Alain Grandbois and the mystical poetess, Rina Lasnier. Today we have the Hexagone composed of Gaston Miron, Gilles Hénaut, Roland Giguère, Paul-Marie Lapointe, Jean-Guy Pilon, Fernand Ouellette, Paul Chamberland and Gatien Lapointe.

## A NOVEL DEVELOPMENT

Around 1930 to 1940, as might have been expected, our first novelists drew their inspiration from the local scene. Félix-Antoine Savard wrote *Menaud*, *Maître-Draveur*, Ringuet published *Trente Arpents* and Germaine Guèvremont wrote *Le Survenant*. From the forties to the fifties, urban mores were explored in such books as *Bonheur d'Occasion* by Gabrielle Roy, and *Les Plouffe* by Roger Lemelin.



Félix-Antoine Savard and Alain Grandbois

Le Soleil



Fernand Dumont.

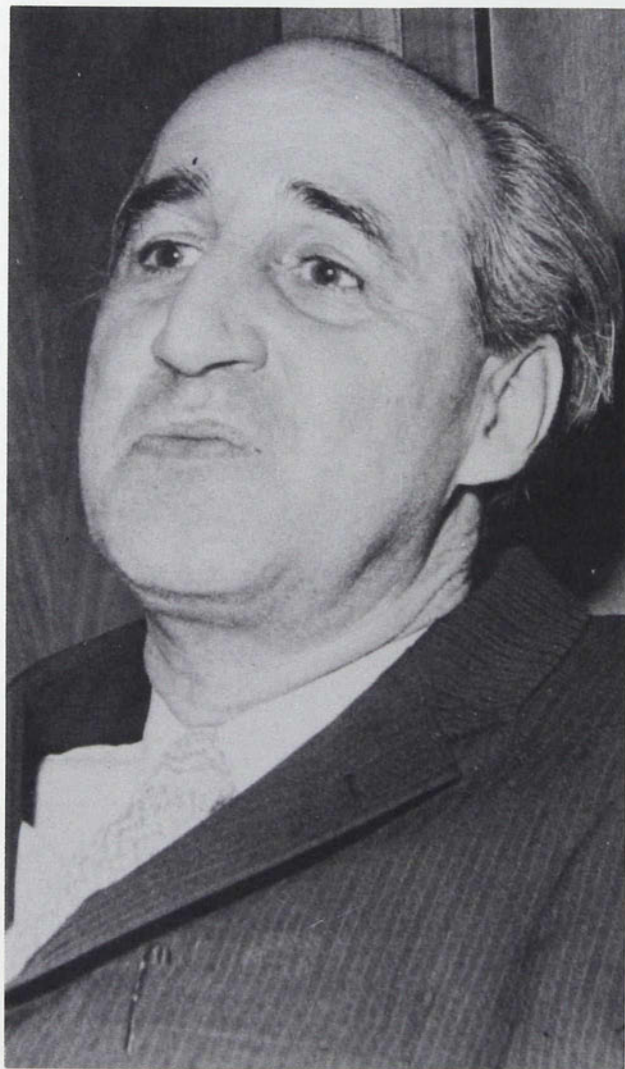
Ministère des Affaires Culturelles

Somewhat apart stands Yves Thériault. He is probably the most prolific of all Québécois writers. His style is vigorous and he has a flair for creation which enthralles his readers. He is a weaver of plots on a scale hitherto unknown in Québec. For a long time he was the sole novelist able to support himself by means of his works. Year in, year out, he produces one or two books annually, thus becoming a full-time novelist. Among his best words are *Contes pour un Homme seul*, *La Fille Laide*, *Le Dompteur d'Ours*, *les Vendeurs du Temple*, *Aaron*, and of course, *Agaguk* which was translated into the principal languages of the world.

In the years 1950-1960, free expression became more and more important for the writers - a full decade before the rest of the population aroused itself.

This was the era of the serious novel. Robert Charbonneau, Robert Elie, André Langevin and André Giroux published respectively, *Ils posséderont la Terre*, *La Fin des Sages*, *Poussière sur la ville* and *Le Gouffre a Toujours Soif*. Anne Hébert wrote finely-wrought short works full of detail such as *Les Chambres de Bois* and *Kamouraska*. These works heralded the political changes of 1960 that we now call the *Quiet Revolution*.

One man stands out - provocative and unpredictable, a brilliant iconoclast, a prolific writer who never ran out of ideas, who was able to pass himself off as any character he pleased. His name - Jacques Ferron. His most successful works were *Cotnoir*, *L'Amélanchier*, *Le Ciel de Québec*, and a remarkable essay entitled *Du Fond de mon Arrière-cuisine*.



Jacques Ferron.

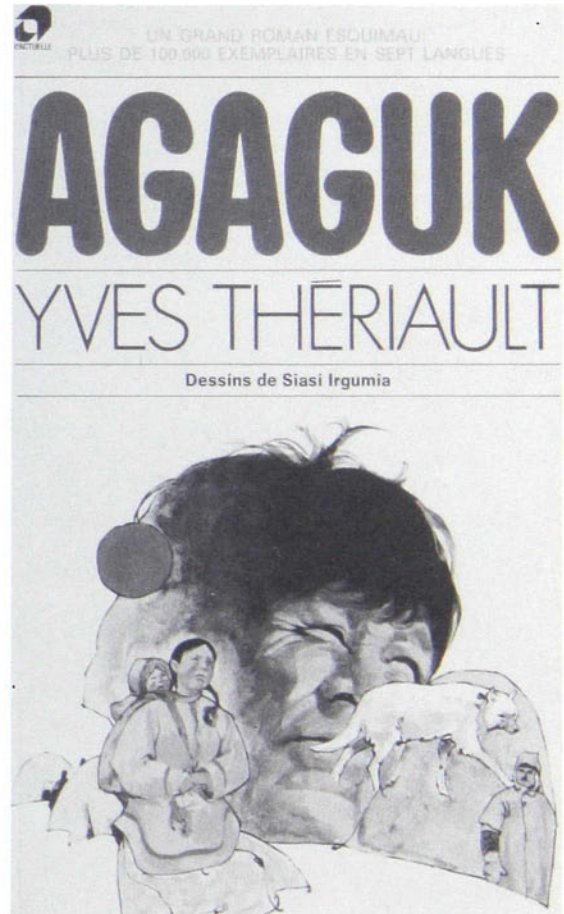
## THE BREAKING OF THE BONDS

The modern novel, with its rapidly evolving form, bears little resemblance to the parodies of the past, typified by *Maria Chapdeleine*. The break came with such works as *L' Aquarium* (Jacques Godbout), *Premier Episode* (Hubert Aquin), *La Corde au Cou* (Claude Jamin), *Le Cassé* (Jacques Renauld), and *Le Libraire* (Gérard Bessette). In the same vein are *L'Epouvantail* (André Major), *Adéodat 1er* (André Brochu) and *Les Hauts Cris* (Suzanne Paradis).

The newcomers of note are Marie-Claire Blais and Réjean Ducharme, who have both published in Paris. With them begins a new trend. Ducharme is a powerful writer with a unique gift for playing on words, in such a way as to charm even the most jaded of publishing editors. Marie-Claire Blais writes in a most demure way about her unorthodox views of life, creating a strange world that tends to shock the more God-fearing of her readers. Her work is the antithesis of the pious literature that was, for all too long, the stock-in-trade of bookshops in earlier years.

