

7/8:159-9:72182-1(71)(063)

91-382

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**THE ARTS:**  
**ENJOYMENT AND EXPRESSION**  
**Arts Research Seminar No. 5**  
**March 7, 1986**

Research & Evaluation  
Canada Council  
May, 1986

THE ARTS  
ENJOYMENT AND EXPRESSION

Arts Research Seminar No. 5  
March 7, 1986

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## Introduction

As part of its ongoing research program, the Research & Evaluation Section of the Canada Council has initiated a series of arts research seminars to investigate, in a public forum, issues of concern to the arts in Canada. The fifth seminar was held on March 7, 1986 in the Board Room of the Canada Council. Its topic was The Arts: Enjoyment and Expression. The seminar featured Dr. Lena Allen-Shore, Director, Center for the Advancement of Human Potential, Philadelphia, U.S.A.

The transcript of the fifth Arts Research Seminar which follows reports the research papers presented during the seminar. Although it is our practice also to include in the transcript questions and observations raised during seminars, technical difficulties prevented us from doing so for this seminar. A list of the more than twenty-five participants follows this introduction. Errors and omissions are the responsibility of Research & Evaluation.

A sixth seminar is planned for June 1986. Its topic will be The Arts: Audience Development and Financial Management. I invite interested arts researchers to submit papers for future seminars, as well as to suggest topics for investigation. Transcripts of future arts research seminars will also be produced and made available to participants and others concerned with the arts in Canada.

I take this opportunity to thank the speakers as well as the participants of the fifth Canada Council Arts Research Seminar, and invite them to attend subsequent seminars. I wish to thank Mary Jean Clairmont and Nicole Comtois-Martineau for preparing the draft transcript, and Diane Schroeter for acting as sound technician during the seminar. I also wish to thank Monique Scott, Administrative Officer, for proof editing the transcript. It is hoped that the series of arts research seminars will ensure that the importance and impact of the arts on the Canadian society and economy will be more fully appreciated by public and private sector decision makers.

Harry Hillman-Chartrand  
Research Director  
Canada Council  
Ottawa, Canada  
May 1986

**T H E A R T S:  
ENJOYMENT AND EXPRESSION  
Arts Research Seminar No. 5**

Harry Hillman-Chartrand  
Research Director, Canada Council  
**Chairman**

**LIST OF SPEAKERS**

Lena Allen-Shore	Director, Centre for the Advancement of Human Potential, Philadelphia, U.S.A.
James A. Leith	Professor of History Queen's University Kingston, Ontario
Jacques Flamand	Head of Translation, Official Languages Officer and Writer, Canada Council; Poet
Harry Hillman-Chartrand	Research Director Canada Council

**LIST OF ATTENDERS**

<u>Name</u>	<u>Affiliation</u>
David Anido	External Affairs
Monique Bertoli-Flamand	Les Editions du Vermillion
James de Gaspé Bonar	Canada Council
Chantal Cleemann	French Teacher, Canada Council
Pierre-Paul Cormier	Artist
Lucile Cousineau-Allard	Canada Council
Simone Cox	Canada Council
Thérèse Frère	Artist
Hervé-Marie Gicquel	Artist
Ted Goodier	Telecom Canada

T H E A R T S:  
ENJOYMENT AND EXPRESSION  
Arts Research Seminar No. 5

LIST OF ATTENDERS  
(cont'd)

<u>Name</u>	<u>Affiliation</u>
Nicolas Jackson	Canada Council
Bill Kearns	Canada Council
Henriette Leblanc	Canada Council
Mukhtar Malik	Dept. of Communications
Mel MacLeod	Canada Council
John McAvity	Canadian Museums Association
Claire McCaughey	Canada Council
Andrée Mennie	Translator
Rod Rue	Canada Council
S. Rukalski	French Teacher, Public Service Commission
Lyne Sarrazin	Canada Council
Diane Schroeter	Canada Council
Monique Scott	Canada Council
Aline Sigurdson	Can. Commission for UNESCO
Mary Sullivan	Canada Council
Vincent Théberge	Artist
Marie-Paule Thorn	Translator
Jean-Paul Trudel	Writer
Heather Young	Carleton University

### **Lena Allen-Shore**

Lena Allen-Shore was born in Cracov, Poland. She has pursued law and music studies in Poland, received an M.A. degree in Comparative Education from McGill University, Montreal, and a Ph.D. degree from Dropsie University, Philadelphia, U.S.A. She is a published poet, has worked as a journalist and writer, and has given numerous lectures on psychology and on her philosophy of life. Her book, Ten Steps in the Land of Life, appeared in 1983. Also in 1983 she opened her own Center for the Advancement of Human Potential in Philadelphia.

