

Gallery exhibits 19th century work

The most recent exhibit at the Beaverbrook Gallery, showing from January 16-February 15 was conceived and produced by Janet M. Brooke, Curator of European Art, Montreal Museum of Fine Arts, as the first in a series of exhibitions to thoroughly explore the nature of this institution's permanent collection through the production of a scholarly catalogue to accompany it.

Many of the Montreal Museum of Fine Arts' holdings reflect the collective aesthetic of those families who founded and nourished what was originally the Art Association of Montreal. The character of its collection was formed by the collecting tastes of such prominent Montrealers as Sir William Van Horne, Lord Strathcona, R. B. Angus and Lady Drummond.

What has sometimes been erroneously referred to as the 19th century 'academic' school of painting was the chosen focus of the Canadian collector at the turn of the century. This includes the Barbison School, consisting of Rousseau, Diaz and Troyon among others; Romantic artists such as Isabey and Frere; and the bona fide academics, numbering among their ranks Lord Leighton and Alma Tadema. To the south, American cognoscenti were acquiring Courbet, Manet, the Impressionists and Post-Impressionists while their Canadian

counterparts did not venture anything more avant-garde than those artists who flirted with Impressionist concerns including Boudin, Forain and Mauffra.

Those pictures acquired by Canadian collectors early in the century have until recently been relegated to the derriere garde position until a resurgence of interest commencing about 10 years ago, in the 19th century 'academic' school as a precursor to more recent art historical movements.

In her catalogue essay, Janet Brooke accounts for the popularity of various artists as a reflection of the social conditions and mores of the time. Although Rococo art fell into decline after 1800 and was denounced as facile and degenerate by French critics, to be supplanted by Neoclassical art, it experienced a renaissance of sorts with the ascent of Louis Napoleon as emperor of the Second Empire which saw the rise of an influential bourgeoisie. The elegance of the aristocracy as depicted in the 'fete galantes' of Watteau and Lancret found its reimpodiment in Monticelli by the middle of the 19th century, the reflection of a more genteel and refined existence as seen through the eyes of the bourgeoisie.

It should be made clear that the importance given to the artists in this exhibition around the year 1900 was not merely an abbera-



BOUDIN, EUGENE LOUIS (1824-1898) The Market at Troville, oil on panel coll.: The Montreal Museum of Fine Arts.

tion of the Canadian collector's taste but was endorsed by all the leading critics of the period. In the 19th century, the artistic elite were those artists who underwent their training at either the Ecole des beaux-arts (administered by the Academie des beaux-arts) or the Royal Academy Schools in England. In turn they exhibited their work in the annual French 'Salon' and the British Royal Academy exhibitions. This is the source of the appellation 'academic.'

Included in "19th Century Small Paintings and Oil Sketches" are works by Bonvin, Boudin, Cazin, Damoye, Daubigny, Diaz, Dupre, Fantin-Latour, Forain, Frere, Harnpignies, Henner, Isabey, Leighton, Mauffra, Michel, Monticelli, Ribot, Roybet and Ziem.