## THE STORY CONTINUES

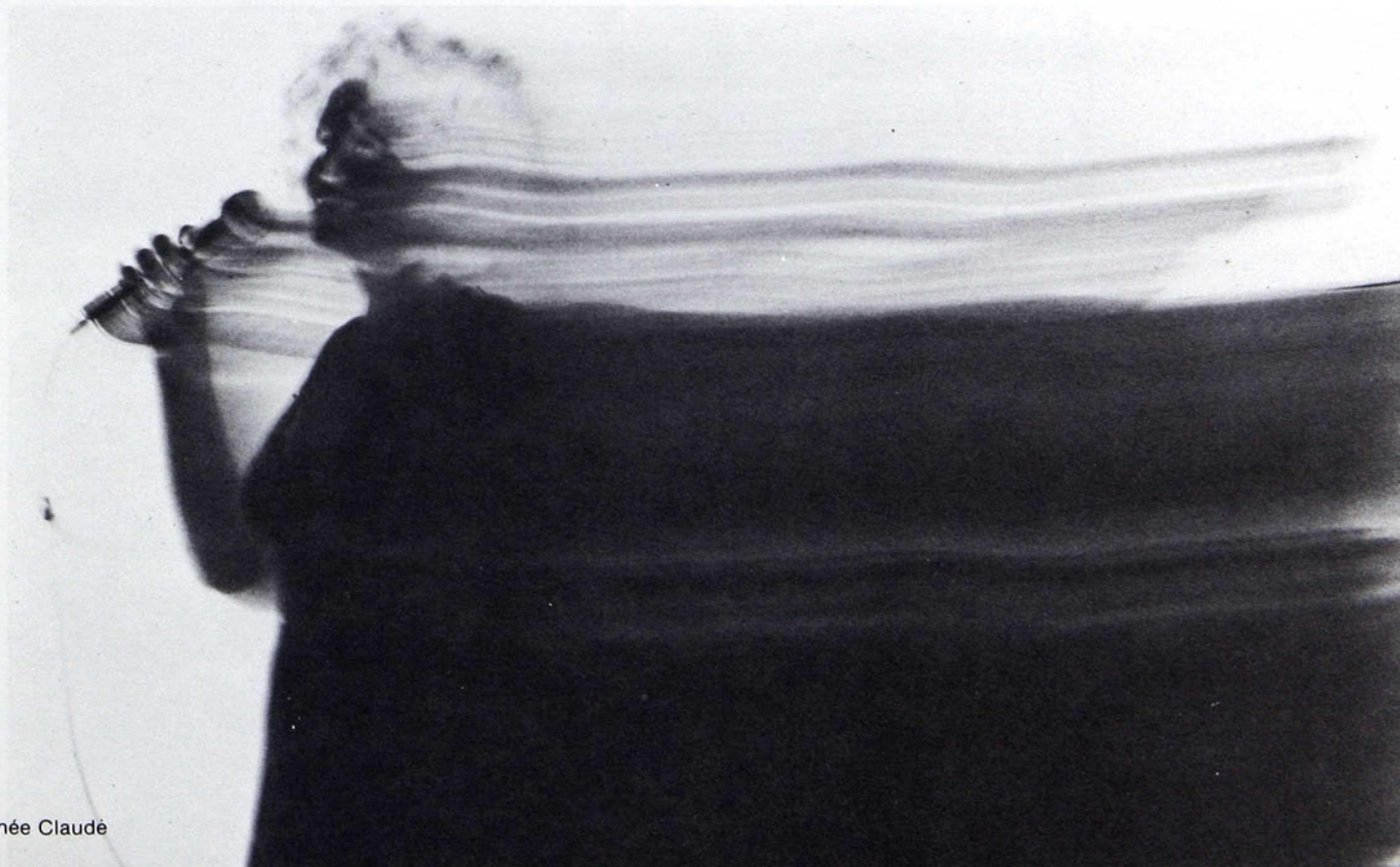
Many factors have impeded the progress of our literature, such as the absence of a great tradition, lack of contact with the rest of the world, the paralyzing weight of another culture, the difficulty of entering the jealously-guarded French market, certain great classics banned by the church... all these reasons have retarded the blossoming of our literary output. However the dark days are past and the maturity and the creativity shown by the Québécois cannot fail to have their literary repercussions.





SONG

# the melody makers



Renée Claude

Although all forms of musical expression interest the Québécois, it must be said that song best represents the collective spirit. Songs account for 90% of all musical activity here. In effect, we have adapted an old French saying, *In Québec everything begins and ends with a song.*

A song is the result of a happy alliance between a melody and a story, which union is well suited to the expression of any mood, thus enhancing the narrative.

Québec song is deeply rooted in the folklore of bygone times, often stemming from France but more often derived from local tradition.

Formerly, the songs were usually livened up with spicy comments, and singers would often refuse to perform until they had a drink or two under their belts.

*Alouette* is a song typical of those times. The French had never even heard of it until the 1914-1918 war; and the Americans just naturally assume that it is our national song. We have become so closely identified with it that our national bard, Félix Leclerc, talks of the *Angry Alouette* when he wants to tell his audience about our national unrest.

Folklore songs reached their peak with the advent of Madame Bolduc, a popular singer who, from 1927 onwards, became a musical commentator on social affairs. Her songs rank among the finest descriptions of the life of the man in the street during the depression years. However, her simple rhythms and vignettes of daily life belong to the folklore era rather than to the period of modern song.



Raymond Lévesque

Editeur Officiel du Québec



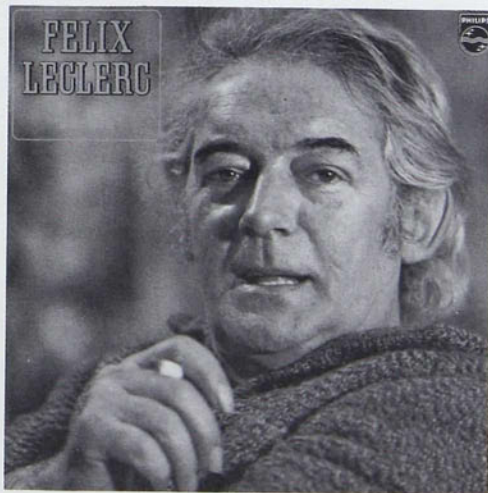
Robert Charlebois

Editeur Officiel du Québec

## LECLERC - FATHER OF QUEBEC SONG

During the fifties, while the French wrote sweetly sentimental songs, Félix Leclerc came on the scene with his songs of daily local life, which he imbued with great nobility. Endowed with a fine voice and a poet's tongue, Félix Leclerc is almost shy about his great talent. With his guitar slung from his shoulder he came to sing to his people of the simple lives of their lumberjacks, log-drivers and rural folk. It is ironical that he was first acclaimed when he went to France. A prophet is not without honour....

Since that time, Félix Leclerc has gone from triumph to triumph and is now considered the father of Québec song. Through him our songs have gone far beyond our borders with their universal appeal. The first to sing of the uniqueness of the Québécois, he expressed his insight by means of his poetry and memorable voice.



## THE MELODIC MESSENGERS

Leclerc led the way. Many others have followed in his footsteps, and it behooves us to mention a few of them, along with brief descriptions: Claude Léveillé, musician and pianist in the romantic style; Raymond Lévesque, candid singer and monologist; Jean-Pierre Ferland, brilliant and original composer-singer, the perpetual lover; Claude Gauthier, with a sincere warm style; Gilles Vigneault, poet of Natashquan, storyteller, who brought traditional melodies back into favour. Robert Charlebois, *pop* singer of international renown, master of verbal and musical twists; Pauline Julien, a talented and spirited interpreter of songs, a militant nationalist; Tex Lecor, poet, singer and painter; Louise Forestier, folklorist and life of the party; Ginette Reno, rich-voiced interpreter of many song styles; Monique Leyrac, renowned singer; René Claude of the warm, sensuous voice; and Diane Dufresne, singer of rock and exotically-styled songs; and others such as Claude Pelouquin, Raoul Luoar Yaugud Duguay, Georges Dor, etc...

The list would not be complete without mention of the two humorists and monologists, Yvon Deschamps and Sol. Completely different in their approach, Deschamps addresses himself to the general public but appeals to the intellectual as much as to the fellow in the pub. Sol, a clown and master-juggler of words, appeals by his calculated candour. Among the ever-growing numbers of musical groups held in public favour are: Beau Dommage, Harmonium, Maneige and several others. In addition there are many folklore interpreters - Raoul Roy, Jacques Labrecque, Gaétane Breton and Roger Cyr - and *western* singers, - Willie Lamothe, Marcel Martel and Roger Miron - whose records are in great demand.

## WHY DO WE SING MORE THAN MOST PEOPLE?

That's a tricky question! Some believe that since the Québécois, like the American Blacks, are an underprivileged group when it comes to sharing North-American economic power, we sing to ease our frustrations somewhat. In other words, song acts as a safety valve. This is a purely intuitive explanation with no evidence to support it.

Another explanation is that song is the natural expression of the innate gaiety of our people. Visitors quickly become aware of our great love of life. Given our sunny disposition, how can we rejoice without singing?

## A HARMONIOUS BLENDING OF INFLUENCES

Our songs reflect our nature well. In Québec, we have been moulded somewhat by both France and America, and so have our songs.

Our songwriters attach more importance to words than do the Anglo-Saxons, who are primarily concerned with melody. However, there is now a strong trend towards blending traditional and popular music. Charlebois is involved in this movement, for example.

Québec song differs from that in France due to its inspiration, the message contained, and the very language itself.

Nor does it approach American song very closely, again due to the language and inspiration, as well as the techniques of orchestration and arrangement that are employed. The greatest difference lies in the size of the available market which is ten times greater in

France and forty times greater in the United States.