### **James Leith**

James Leith received a B.A. degree in History from the University of Toronto in 1953, an M.A. degree (Renaissance History) from Duke University in 1955, and a Ph.D. (French History) from the University of Toronto in 1960. He has published several books and many articles, has appeared on numerous radio and television programs, and has lectured widely on eighteenth-century educational ideas and on graphic propaganda in various régimes. He has taught at Queen's University since 1961.

### **Jacques Flamand**

Jacques Flamand is a scholar and poet, writer and translator, with multidisciplinary interests, holder of a number of degrees (Ph.D. in Theology, Master's degree and D.E.S. in Philosophy, Honours B.A. in Scholastic Philosophy, Honours B.A. in English, Honours B.A. in French literature), teacher, voluntary organizer of many literary and poetry recitals and events, and literary groups leader. Since 1966, he has been working full time with the University of Ottawa (1966-70), the Secretary of State Department (1970-75), and the Canada Council (1975-86). He has published many papers and ten books, including three collections of poems.

### **Harry Hillman-Chartrand**

Harry Hillman-Chartrand was born in Ottawa in 1948. He received his Bachelor of Arts, Economics in 1971, and his Master of Arts, Economics in 1974 from Carleton University in Ottawa. For ten years he operated his own consulting firm Futures, Socio-Economic Planning Consultants working in the fields of intergovernmental finance and cultural economics. Since December 1981 he has served as Director of Research for the Canada Council.

### **Lena Allen-Shore**

Lena Allen-Shore est née à Cracovie, en Pologne. A étudié le droit et la musique en Pologne, obtenu une maîtrise en éducation comparée à l'Université McGill, de Montréal, et un doctorat à l'Université Dropsie, de Philadelphie (Etats-Unis). A publié des oeuvres de poésie, a été journaliste et rédactrice, et a donné de nombreuses conférences sur la psychologie et sur sa philosophie de la vie. Son livre, Ten Steps in the Land of Life, a paru en 1983. C'est également en 1983 qu'elle a fondé le Center for the Advancement of Human Potential, à Philadelphie.

### **James Leith**

James Leith a obtenu un baccalauréat en histoire à l'Université de Toronto en 1953, une maîtrise en histoire de la Renaissance à l'Université Duke en 1955, et un doctorat en histoire de la France à l'Université de Toronto en 1960. A publié plusieurs ouvrages et de nombreux articles. A souvent pris part à des émissions de radio et télévision, et a donné de nombreuses conférences sur les idées en matière d'éducation au dix-huitième siècle et sur la propagande graphique de divers régimes. Enseigne à l'Université Queen's depuis 1961.

### **Jacques Flamand**

Jacques Flamand, universitaire et poète, écrivain et traducteur, multidisciplinaire, titulaire de nombreux diplômes (doctorat d'état en théologie, maîtrise et D.E.S. en philosophie, licence en philosophie scolastique, licence en psychologie, licence en anglais, licence en lettres modernes), pédagogue, animateur culturel et littéraire bénévole. Depuis 1966, successivement trois emplois à plein temps: Université d'Ottawa (1966-1970), Secrétariat d'État (1970-1975), Conseil des Arts du Canada (1975-1986). A publié de nombreux articles et une dizaine de livres, dont trois recueils de poésie. A organisé un grand nombre de récitals et spectacles littéraires et poétiques.

### **Harry Hillman-Chartrand**

Harry Hillman-Chartrand est né à Ottawa, au Canada, en 1948. Après avoir obtenu un baccalauréat ès arts (économie) en 1971 en une maîtrise ès arts (économie) à l'Université Carleton, d'Ottawa, il crée sa propre entreprise de consultation, Futures, Socio-Economic Planning Consultants, spécialisée en finances intergouvernementales et en économie de la culture. Dix ans plus tard, en décembre 1981, il entre au Conseil des Arts du Canada comme directeur de la recherche, poste qu'il occupe toujours.

