

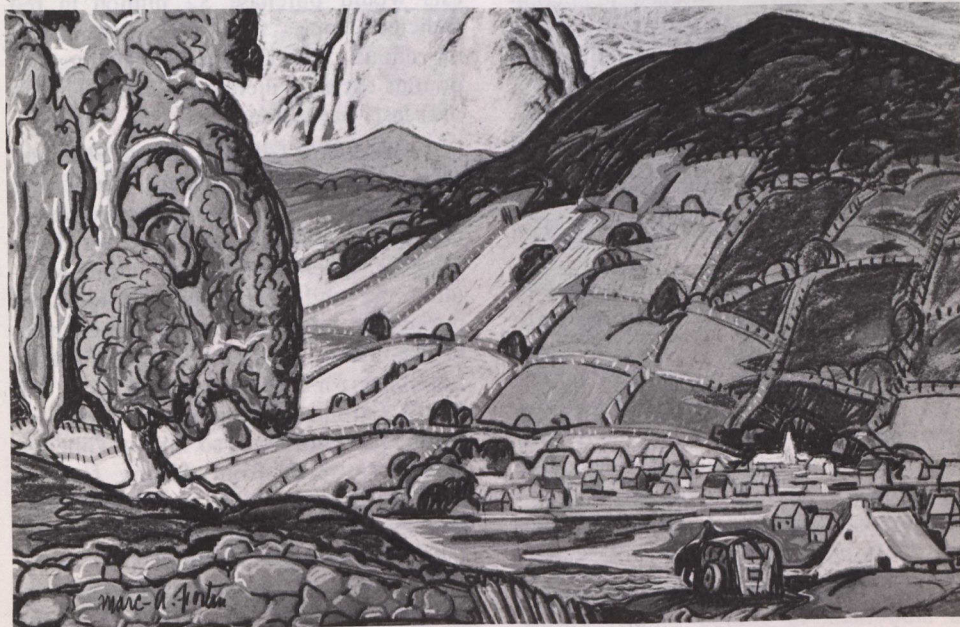
News of the arts

Landscape art in Quebec

Landscape painting in Quebec remained a minor form of art until the end of the French Regime (1760). *La France apportant la foi aux Indiens de la Nouvelle-France* (France bringing the faith to the Indians of New France), by Brother Leduc (Claude François, 1614-1685) was one of the first landscapes in the history of Quebec painting. However, the landscape only formed a background for the main subject of the painting.

Interest in landscapes among Quebec painters began to be shown at the beginning of the English Regime, when topographical artists arrived with the British Army. Some of them had studied under the direction of one of the best painters in water colours of his time, Paul Sandby and brought with them the love for the landscape, traditional to the English School.

The realistic landscape painted in the romantic manner appeared about the middle of the nineteenth century. Among the great painters of the period were Cornelius Krieghoff (1815-1872) and Joseph Légaré (1795-1855). Then, in the years following 1870, artists turned away from romanticism and took up a more sober realism working at precision and seeking out features that would enhance the grandeur of the scene. This artistic view of the world was evident in the works of Robert Duncanson (1822-1872), Henry Sandham (1842-1910) and Allan Edson (1846-1888).



Marc-Aurèle Fortin, *Landscape near Baie-Saint-Paul*, pastel, 1946.



Edwin Holgate, *Field of Daisies*, oil on wood, circa 1936, detail.

At the end of the nineteenth century landscape paintings exhibited a realism arising from the love of nature, the land symbolizing the tranquility of everyday life. Horatio Walker (1858-1938), who was inspired by Millet, settled on the Ile d'Orléans to paint nature, country folk and animals. Marc-Aurèle de Foy Suzor-Coté (1869-1937) and Maurice Cullen (1866-1934), who trained in Paris, used impressionist techniques. Cullen, like Clarence Gagnon (1881-1942) reproduced the dazzling plays of light on snowy landscapes. James Wilson Morrice (1865-1924) called to mind the fauvist

movement and the theories of art for art's sake.

These artistic quests ended in the formation, between 1913 and 1930, of the Group of Seven, whose members sought to depict nature using large expressive masses. Among the most famous representatives were Arthur Lismer (1885-1969), A.Y. Jackson (1882-1974) and Edwin Holgate (1892-1977).

This very popular expressionist trend has also been seen in the works of Henri Masson (1907-), Adrien Hébert (1890-1967), Jean-Paul Lemieux (1904-), Marc-Aurèle Fortin (1888-1970) and Goodridge Roberts (1904-1974). While taking inspiration from a certain tradition, these artists demonstrated their support for the modern theories of form and colour.

Children's show wins award

The Friendly Giant, a children's television favourite on the Canadian Broadcasting Corporation for 20 years, was awarded the 1979 Best Pre-school Program Award (English language) from the Children's Broadcast Institute.

Bob Homme, the program's creator, writer and principal performer, accepted the award at the recent Canadian Conference on Children in Ottawa.

Fan Fan dede, produced by Tele-Metropole Inc. of Montreal, won the award for the best French language pre-school program.

Cosmic Christmas, a half-hour animated special produced by Nelvana Limited of Toronto and shown on the CBC; and *Tele-jeans*, produced by Radio Canada, won the prizes for programming for older children.

Ballet student wins U.S. prize

A student from the National Ballet School has won a bronze medal in the First International Ballet Competition in Jackson, Mississippi.

Owen Montague, 16, from Jarvis, Ontario, was awarded third place in the junior division. He was one of six students from the school who entered the competition. Two others, Susan Dromisky and Tony Randazzo, were among the ten entrants who made it to the third round.