Yvon Deschamps in *Une job steady... un bon boss.*

## MUSIC IN THE MARKET-PLACE

Song has assumed such importance in our corner of the world that people are beginning to talk of it as an industry. Some interesting surveys have been conducted, resulting in the following figures:

## IN ROUND FIGURES

Total turn-over	\$100,000,000.00
Records	\$ 60,000,000.00
Shows	\$ 40,000,000.00

## A FEW COMPARISONS

Production in Montréal vs rest of Québec	81.6%
Québec population vs rest of Canada	26.0%
Percentage of writers and composers vs rest of Canada	46.0%

## RECORDS SOLD IN QUEBEC

English language (mostly from the States)	55.0%
Made in France	18.0%
Made in Québec	27.0%



Jean-Pierre Ferland

Editeur Officiel du Québec



Pauline Julien

Editeur Officiel du Québec



Willie Lamothe

Editeur Officiel du Québec

## WHEN WILL WE CALL THE TUNE?

Today, more than ever before, songs have a future. Better education, and an interested mass media, plus the fact that the groundwork has already been laid, all contribute to that hope. Young people of today are more emancipated than formerly, and many find singing to be an ideal way to express themselves. They are little daunted by the hazards of the vocation.

Québec music has also crossed our borders and established itself in foreign markets, notably those of France and the United States. Québécois, among others, are setting the pace in the domain of song.



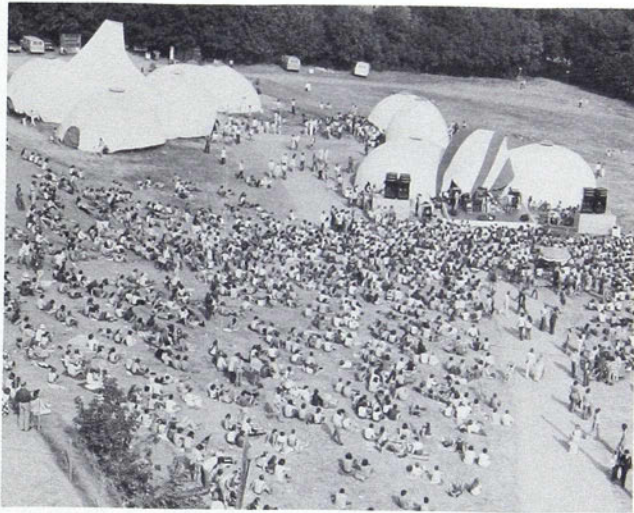
Gilles Valiquette

Editeur Officiel du Québec



Monsieur Pointu

Editeur Officiel du Québec



Editeur Officiel du Québec

The highly successful *Chant'août*



Editeur Officiel du Québec



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Upcoming Generation with flair and style.

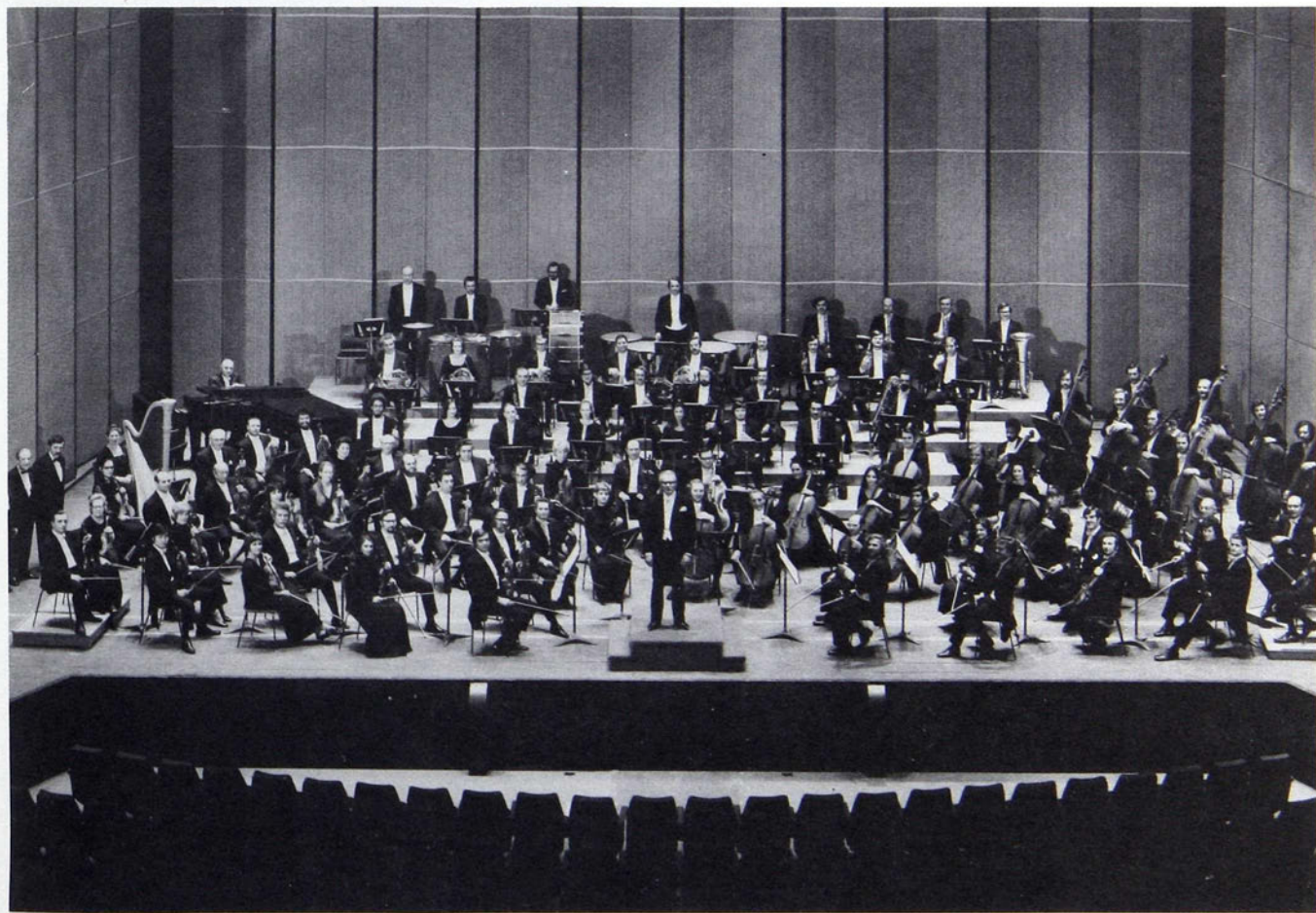


Editeur Officiel du Québec



MUSIC

# the great arias



Montréal Symphony Orchestra

Because of the numerous disciplines involved, opera remains a favourite form of public entertainment.

The Opéra du Québec was created to promote musical theatre, and from February 1971 to June 1975 it produced such great international lyrical works as *Samson et Dalila*, *La Traviata*, *Rigoletto*, *Manon*, *Othello*, *Madame Butterfly*, *Falstaff*, *La Bohème* and *Tristan and Isolde*.

To mark the occasion of the July 1976 Olympic Games, the Opéra du Québec will stage *The Barber of Seville*, a musical work by Rossini, based on a play by Beaumarchais.

#### FOR THOSE WHO KNOW THEIR MUSIC

Classical music continues to gain in popularity. The number of concerts, season-ticket holders, receipts and subsidies continue to mount from year to year. More and more students are entering the Conservatories. Orchestras give matinée concerts for children, and even visit the schools. New vocal and choral groups are preparing to join those already in existence, to perpetuate the tradition of choral music.

Québec has two symphony orchestras, one based in Québec (O.S.Q.) and the other in Montréal (O.S.M.), as well as the McGill Chamber Orchestra. There are also many concert societies such as the Société Pro-Musica and the Club Musical of Québec, the Société de Musique Contemporaine du Québec, and Les Jeunes-ses Musicales, the Société Pro-Organo and the Société des Amis de l'Orgue. Since 1967 there has been a serious effort made to decentralise, with the creation of regional



Falstaff

conservatories at Trois-Rivières, Hull, Chicoutimi, Val d'Or and Rimouski to supplement those at Québec and Montréal.

Among the best-known choral groups, let us mention the Disciples de Massenet, the Choeur Kattialine, the Choeur Symphonique de l'O.S.Q., the Petits Chanteurs du Mont-Royal, the Petits Chanteurs de Trois-Rivières and the Petite Maîtrise de Québec.

In short, music lovers are on the increase, and that goes for musicians and interpreters too.

## PERCUSSION AND REPERCUSSIONS

In Québec there exists a small but dedicated number of jazz adepts. In the Metropolis, they are to be found at the Café-campus, the Soleil-Levant, at the Mo-Jo, at the Batteur, or any other entertainment spot where they can hear the local jazz-men or visiting musicians.

Certain artists from Québec, such as Oscar Peterson and Maynard Ferguson, have hit the big time, while others such as Pierre Leduc, Lee Gagnon and Nick Ayoub preferred to stay on home ground. While it is true that Québec cannot blow her horn too loudly vis-à-vis jazz, one can still be very agreeably surprised by the quality of jazz to be heard.