**THE ARTS  
ENJOYMENT AND EXPRESSION**

An Arts Research Seminar featuring  
Dr. Lena Allen-Shore  
Director, Centre for the Advancement of Human Potential,  
Philadelphia, U.S.A

**AGENDA**

99 Metcalfe St., Boardroom, Second Floor, Ottawa, Canada  
March 7, 1986

**MORNING SESSION  
10:00 A.M. to 12:00 P.M.**

**Welcoming Comments**

Harry Hillman-Chartrand  
Research Director, Canada Council

Presentation No. 1: Dr. Lena Allen-Shore  
Director, Center for the Advancement of Human Potential

**ART AND HAPPINESS**

10:10 to 10:40 A.M.

Presentation No. 2: James A. Leith  
Professor of History, Queen's University

**SYMBOLIZING A NEW ERA:  
SOME ARCHITECTURAL PROJECTS UNDER  
THE CONSTITUENT AND LEGISLATIVE ASSEMBLIES**

10:45 to 11:15 A.M.

**Questions & Observations**

11:20 A.M. to 12:00 P.M.

**LUNCH**

12:00 to 2:00 P.M.

(not arranged)

**AFTERNOON SESSION**

**2:00 to 4:00 P.M.**

Presentation No. 3: Jacques Flamand  
Head of Translation, Official Languages Officer,  
and Writer, Canada Council; Poet

**LA POÉSIE: ART PLURIEL**

2:05 to 2:35 P.M.

Presentation No. 4: Harry Hillman-Chartrand  
Research Director, Canada Council  
**CONSUMPTION SKILLS IN THE POST-MODERN ECONOMY:  
SOME PRELIMINARY THOUGHTS**

2:30 to 2:50 P.M.

**Questions & Observations**

3:00 to 4:00 P.M.

Sponsored by  
Research & Evaluation  
Canada Council



**ART AND HAPPINESS**

by

Lena Allen-Shore, Ph.D.

Mr. Chartrand, staff of the Canada Council, representatives of different departments, ladies and gentlemen.

I am really happy to be here. Canada is my home and each time I come back, I realize that 28 years spent here mean so much to me. 28 years, springs and winters, the sunny Mays and white Decembers -- they stay with me.

I divided my lecture into four parts:

- Part One: Art in my own experience
- Part Two: Art as a bridge between souls
- Part Three: How I teach art and happiness
- Part Four: Art -- an individual achievement and a common treasure.

### **PART ONE** - Art in my own experience.

When I think about a very important experience in my life, one which eventually became the source of many pages I have written and many lectures I have taught on Art and Happiness, I see Florence one day in May many years ago. I mentioned this experience in my book Ten Steps in the Land of Life.

The day was beautiful. Spring was dancing in the air and on the streets of Florence. There were flowers, millions of flowers, the multicolored petals large and small in the courtyards and even displayed on the streets. At the entrance of the Savoy Hotel, the guests were greeted with colors blue and pink. Florence was celebrating spring in its very special way; the rays of sun caressed Michelangelo's statues; the spring watched Florence and me.

I entered the Uffizzi Gallery and there in Room 28, Titian's "Venus of Urbino" was exposing her magnificent body. I admired her hands, her femininity, the color of her skin. I was sorry that I had come to the Gallery alone. I wanted to share my enchantment with somebody. And suddenly while looking at the eyes of Venus, I understood that I was not alone. The eyes of Venus met my eyes, her half-open lips were whispering: "You are not alone, I am with you, as Titian was with me". Her looks had inspired my imagination. In one single moment I was overwhelmed by many different feelings, my own feelings. "Venus" was right. I contemplated the painting for a while. The painting found a place in my being, a meaningful experience occurred, a relationship was established. I exchanged my thoughts with Venus; she became not only a recipient of my thoughts, but she continued to awaken in me more and more thoughts, more and more feelings.

