

contest that Henry Moore is a great sculptor. His sculptures sell for maybe \$40,000 or \$50,000 each. We have two in Montreal. One is a woman cut in three parts. I walk by every day and there is one part that I cannot place yet and I have been looking at it practically every day. Now that is one Moore. There is another of Moore's which is right in front of a museum and it is a woman who suffers from atrophy of the left breast, hypertrophy of the right breast, and she has an enormous umbilical hernia. Now, this girl is very sick, she ought to be in the hospital and not walking the streets. But this is Henry Moore so what are we to do with this *avant-garde* which seems to be more and more recognized as we live. It is very difficult to draw the line, Mr. Stewart. We try, but it is difficult.

[Interpretation]

The Vice-Chairman: Excuse me, Mr. Martineau. Normally, the Chairman should not take part in the discussion, but what you call "avant-garde" . . . in this specific case, that is knocking a piano apart with an axe and pouring bags of animal blood does not look very much "avant-garde" to me. It looks more like "arrière-garde" action. I am pretty sure—and a lot of my fellow-citizens will agree with me—that it looks far more like some primitive tribal practice than it looks like music. I believe that in areas of music or sculpture, we might have cases where appreciation is difficult to give. But like Mr. Stewart, I am still waiting for some praise with regard to that specific case coming for any artist. I understand that it may not be you that has decided.

Mr. Martineau: But in that instance, the recommendations have been made by three trustworthy people. We did not know exactly what was going to happen. We took their word for it. They told us it might be interesting.

Mr. Mongrain: If you allow me to interrupt. Did these three people, who decided, know that Mr. so and so would come to do that particular demonstration?

Mr. Martineau: They knew that it was going to be Mr. so and so but were not quite sure of what was going to happen. I might ask Mr. Dwyer to correct me if I am wrong, but we were trying to see how the artists present would react to this destruction.

According to them, it was something they should have known and that could be of some use to them. They said to us: "We would like to see that". And we should have, I think, some confidence in those people. The amount in question was very minimal, so we felt we could not say "no", and we did answer "yes" without knowing exactly what would happen.

[English]

Mr. Rose: On a point of order, Mr. Chairman, will the Chair permit a supplementary question?

The Vice-Chairman: Yes.

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Mr. Rose: I wonder if I might be permitted to ask—since we have heard mention of various juries, panels that decide on the various disbursements for various things—whether it is fair to say, or to ask if, perhaps, this does not indicate a certain incestuousness, almost an inbreeding of the kind of people who pass opinions on other people in the same line. In other words, it seems to me that certain people can achieve a certain recommendation because they happen to know someone of a certain reputation in an equivalent field or a closely related field, which no one else has reasonable familiarity to deal with.

It reminds me somewhat, Mr. Chairman, of a situation in which I borrowed some money one time and had a backer back a note and I, in turn, backed his note. It appears to me that there is some equivalence here. I would just like to ask you about this. Because I think it applies not only in this instance, but I think it applies perhaps in the areas of the doctoral fellowships and this kind of thing in which you are engaged.

Mr. Martineau: No, sir, it is just the contrary. That is what we are trying to keep away from, absolutely. We ask people across the land and we ask people in the United States when we do not have the expert here. When we say "expert", in this case it was an expert in piano breaking. It was completely different with us.

Mr. Rose: If I could be permitted a further supplementary. It would be perhaps difficult to find such an expert in piano breaking, I realize that. At the same time I also am aware that people in certain fields—artisticaly—in North America and Europe know one