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School of music



DANCE

# tripping the light fantastic



Dancing has always been popular with the Québécois. Whenever our ancestors set foot anywhere it seems to have been for the purpose of starting a ball.

In spite of the warnings we received!

For they were quick in coming. This mingling of the sexes, being so to speak, the cause of inconvenience and trouble (Pastoral Letters, 1659-1740). However, it seems the people *mingled* without trouble even in the early days of Champlain. At that time the minuet was in vogue, but the repertory began to grow. English, Scottish and Irish dances found their way to the French King's court and gradually spread to the colony. From the dances of those times have come the forms which we now look upon as traditional or folkloric - the quadrille, reel, cotillon, square dance and jig.

## THE IMPUDENT JIG

Speaking of the jig, that *dance for the feet only*, it is interesting to note that it is of Irish origin. The Irish, being on poor terms with the English, used their arms and hands to advantage while dancing, to thumb their noses as well as making horrible faces and threatening gestures towards the English. The latter were highly annoyed and ordered the Irish to dance only with their feet. Thus evolved the jig of today. It is not surprising that the dance is popular in Québec since our history is somewhat like that of the Irish.



Les Feux Follets, first folkloric dance group.

## DANCE PROGRESSES BY LEAPS AND BOUNDS

Dancing is more popular than ever today. However, the traditional forms have given way to popular imported dances from America and South America. Present day dancing with commercial overtones, has little in common with the artistic styles. To experience the art forms we now go to watch others dance.

In folklore the *others* are such groups as Les Sortilèges, Les Tournesols, Les Loups-Garous, Les Gens de mon Pays and les Farandoles. It should be pointed out here that it was Michel Cartier, choreographer, folklorist and founder of the now-defunct troupe Les Feux Follets, who started the folk-dance movement back in the sixties. Since that time it has never ceased to grow.

## POINTING THE WAY

In the field of classical dancing the Grands Ballets Canadiens troupe and the Academy of the same name point the way for others. This troupe was founded by Madame Ludmilla Chiriaeff who is the present director of the Academy.

## A SEXTET OF NOTE

The Entre-Six troupe has brought exciting new dimensions to classical dance forms. Directed by Jacqueline Lemieux, with choreography by Laurence Gradus, this small group of six seeks to bring classical and modern ballet to the general public. Mr. Gradus, an immigrant from Russia, is fascinated by the spontaneity and openness of the Québécois character. In finding his

inspiration here, he has given it back to us in the form of dance. *It belongs to the people*, he states. In this democratic age, there is a great future in such an attitude.



Dancers of the troupe Grands Ballets Canadiens in scenes from the rock opera *Tommy*.

Barry Mc Gee

## MODERN DANCE MAKES GIANT STEPS

Modern dance has taken over the floor to a great extent, and new groups are rapidly springing up. For example there are: The Groupe de la Place Royale, founded by Jeanne Renaud and directed by Jean-Pierre Perreault; the Nouvelle Aire group led by Martine Epoque-Poulin, an amateur group now turned professional; the Ballets Jazz led by Eva Van Gencsy; Eddy Toussaint's Ballets Jazz and Ballets Modernes du Québec, as well as the Théâtre de Danse Contemporaine, led by Hugo Roméro.

## FINANCIAL FOOTING - A DIFFICULT SITUATION

There are many government grants for dance troupes: The Canadian Arts Council, the Office for Touring Shows, the Québec Ministry of Cultural Affairs, the Canadian Ministry of External Affairs and Inter-Governmental Affairs.

Financial support also comes from certain private foundations. Even when the funds are forthcoming there remain certain serious problems. There are very few choreographic works of note available, with the exception of Fernand Nault's *Carmina Burana*, which has become one of the classic standards in the repertoire of Les Ballets Canadiens.

We do not know which celebrated dancer first said *It is not just the first steps that cost money*. Despite the slow start it would seem that dance in Québec is off on the right foot.

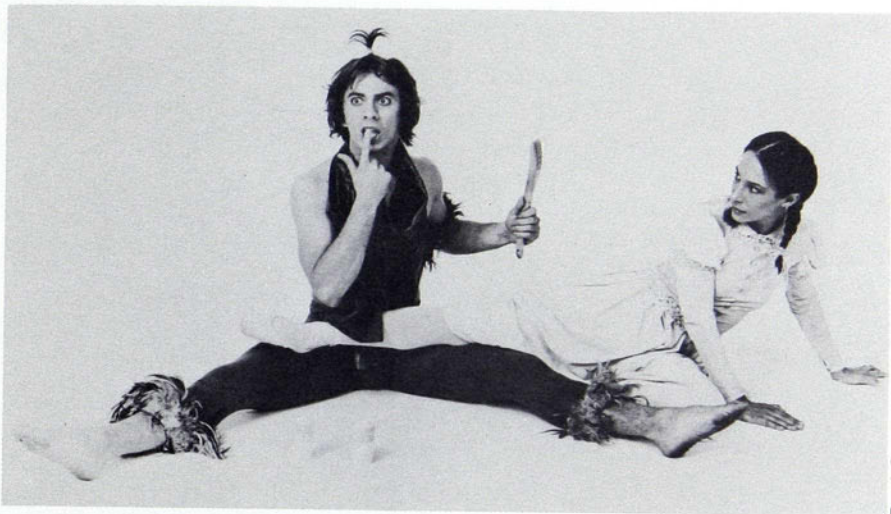


Jacques Séguin



Derek Dunn

The *Entre-six* troupe



Derek Dunn



Derek Dunn






THEATRE

# those who tread the boards

t m

**NUIT  
DES  
ROIS**  
SHAKESPEARE

PELLAN

 Theatre Port-Royal du 13 decembre au 19 janvier

The poster is a vertical rectangular design. At the top, a dark horizontal band contains the lowercase letters 't m' in a white, bold, sans-serif font. Below this, a white rectangular area contains the title 'NUIT DES ROIS' in large, bold, black, sans-serif capital letters, with 'SHAKESPEARE' in smaller capital letters underneath. The title is centered within a white circle that is partially obscured by a dark, stylized hat. Below the hat is a stylized face with large, white, almond-shaped eyes, a small white mouth, and a dark beard. The face is rendered in a high-contrast, graphic style. At the bottom left of the poster is a small logo consisting of three interlocking circles. To the right of the logo, the name 'PELLAN' is written in a small, italicized, sans-serif font. At the very bottom, the text 'Theatre Port-Royal du 13 decembre au 19 janvier' is printed in a small, sans-serif font.

It is sheer fantasy to talk of theatre or theatrical activity in New France, (1534-1760). The real drama was to be found in the primitive and often tragic living conditions of those times. Worse yet, the Church frowned upon theatre. It was thus limited to the occasional amateurish efforts of male College students who played the roles of both men and women.

Under the English régime it was the military who stages theatrical evenings that were patronized by the Governor. Well-to-do people formed small groups and played to limited audiences. In those days eloquent speakers and political orators replaced theatre. The *one-man-show* is not a new phenomenon.

It was not until the twentieth century that there was any theatrical activity worthy of the name. In the early days from 1900 on to 1935, French companies visited Montréal and imbued certain of the élite with a taste for theatre.

The arrival of the immortal Sarah Bernhardt caused a lively stir amongst the Québec intelligentsia. Writers showered her with praise and certain poets who where completely captivated by her - if not swept off their feet - composed hymn-like verses, which even if they make us smile today, give some idea of the stir caused by her passage.

## **THEATRE COMES TO LIFE**

It seems only fitting that since the Church should have held theatre in check, it should be restored to its rightful place by a man of the cloth. Father Emile Legault was so dismayed by the almost total lack of theatre in Québec that he formed a troupe whose actors were to achieve an international professional level.

This company, the Compagnons du St. Laurent, was formed in 1938 and included the best actors and actresses of the time: Jean Gascon, Jean-Louis Roux, Yvette Brindamour, Denise Pelletier, Gilles Pelletier and several other fine players, who are still the stars of today's theatre. At first, Québec had little to build on, so such greats of the theatre as Henri Ghéon and Ludmilla Pitoeff were invited here, and the best actors went to gain experience in Paris. The works staged by the Compagnons were classics which proved highly popular in the theatres and colleges.