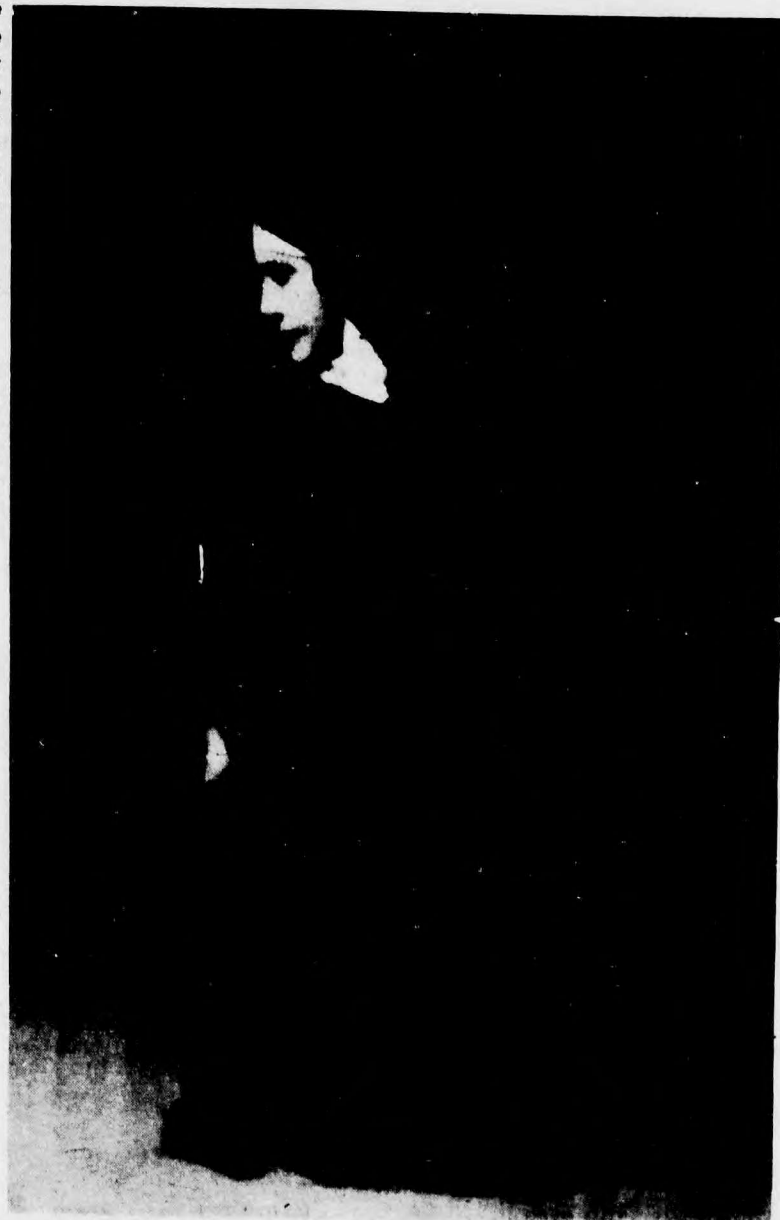
Moulding at Craft School

By CHRISTIE WALKER
Bruns Staff

The New Brunswick Craft School will be holding a mould making workshop under the direction of David Peachy on January 31 and February 1 at 9 a.m. This could be the first of several workshops held by Mr. Peachy, who is the

vice-president and creative director of Clarridge House and Advertising Ltd. here in the city. Emphasis will be placed on the use of plaster in the workshop, storage, use, cleanliness, and so forth. Topics for future workshops could include mixing slip-casting clays, single and multipiece moulds and methods for jiggering

and jollyng. These are tentative topics to be used if the response to the initial workshop is good.



HENNER, JEAN JACQUES (1829-1905) Nun in Prayer, oil on panel coll.: The Montreal Museum of Fine Arts.

The limit for the first workshop is 12 on a first-come-first-serve

\$15.00 plus a lab fee of \$6. Applications should be sent to the

basis. The workshop will be held at the New Brunswick Craft School and Centre, Military Compound,

New Brunswick Craft School, P.O. Box 6000, Fredericton, N.B. E3B

Queen and Carleton Streets. The course fee is \$30.00, students

5H1, or you can register at the door. For more information call Margaret Ann Capper at 453-2305.

Beaverbrook Gallery receives grant

The Beaverbrook Art Gallery has recently received a grant of \$20,000 from the Capital Assistance Programme of the Museums Assistance Programmes, National Museums of Canada, to undertake a planning study regarding the proposed expansion of its facilities. The grant was awarded on the basis that the Beaverbrook Art Gallery funds at least 10 per cent of the study.

In the spring of 1973, the Beaverbrook Art Gallery was the victim of serious flooding from the Saint John River. Although through the concentrated efforts of the Gallery's staff and community volunteers, the permanent collection sustained little damage, the mechanical/electrical systems

and other contents were severely affected. As a result, the Board of Governors along with the staff have been investigating possible solutions to this problem. Most of them have been of an interim nature, in particular, the transfer of the entire permanent collection to the upper level of the building every April as a precautionary measure. Other steps taken included the installation of a transformer above flood level as an alternate source of electricity, provision for the quick removal of important electrical motors and other equipment and fittings, as well as the utilisation of materials which are to a degree water-resistant.

Within the past year, important benefactors of the Beaverbrook Art Gallery, have expressed a desire to donate their collections to the Gallery and to provide

proper housing for them. The study is designed to consider how these collections will be integrated with the permanent holdings

in terms of the Gallery's exhibitions and collections policies and the role the Gallery occupies on municipal, provincial, regional, national and international levels, and will occupy the future.

The second aspect of this report will involve the provision of solutions to the flooding problems in terms of location of storage facilities, mechanical and electrical systems, and shipping and receiving areas as well as exhibition galleries.

Parkin Partnership of Toronto has been contracted to undertake the study. They have had considerable involvement with museum construction and design as architects for the three phases of expansion of the Art Gallery of Ontario, the first phase including the Henry Moore Sculpture Centre, and as winners of the design competition for the new National Gallery of Canada

The projected completion date for the planning study is January, 1981.