In Room 10 of the same gallery, two Botticelli paintings captured my attention, showing me the eternal spring, a world of force and fragility, the force of nature and the almost transparent fragility of the feminine silhouette. In Botticelli's "Primavera", each figure, each movement has a meaning, like a scene from a ballet. The painting encompassed all the springs of my life, all the moments when the green trees, waving their new leaves on their young branches, called me to see nature's rebirth. In "The Birth of Venus", Simonetta, Botticelli's famous model, is wafted ashore on a shell of dawn. Zephyrs are bringing her to the world, to future centuries, to people who come from near and far to see the truth of beauty. If the truth of beauty really exists, "Primavera" and "The Birth of Venus" revealed it to me that sunny Sunday in Florence.

While gazing at "The Birth of Venus" I experienced like feeling the breeze of mythology, the world of yesterday; the worlds of Antiquity came through the Renaissance to me.

It was as if Botticelli rediscovered Greek mythology for generations to come and was offering me this world on a magnificently shaped shell. Venus was emerging and offering me the secrets of her splendors, the secrets fascinating, captivating, provoking a serene atmosphere in which beauty prevailed. As I stood there in the Uffizzi Gallery I thought about the French writer Stendhal, who wrote that when he received once for Christmas the postcard with Botticelli's "Primavera", he felt in love with Italy. For me Botticelli offered mythology with the exquisitely presented silhouette of a woman and for Stendhal Italy opened her doors with Botticelli's "Primavera". I also remember that when I was looking at Botticelli's paintings, it was not only Botticelli but also Stendhal who came close to me. The centuries did not divide us and in these not-dividing centuries, I grasped a glimpse of eternity.

Every human being, while contemplating a storm or a rainbow, longs to touch the unknown. When I say "touch" it is not like touching the sky with our hands but it is like Michelangelo's creation of Adam; this is the longing of man and God to meet one another.

Some people say that the questions are often more important than the answers. I believe that this is true. A question opens an avalanche of thoughts and even if the question remains unanswered, there is a richness of intellectual and emotional eagerness to widen the horizon of our understanding. When I looked at "The Birth of Venus" and the "Primavera", I was touching eternity and in this sudden revelation I discovered a source of happiness. First I was part of the world, I was breathing this eternity from so far away, the eternity of God's creation, of man's fantasy; and all this was so close because the canvas offered by Botticelli was at the tips of my outstretched arm. Yes, there was a feeling of happiness, of appreciating my eyes which could see, of appreciating my ability not only to see but to feel. I did not care that the Uffizzi Gallery does not belong to me. In a way I was a co-owner of this Gallery from the moment that the creation of Botticelli entered my eyes.

What is happiness? How can we define happiness? Here I would like to go back to ancient Greece and recall the Greek philosopher Democritus who lived (we don't have an exact date) about 460-370 B.C. Democritus learned from his teacher Leucippus that everything was made up of tiny bits of matter called atoms. According to this theory we have countless atoms which differ in size and form. Democritus believed that atoms in different combinations form the universe, plants, trees and even human beings. The quantity of matter is always the same, nothing is ever created, nothing is ever destroyed, but the atoms' combinations change. According to Democritus everything in man is made of atoms. The soul is composed of tiny, smooth atoms like those of fire. These fine, noble atoms which form our soul are the most wonderful part of our body. The wise man according to Democritus, would think, would try to free himself from passion, superstition and fear, and would seek happiness in contemplation and understanding. Happiness according to Democritus does not come from the external world. Democritus wrote that "a man must become accustomed to finding within himself the sources of his enjoyment".

When I left the Uffizzi Gallery I thought about Democritus and happiness.

In my book, Ten Steps in the Land of Life, the ten steps lead to finding meaning in life. As the eighth step I chose: Art and the happiness of man. At the beginning of this chapter I wrote:

Sounds, words, pictures, colours mingle together. So many people must be mentioned, people whose contribution to the happiness of man was great --people of great vision and culture, people whose creative ideas expanded the frontiers of the universe and the dimensions of life. From all parts of the world they come. Full of power, almost intimidating, they rush from the pages of the Bible and the plays of Shakespeare, they whisper in the stanzas of poets. From far away appear Dante and Milton, Racine and Goethe. I hear Tschaikovsky, Mozart, Beethoven, Chopin. I see flamenco dancers in a small Barcelona café. Rodin offers me his Thinker. Even Walt Disney charms with Mickey Mouse. All play melodies of art.