Three of Québec's foremost actors: Jean-Louis Roux, Gérard Poirier and Yves Létourneau

André Le Coz

## A REVIEW OF THE TROUPES

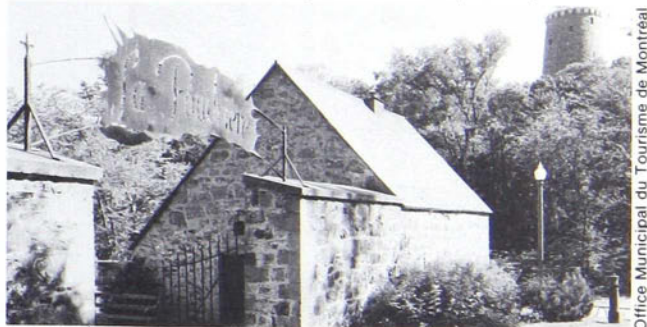
In 1976, Québec theatre is flourishing and there are no lack of theatre companies. Drama groups may be found almost everywhere with fare to suit all tastes, and a range of prices to suit all pocket-books. There are writers, actors and audiences for a wide range of theatrical interests, from experimental theatre, through summer stock and popular theatre to the classical plays. Those who work so hard in all these areas have one thing in common - financial worries. If it is true that lack of money hones talent, then it can be said that all sectors of Québec theatre abound with genius.

The ranks of professional companies include the Théâtre du Nouveau-Monde (T.N.M.), Le Rideau-Vert, La Nouvelle Compagnie Théâtrale (N.C.T.), Le Trident, Le Théâtre Populaire du Québec (T.P.Q.), La Compagnie Jean Duceppe and Le Théâtre de Quat'sous, directed by Paul Buissonneau. These groups perform classical and contemporary works, Québec plays and adaptations of American works. The T.N.M. one of the largest companies, caters to the public at large with popular plays while staging works with a more limited appeal, such as those by Ionesco. Let us also mention in passing, two most important theaters where these groups appear: Le Grand Théâtre de Québec and Place des Arts.

Summer stock theatres also abound, often working from country barns. They are usually run by dedicated theatre types who wish to reach as large a public as possible. Roadside theatres are most convenient for those in search of a few hours respite from daily life. Three of the best longstanding theatres are Le Théâtre de la Marjolaine at Eastman near Sherbrooke, Le Théâtre des Marguerites at Trois-Rivières, and La Fenière at Québec.



Actors of *la Nouvelle Compagnie Théâtrale (N.C.T.)*



*La Poudrière Theatre, Ile Ste-Hélène*



*L'Escale, a boat formerly used for summer stock*

## EXPERIMENTAL THEATRE

If modern theatre has succeeded as an art form, it well may be that experimental theatre will be the thing of the future, whether it be in research and discovery, theatre work-shops, pilot theatre, theatre incorporating the best and the worst, a theatre of witty repartee and updated clichés. Experimental theatre offends some of the more conservative souls. Someone suggested recently that experimental theatre was somewhat like making love - the longer the intermissions, the better the acts! A rather cruel barb which shows how far this type of theatre has to go to gain a public. However, this is all probably for the best. The two most representative groups of this art form are L'Eskébel and Le Groupe de la Veillée.

## THE CHALLENGE OF THE FUTURE

Reinforcement troupes are arriving. Many of them!

Among others are Le Grand Cirque Ordinaire (Montréal), Le Théâtre de la Manufacture (Montréal), Le Théâtre Parminou (Québec), and Le Théâtre du Vieux Québec, all of which are directed by innovators who are determined to win their place in the theatrical world.

Without a doubt, Jean-Claude Germain is the most outstanding of the newcomers. A prolific author, and director of Le Théâtre d'Aujourd'hui, he is quite unconventional and has succeeded in animating a group which is devoted to promoting works by young Québec artists. He is renowned for his originality, his research, the results of his works, and his eccentricities.



Radio-Canada

Jean-Claude Germain and his troupe.



Radio-Canada

The troupe *Le Grand Cirque Ordinaire*.



André Le Coz

## OUR PLAYWRIGHTS

The advent of radio, later followed by television, greatly stimulated dramatic writing. A large number of authors have become known to the public through radio and television plays, mostly of a serial nature. They tend to be quite melodramatic and have proliferated to the point where we are inundated with them. Novelists have outnumbered playwrights in this field.

Playwrights for the theatre are still rare. In the traditional school are such greats as Gratien Gélinas (*Ti-Coq, Bousille et les Justes*), Marcel Dubé, (*Zone, Un Simple Soldat, les Beaux Dimanches*), Guy Dufresne (*Le Cap-aux-Sorciers*) and Françoise Loranger (*Mé-dium-saignant, Une Maison, un Jour*). In the fifties, Jacques Languirand, inspired by Beckett and Ionesco, wrote the stark dramas *Les Insolites* and *Les Grands Départs*.

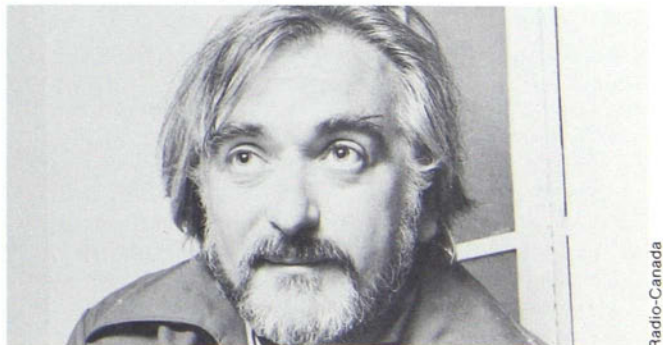
More recently, Michel Tremblay has left his mark on Québec theatre with such realistic and popular plays as *Les Belles-Sœurs, En pièces détachées, A toi pour Toujours, ta Marie-Lou* and *Demain matin, Montréal m'attend*. Some up-and-coming younger writers are Jean Barbeau, Serge Sirois, Serge Mercier, Michel Garneau and Robert Gurik.

## DEATH OR RE-INCARNATION

Some, whose main interest is not in theatre, talk of its decline in the face of cinema, whose field of action is indeed much more vast than that of the stage. The cinema also reaches a much wider audience. But, after all, it was predicted some twenty-five years ago that television would kill theatre. To date, theatre is more than holding its own.



Gratien Gélinas - playwright and actor



Jacques Languirand



CINEMA

# From black and white to glorious colour



Andrée Pelletier and René Blouin in *Les Males*

## LIGHT AND SHADOWS

Little did Louis and Auguste Lumière (meaning *light* in English) realize in 1895 that their invention would revolutionize the world, which until that time had orbited around the spoken and written word. Gutenberg and his Galaxy press were somewhat overshadowed.

Only three years later, the first short documentary was turned in Québec City at the unveiling of the Wolfe monument, and the era of the film was thus launched in Québec.

Almost immediately the moralists and the government began to worry about the implications of the new invention, and the State stepped in to enact legislation to impose censorship (1913). Thus began the dark ages for this new art form.

## THE SCREEN'S BRIGHTEST JEWELS

In 1939 the National Film Board was created. This marked the real beginning of cinematographic production in Québec. From 1945 to 1953 the first long fiction films were made. They included, *Le Gros Bill*, *Aurore L'Enfant Martyre*, *Séraphin*, *Le Curé de Village*, *Lumières de ma ville*, and *Ti-Coq*. Later films made during the *golden age* by the French team included *Les Raquetteurs* (Gilles Groulx and Michel Brault), *Sans Tambour ni Trompette* (Marcel Carrière), *Soixante Cycles* (Jean-Claude Labrecque). Brault and Jutra started their *cinéma vérité* at this time.



Jean-Paul Lefebvre during the filming of *Jusqu'au coeur*.



Film producer Claude Jutra

Even if Québec cinema got off to an early start, it was a long time before it really saw the light of day. However, in 1961, the quiet revolution was felt in all fields of endeavour, including cinema. Independent producers began to operate outside the National Film Board. Budgets were small and production teams invested their own time and money. Producing a film became a real co-operative effort where one invested not only talent and time, but money also.

The principal successes of this period were *A Tout Prendre* (Jutra), *La Vie Heureuse de Léopold Z*, *Le Viol d'une Jeune Fille Douce* (Carle), and *La Corde au Cou* (Patry). Pierre Perrault created *Pour la Suite du Monde* and *Les Voitures d'Eau* for the Film Board.

## CASTING EVERYTHING ASIDE

In 1971, customs and costumes changed - clothes were out and sex was in. Since sex is of international interest, the subject became the main preoccupation of film-making. Three typical films of the era are *Valérie* and *L'Initiation*, (Héroux), and *Après-ski* (Cardinal). Our nude girls are outstanding, no two ways about it, nevertheless our cinema lost face somewhat when bosoms and bottoms were bared. One sees more and more well-turned girls but fewer and fewer well-turned films. Herewith a paradox!

Since that era, it should be mentioned that the best Québec productions have been *Kamouraska* (Jutra), *Mon Oncle Antoine* (Jutra), *La Vraie Nature de Bernadette* (Carle), *Gina* (Arcand), and *Les Dernières Fiançailles* (Lefebvre).



Scene from Gilles Carle's *La vie heureuse de Léopold Z*.



