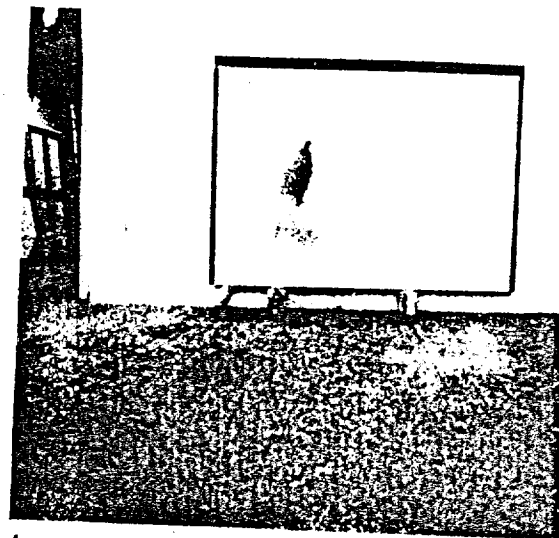


equilibrium, because neither force triumphs. The subdued colors - black, blue, gold, off-white, hints of buried red - suggest at once great vitality and a kind of composure. Perhaps this is what Gagnon means by the frail line between elegance and disaster. The oil pastel drawings are particularly impressive, because they reveal a technique of drawing and brushwork that I have not seen before. The emphasis is not on technique, but one feels that Gagnon has explored in a very sensitive way the subtle possibilities in which oil pastel can be used on paper. Such work is cons away from the coloratura excursions of Georges Mathieu and certain other Action Painters.

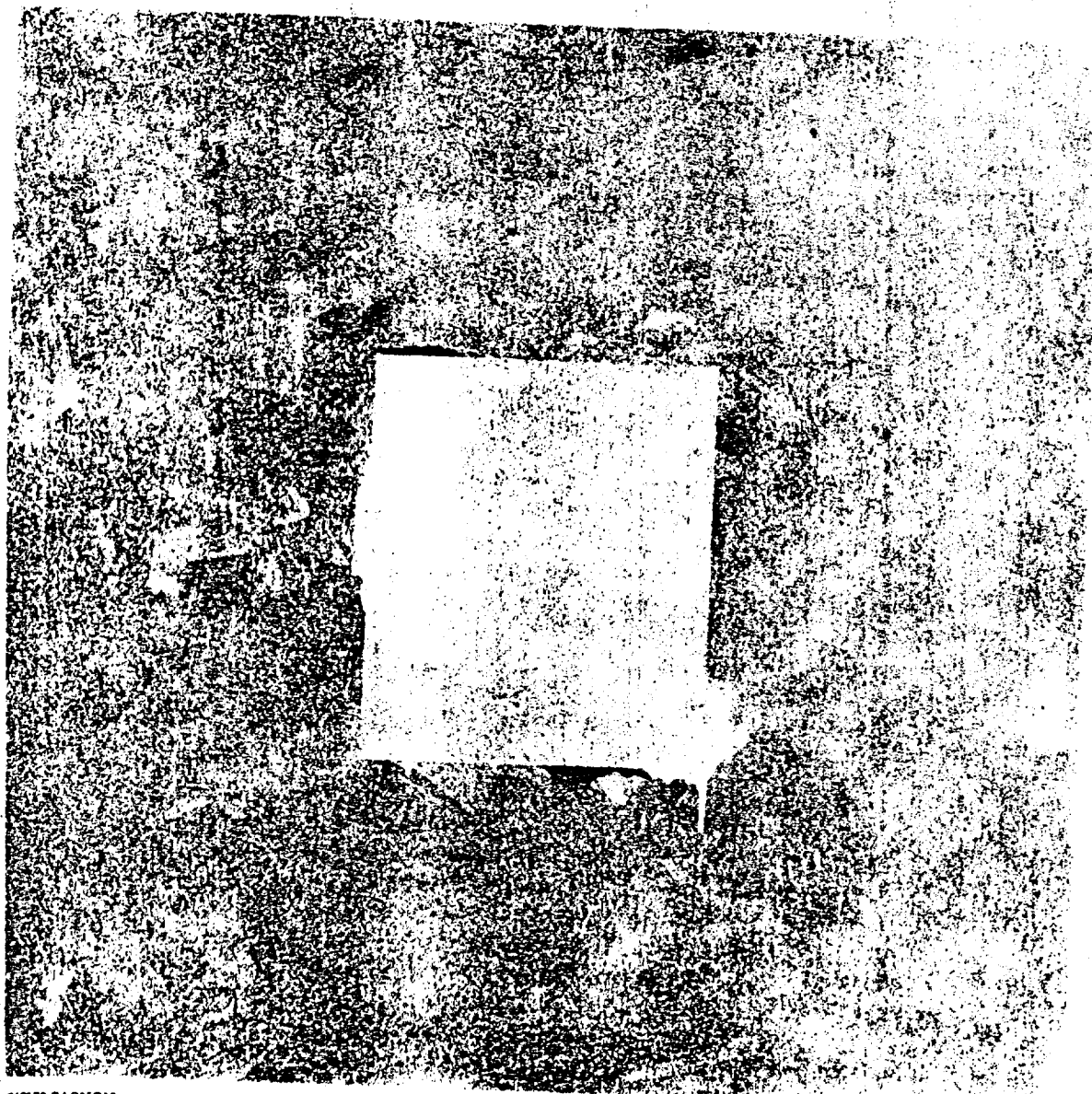
Once more with feeling. Charles Gagnon has done much work in film and photography. Some of this will appear in the next issue of *artscanada*, which is devoted to photography. But it should be said that some time ago he began a film on Yves Gaucher, which came to

include footage on Guido Molinari, and Jean McEwen, plus sounds of a Rosary service, images from nature, etc. The original title was to be *R-69* - Yves Gaucher's title for a reel painting. The new title is *R-69, Two Years Later*. With additional sound and images, it may run for two hours; but who knows what transformations may occur in the editing process?

To conclude. Charles Gagnon is a master of many media. His exhibition at Marlborough-Godard is but one comment on what Keats said of Shakespeare: he must live "a life of allegory." Gagnon's latest project is a 40' oil on canvas mural, a memorial to the late Lester B. Pearsall in Ottawa's new External Affairs building. It will be in a quiet area, "removed from the bustle of the main inquiry desk," and it will include words of the late Prime Minister, whose humanism Charles Gagnon will surely understand.



*Autoportrait et 'Etapes II'*, 1968, a photograph by Charles Gagnon



CHARLES GAGNON

*Prédominance Extérieure*, 1973-74,  
oil on canvas, 48" x 48"

Art: Gabor Szilasi