

Expo art . . .



It dominated the surrounding pavilions—a slender, grudging compromise between aesthetic elegance and the sheer realities of a fifty mile-per-hour wind. Somebody identified it for me as “Calder’s Stable”.

It set the pace.

“Expo is an exposition of art!” exclaimed the brochures, and I slowly came around to the conclusion that this was possible.

Officially, the Canadian Art Gallery and the Expo Fine Arts Gallery were extolled. Unofficial opinion held that the Czechoslovakian Pavilion was the place to go.

A loyal Canadian, I headed for the Canadian Art Gallery. It had Karsh and very little else.

A disillusioned Canadian departed for the Czech pavilion.

The Czech pavilion appeared to be the result of the original, but excellent, notion that good works of art are best displayed by using them as traffic guides or obstructions, as excuses for installing walls or patios, or, in short, as the starting point of a building.

There were no security guards and no roped-off works of art. If you wanted to use an eleventh century tapestry as a towel, there was nobody to stop you.

The Czech have developed photography to a high art form, as exemplified by their brilliant displays. Walls were formed of two-foot cubes, each capable of sliding in and out of the wall independently, and each containing a slide projector.

Combined with electronic music, the effect was overpowering.



. . . a brief glance



The Expo Art Gallery did not allow cameras. Several of its exhibits were in armoured glass cases, and umpteen yards of rope kept the mobs at a distance.

The building itself was divided into large rooms, each with a unifying theme. Within each theme, contrast was employed as frequently as harmony. Marc Chagall’s “L’anniversaire de la Fiancee” was hung immediately adjacent to an eleventh century Indian work, “Woman Writing with a Stylus”.

Rodin dominated the central gallery. From the Rodin Museum in Philadelphia had come “The Burghers of Calais”.

It alone was worth the trip.

In front of the gallery stood one of the many works of sculpture commissioned by the Expo Corporation.

A two-piece, three-legged, sheet-steel construction by Louis Archambault was entitled “Tall Couple”. With very little imagination it was possible to see a man arguing with a woman in hair curlers.

I repaired with haste to the brewers’ pavilion.



Cover and story by Chuck Lyall



freshman woes
C-2

registration woes
C-3

expo wows
C-4 and C-5

casserole