Donald Pilon and Carole Laure in *Les Corps Célestes* by Carle

## FILM FINANCING

Cinema art is totally unlike the traditional arts. Architecture is the only activity with which cinema can even be remotely compared. Cinema requires the support of industry, finance and commerce. It is aimed at an international market and involves the use of nearly all other art forms. Unusually close team work is called for. It demands task specialisation and professional attitude beyond the ordinary. Given all these conditions, it is not surprising that it is the larger countries that predominate in this field, such as the United States, France, England, Italy, Japan, India and Egypt. Small countries such as Luxemburg, Burma and Québec have far less chance to compete successfully. The situation is comparable to that of architecture in the past. The greatest works were achieved by the most powerful empires. Most film successes are made by big producers in large countries, who employ great stars and huge budgets in order to film on a grand scale.

## DOWN-TO-EARTH DOCUMENTARIES

Whether we like it or not it is our documentaries which bring us recognition. These do not require enormous budgets and call upon techniques which we mastered long ago. The short films *Universe* (1960) and *Capital of Gold* (1957) won 23 and 21 prizes respectively. A more recent short work, *La Faim-Hunger* (1974), is an animated film whose movements were created by means of a computer. An avant-garde film which astonished even the most blasé of film-goers, *La Faim-Hunger* was awarded a special prize by the Cannes jury. We cannot pass by without mentioning another film, *Monsieur Pointu*, which was nominated for an Os-

car in Hollywood.

Nervertheless, the best known of our documentary creators is undoubtedly Norman McLaren. An international figure, McLaren is not only known for the originality of his subject matter, but also for the novel techniques that he employs, such as that of drawing directly on the film.



Geneviève Bujold and Richard Jordan in *Kamouraska*.

## FACING UP TO FACTS

Any film budget that passes the \$100,000 mark is classed as large. André Fortin's *Bar Salon* cost \$60,000 (small) while *Kamouraska* cost more than a million dollars, which is very large indeed. Our cinema houses are limited in number and mostly controlled by American interests which give priority to their own productions. The local market is thus quite restricted, and the foreign market even more so.

At the moment we are short of scenario writers who, while using local themes, can appeal to a universal audience as well as adapting their material to the screen's limitations.

Another important requirement is to have stars of international stature to sell the films, and we possess very few.

Nevertheless, let us mention Geneviève Bujold, Carole Laure, Danièle Ouimet, Willie Lamothe and the Pilon brothers who are slowly climbing the star system.

## TWO POSSIBILITIES FOR THE FUTURE

Right now two roads are open to us. They are government funding and co-operative movements. The Government of Québec is in the act of creating a Cinema Institute which some people feel will be a great help. Certain other film makers, such as Denis Héroux, are more inclined towards the co-operative production of films to allow for better financing and more diversity in all areas of film producing.



Claude Gauthier in *Les Ordres*, a film based on certain events of October 1970.



Scene from *Mon Oncle Antoine*.



# images and reflections



Unique in North America, we have become *televisionaries* and *televores*, who gaze, rather passively at times, at the past, present and future, at the here and now, the there and then, by means of the great all-seeing hypnotic eye. Some have used the apt word *television* to describe the beatific visions presented to us by this invention. However, that is neither here nor there.

## STATE OF THE TELLY AND TELLY OF THE STATE

Private television and Radio-Canada already offer the Québec public a vast choice of entertaining, informative and cultural programmes. But, since November 1972, Radio-Québec - the Office de Radio-télédiffusion du Québec (O.R.T.Q.) - broadcasts with the object of informing and forming the citizens. Radio-Québec offers the public the chance to improve their general and civic education, to participate more effectively in dialogue, and to quicken their interest in basic matters.

Radio-Québec seeks to help citizens to understand and gauge daily problems, to promote the Québec identity and a sense of solidarity, as well stimulate their awareness by means of technical information and encouraging the study of our national heritage.

Totally financed by the State, and free of the annoying constraints of advertising, O.R.T.Q. is an ideal means for diffusing Québec culture at all levels, for the Québécois not only listen to Radio-Québec, but Radio-Québec is receptive to the ideas of the Québécois.

At a time when many are irritated by the *frequency* of transmissions, Radio-Québec is something of mirror that quietly reflects those who look at it.



THE VISUAL ARTS:  
Sculpture

# those who capture our image

Mural by Jodi Bonta in Le Grand Théâtre

The art of sculptor, like that of the goldsmith, is closely linked with the development of Québec from earliest times. Since the founding of the Québec Seminary, craftsmen and workers have sculpted chairs, canopies, chandeliers, high altars and reredos, bas-reliefs and confessionals. Churches abound with winged angels, haloed saints and pale-blue draped madonnas. Even God the Father himself has been sculpted. Nothing and no-one is beyond the scope of these creators. One wonders today where these audacious artists found their models for find it they did.

The first sculptors mostly came from France, bringing the spirit of the great European master-pieces with them. These newcomers included Jacques Leblond, the Levasseur dynasty, Jean and François Baillargé, Bolvin, Pierre and Jean-Baptiste Hardy, Philippe Liébert and certain others, including a group on whom was bestowed the significant title, *The Little Masters*.

In that religious era the art was functional and dedicated. Often primitive, it was greatly influenced by French traditions. These craftsmen, who could hardly be called artists, knew nothing of anatomy. Under such conditions it is understandable that angels, their favorite subject, have a somewhat less than heavenly appearance.

In the 19th century, certain Québécois showed a talent for sculpture of a more down-to-earth type. These included Napoléon Bourassa, Anatole Parthenais and Philippe Hébert. This last created the statues of Salaberry and Frontenac for the Québec Parliament, and that of Maisonneuve for the Place d'Armes in Montréal.



Angel decorating an old hearse

## TAKING SHAPE

The art form moved out of the churches towards the end of the 19th century, and sculptors were to be found in shipyards, making hotel signs and decorating public buildings. From 1875 to 1925, such sculptors as Suzor Côté, Hébert and Laliberté studied in Europe.

## OF SITES AND SYMPOSIUMS

The great days for Québec sculpture came in the fifties and the years just following. Symposiums allowed artists to do esthetic research and familiarize themselves with the latest techniques and newest materials. This enabled them to integrate their works more successfully into the chosen sites.

One saw works by such artists as the provocative and showy Vaillancourt, whose carved tree stood on Durocher Street in Montréal, and Charles Daudelin, who was commissioned to do works for the Place des Arts and the new Court House in Montréal, as well as for Complex 'G' in Québec. Other noteworthy creators are Archambault, known equally well for his ceramics, plus Roussil, Trudeau, Jordi-Bonet and so on, who are retained to embellish public buildings, hospitals and schools. Today it is standard practice to set aside one per cent of the budget for any public building, so that it may be used for the addition of works of art.



Sculptor at the Pollack Pavillion, Laval University, during the cultural festival, *Superfrancofête*, held in 1974 and attended by the principal French-speaking countries.

## ST-JEAN-PORT-JOLI

For many Québécois, the word *sculpture* is synonymous with the name St-Jean-Port-Joli, and that of Bourgault. One is faced with a municipality where everyone appears to be a sculptor. This is due to the presence of the Médard Bourgault School of Sculpting which gives courses in the creating of statues and statuettes, toys, and knick-knacks of all shapes and sizes. Students and former residents of the district are to be found throughout Québec. Bourgault works are well-known and very popular. Even the Queen of England possesses one or two of them.



Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)

Médard Bourgault, St-Jean-Port-Joli sculptor

## THE BEST KIND OF PATRONAGE

Today's sculptors do not have an easy time of it. Funds are scarce and output is dropping. Artistic orientation in this field is still vague, and the government has not yet seen fit to offer any aid.

Nevertheless, our sculptors are aware that their work not only compares favourably with that of their counterparts in Europe, but also it ranks among the best to be found anywhere in the world.



Direction Générale du Cinéma et l'Audio-Visuel (O.F.Q.)

Bronze sculpture by Charles Daudelin, shown just before the official inauguration.

THE VISUAL ARTS:  
Painting

# portraits of québec



## FASHIONED BY FAITH

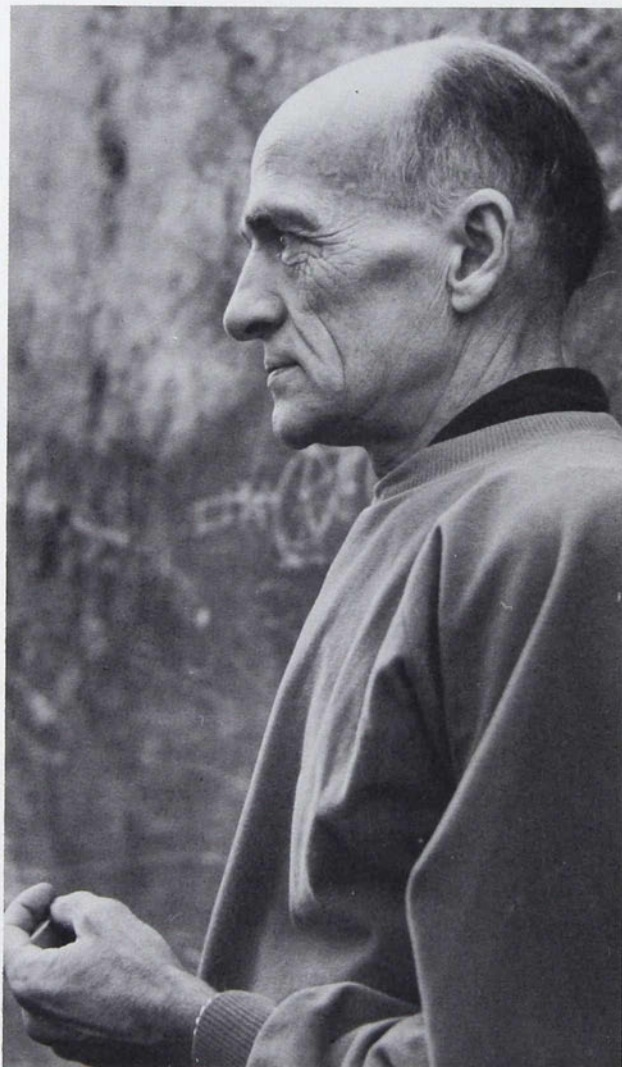
Pictorial art was also found in the earliest days. It graced churches, seminaries, convents and other religious buildings. Going from St-Liboire to St-Joachim, by way of St-Ours, each hamlet has its church and its paintings. Some are anonymous, others are signed by the masters of the day. There are paintings of sanctity, so-called probably because of their special religious aura, biblical scenes, the miracles of Saint-Anne - one feels exalted by their presence. In those days, Québec was a deeply religious community, and it chose clearly in the art.

People came from far and wide to paint in Québec, strange as it may seem. The French and Italians inclined towards religious subjects, but the English and Germans were better known for their landscapes. These past masters of the art are now forgotten. Photography did not exist then, and innumerable portrait painters recorded the local élite plus those who could afford to pose for them.

## THE BEGINNING OF QUEBEC PAINTING

Modern Québec art emerged at the start of this century with the advent of the landscape painters. Foremost among those to record the Québec scene were the European-trained painters Suzor-Côté and Clarence Gagnon. Others included Marc-Aurèle Fortin, René Richard, Maurice Cullen and Ozias Leduc — who was also noted as a painter of portraits and a decorator of churches.

Early in the forties, Paul-Emile Borduas, a traditional painter who had studied under Ozias Leduc,



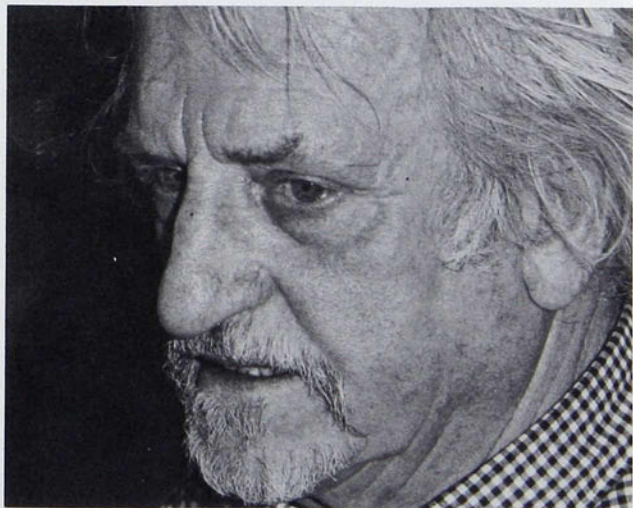
Paul-Emile Borduas

O.N.F.



Etienne O'Leary

Fernand Leduc



Musée du Québec

Alfred Pellán.

broke with traditional art and many other traditions. As much philosopher as painter, he possessed a questioning nature. He and his followers published a manifesto, *Le Refus Global*, a socio-cultural document in which they repudiated the society, political system, religion and other basic values of their times. A vigorous painter of the *automatiste* school, Borduas became a teacher and guide for a great number of the young creators of his time. Today, mention of his name recalls a period of high adventure for Québec painters.

One of his contemporaries was Alfred Pellán, perhaps the greatest of our painters. He was certainly the most mature and versatile. He was sometimes called the Québec Picasso and his audacious paintings caused quite an uproar. He was responsible for the revision of the visual arts courses given by the School of Fine Arts in Montréal.

Working in the same vein was Jean Dallaire, a man of fantasy, humour and originality. He once painted in the head of the director of the School of Fine Arts on one of his murals, and then proceeded to sell it to an insurance company. Other painters of the *automatiste* school were Letendre, Mousseau, Barbeau, Marcelle Ferron and Fernand Leduc. This last broke away in his turn to home form the *plastic* movement, which is dedicated to a severe, geometric type of avant-garde Québec art, comparable to that of New York.

We must not forget Jean-Paul Riopelle, one-time disciple of Borduas, who is one of our internationally known painters. He was quickly recognized on the world market and is one of the foremost exponents of sweeping great canvasses of colour and movement. In the early fifties he was already exhibiting in New York, with great success.

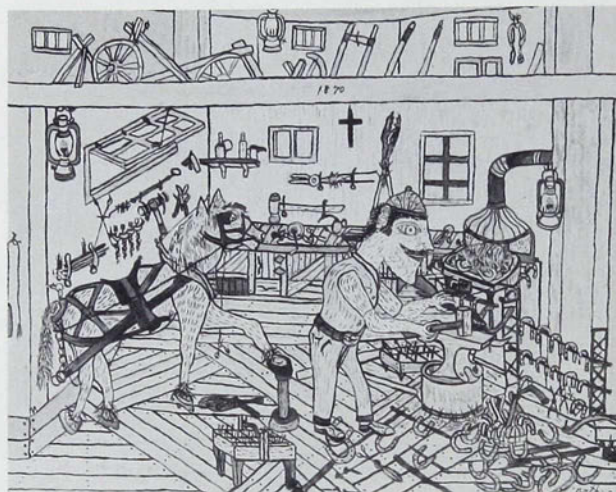
One lone painter, outside the other movements,

is Jean-Paul Lemieux, who is well known and highly regarded in Québec art circles. He is a unique phenomenon who has had a singular career. His paintings have a profound appeal for the Québécois. His sober, spare style touches some subconscious chord in their soul.

Others who have touched the essence of Québec past and present are Arthur Villeneuve, Guy Bailey, Ernest Gendron, Albert Sévigny, Blanche and Yvonne Bolduc who have recalled the agricultural and religious past in their primitive frescos, nostalgic reminders of bygone days.

## ENGRAVING COMES INTO ITS OWN

Boundaries of various art forms have been extended and engraving has gained public favour. Dumouchel initiated this movement. Pierre Ayotte has also started a community studio for some one hundred engravers. Let us also cite Giguère, Robert Savoy, Gérard Tremblay and the Richard Lacroix studio.



Musée du Québec

*The Old Blacksmith* by Arthur Villeneuve

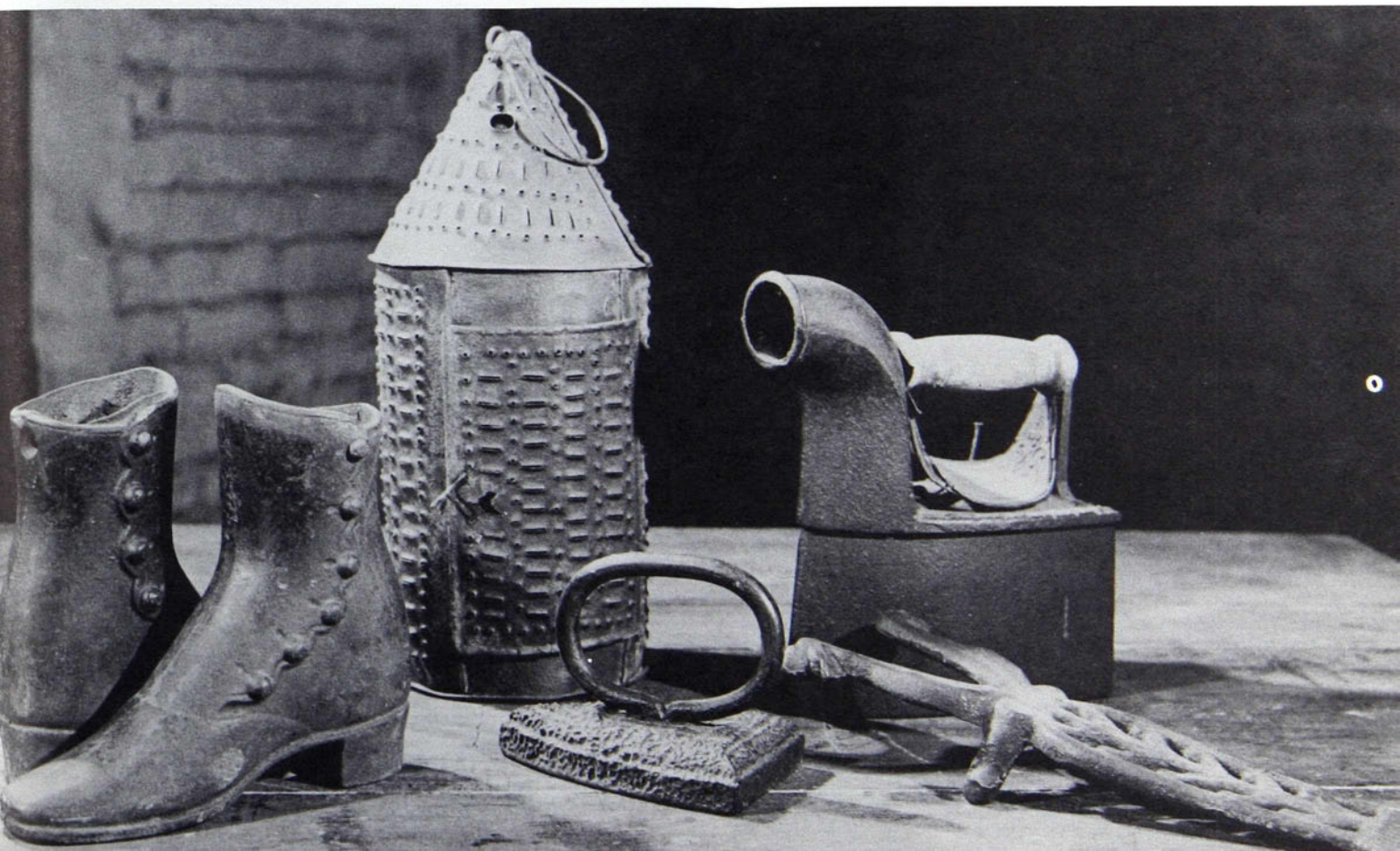


"Culture Vivante"

Work by Jean Dallaire

THE VISUAL ARTS:  
Handicrafts

# the art of the people



The difficulties of the visual arts are compensated for by the gain in popularity enjoyed by the applied arts. It is as though the public, unaware of their artists, are turning to the craftsmen for objects of beauty. It must be admitted that their prices are far more reasonable and their work is in vogue!

The craftsmen have finally tapped a wide market thanks to their many fine creators.

Québec craftsmen, as a whole, are very different from their European counterparts since they are less moulded by tradition. Attention to design and public taste has brought about an increase in quality and quantity. Four hundred craftsmen presently earn a living without the aid of subsidies. Activities such as the making of ceramics, jewellery, tapestries, toys, leather goods, enamel work, weaving and even photography are making a successful comeback. Each year the handicraft exhibitions are drawing more and more customers and sales are so brisk that one hopes that the word *handmade* will not be compromised.



Weaving



Micheline Beauchemin, one of Québec's contemporary weavers.

## A FEW NAMES

**CERAMICS:** Maurice Savoie, Louis Doucet, Denise Beauchemin, Gaétan Beaudin, Jacques Garnier, Jean Cartier.

**JEWELLERY:** Louis Perrier, Walter Schlupe, Bernard Chaudron, Georges Delme, Maurice Brault, Armand Bouchard.

**TAPESTRY:** Micheline Beauchemin, Mariette Rousseau-Vermette, Fernand Daudelin, and many others.

**TOYS:** The Co-operative La Vastringue

**ENAMEL-WORK:** Les Passyllié-Sylvestre, Thérèse Brassard.

**WEAVING:** Lucien Desmarais, Mrs Edith Martin.



Editeur Officiel du Québec

Wooden weather-cock by early craftsman



Editeur Officiel du Québec

masks - in the Jesuits' house at Sillery



Kriber

Pier Bourgault, founder of the La Vastrique Cooperative, a group devoted to the design and creation of toys.

## OUR MUSEUMS

For those who are particularly interested in the visual arts, mention must be made of the Québec museums which are veritable treasures. It is in such museums as the museum of Fine Arts of Montréal, the Museum of Contemporary Arts and the Québec Museum that one may see works that are most representative of our artists and craftsmen.



# all art is to one end

Having run our brief course, we are only too aware that we have committed grave sins of omission. We should have dwelt longer on classical music, and at the other end of the scale we should have introduced you to a host of artists such as Ti-Jean Carignan the fiddler, an outstanding figure of Québec musical folklore. We would like to have discussed popular novelties such as Vidéographe, Sono or the new electronic means of expression, costly though they are, which are now available to the public. It would have been interesting to glance at the media of communication which shape modern culture, and which are growing at an unprecedented rate here in Québec.

Here, as elsewhere in the Occident, we are evolving more and more towards popular art forms. The days of art for the élite are definitely over. Soon everyone will be exploiting whatever modest talent he possesses. It may be that political eloquence and *apocalyptic* preaching are on the way out, but other, newer arts are taking their places: art photography, audio-visual expression, scripto-visual art, caricature, cartoons etc... etc... Almost every exhibition sees the emergence of some new handicraft technique. More and more people go in for the original and the unusual. One does programmed *drawing*, another writes poems with the aid of a computer, and a third draws portraits with a typewriter. Some pompous literary professors once declared sententiously that *All has been said*. Ah well! In 1976 it must be humbly confessed: every thing must be said again.

On the other hand, the concept of culture is widening all the time, and everything has a tendency to become *art*. Cooking, choosing wines, making love, creating clothes, building a house, interior decorating, etc...

To put it briefly, we are learning that living is an art - we have become art seekers.



Ti-Jean Carignan

# useful addresses

## Museums

- Musée d'Art contemporain, Cité du Havre, Montréal ..... 387-7201  
Musée des beaux-arts de Montréal, 3400  
ave. du Musée .....  
Musée du Québec, Parc des Champs de  
Bataille, Québec ..... 643-2150

## Music

- Orchestre symphonique de Montréal,  
299 de Maisonneuve, ouest ..... 844-2867  
Orchestre symphonique de Québec,  
745 boul. St-Cyrille, ouest ..... 681-0237

## Theatres

- Grand Théâtre de Québec, 269 Boul.  
St-Cyrille est, Québec ..... 643-8111  
Place des Arts, 175, rue Ste-Catherine  
ouest, Montréal ..... 842-2141  
La Comédie Canadienne, 135 Ste-Cathe-  
rine ouest ..... 288-6139  
Palais Montcalm, Place d'Youville,  
Québec ..... 692-2275  
La Compagnie Jean Duceppe, 1400 rue  
St-Urbain, Montréal ..... 842-8011  
L'Eskébel, 407 rue St-Nicolas, Montréal ..... 842-4916

- Le Théâtre de la Marjolaine, 1500 Stan-  
ley, Montréal ..... 845-0917  
Le Théâtre de la Fenièrre, 1500 de la  
Fenièrre, Québec ..... 872-1424  
Le Théâtre des Marguerites, 645 boul.  
Jean XXIII Trois-Rivières ..... 377-3223  
Le Théâtre des Prairies, Joliette ..... 756-0559  
Le Théâtre international de Montréal,  
La Poudrière, Ile Ste-Hélène, Terre  
des Hommes ..... 526-0821

## Miscellaneous

- Place Royale, Maison Fornel, 11 Place  
Royale, Québec ..... 643-6630  
Bibliothèque nationale du Québec, 1700  
St-Denis, Montréal ..... 873-4553  
Centrale d'artisanat du Québec:  
1450 St-Denis, Montréal ..... 849-9415  
2700 Boul. Laurier, Québec ..... 643-2284

# table of contents

QUEBEC AND THE ART SEEKERS .....	3	RADIO-QUÉBEC .....	67
THE AMERINDIAN CULTURE .....	5	THE VISUAL ARTS:	
THE LANGUAGE .....	12	Sculpture .....	69
OUR HERITAGE .....	19	Painting .....	73
		Handicrafts .....	77
SURVIVAL COMES FIRST .....	28	ALL ART IS TO ONE END .....	81
ARTS AND LETTERS .....	29	USEFUL ADDRESSES .....	82
SONG .....	37	TABLE OF CONTENTS .....	83
MUSIC .....	45		
DANCE .....	49		
THEATRE .....	55		
CINEMA .....	61		

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