I also thought that if you have a happy home, you can easily bring into it the Louvre and Prado museums. You can enter Covent Garden and La Comédie Française through books. You can admire Botticelli on a postcard or listen to the "Unfinished Symphony" of Franz Schubert on a record or tape. I remember that in our little home in Jaslo, Poland, my father introduced me to his library, to the books of poetry and philosophy; he sang different operas and the Italian songs resounded often in our house. My mother played Chopin. I was introduced to art at a very early age. How many people are introduced to art on a daily basis?

In our home in Montreal on Grosvenor Avenue, I often visited the Trevis Fontaine in Rome in my thoughts and Piccadilly Circus in London. I listened to an organ grinder near the Place de la Madeleine in Paris. Yes, the introduction to art is necessary.

## **PART TWO - Art as a bridge between souls.**

- 1) Does art in any form play an important role in your life? Do you agree with DeLacroix that art is a bridge between souls, or with Beethoven and Rimbaud who said almost the same thing about music and poetry? Do you recognize the influence of art in everyday life?
- 2) Do you believe that masterpieces of art awaken new ideas in people, allowing them to transcend the hardships of life?
- 3) Does art reveal to you the genius of the creator, enter your existence to become a part of you, allow you to interpret your own emotions, enrich your life?

I ask these questions of many people as part of the research I conducted as a Senior Fellow Researcher under the auspices of the School of Social Work at the University of Pennsylvania. I, the philosopher, was interviewing mainly people who worked in the helping professions such as psychiatrists, psychologists and social workers. I also had the opportunity of discussing the relations between art and happiness with the scientists, educators and businessmen who attended my lectures in Canada and in the U.S.A. Presently I am teaching many teachers from the Philadelphia school system. All did agree that they did not receive enough of an

introduction to art in elementary or secondary schools. They felt that more widespread education in art and literature would better promote general culture.

Lionel, a psychiatrist, told me that although his only link with art is music, he agreed with DeLacroix, Beethoven and Rimbaud that art is a bridge between souls. Karl, a psychologist, said he sees art as an individual and told me that he does not recognize the influence of art in everyday life. He concluded that he felt very far from art and that it was difficult for him even to discuss art. As Karl spoke, I thought of Charles Darwin, who at the end of his life deplored the fact that he read poetry and listened to music only until the age of thirteen. Later in his life he regretted neglecting the arts, claiming that a part of his brain had atrophied as a result.

Many of the people I interviewed regretted very much that they had not been adequately introduced to the world of art. A prominent businessman told me that art is important for him, but he does not know how to find the time to have what he termed "dates with art". I realized that the way we divide our time depends on what is important to us, and art is not a priority for many. When I lived in Paris, I often spent afternoons walking along the Seine browsing in the open bookstalls, looking at old books. I recall standing once on le Pont des Arts outside the Louvre, thinking how wonderful it would be for the world's school children to have even a one-week course in the Louvre.

A creator and the spectator. The thoughts of the creator and the thoughts of the spectator.

In the Prado museum I spent many hours contemplating El Greco, wondering about the serenity and the power of his paintings. In the dark rooms of the Prado, El Greco's paintings reveal man's suffering and man's longing for light in darkness. Not too long ago I read an article of Jean Cocteau, French poet and writer, about El Greco. Jean Cocteau wrote in le Divan in 1943 as follows: "...El Greco is an appeal, he is a prayer, he is a cry..." And later on Cocteau quoted a letter of Giulio Clovio, who met El Greco during his stay in Rome.

Yesterday I called on El Greco to go for a walk round the town with him. The weather was very fine, with delightful spring sunshine which made everybody happy. The town seemed to be celebrating; I was stupefied on entering El Greco's studio, to find the windows and curtains closed so firmly that one could hardly see a thing. El Greco was sitting in a chair, neither at work, nor asleep. He refused to come out with me, saying that the daylight disturbed his inner light.

When I read Giulio Clovio's letter (History of Art, XVII century series edited by Claude Schaeffner, Editio-Service SA, Geneva, 1968, p. 65), I recalled my own experience while visiting the Prado and trying to understand El Greco. Cocteau was so right. In El Greco's paintings there "is an appeal -- he is a prayer -- he is a cry".

I also remember the Museum in Boston where I saw Paul Gauguin's "D'où venons nous, que sommes nous, où allons nous?" I looked at the people, their expressions, their movements. There I saw the fragility of man, the fragility of human destiny. I never read a description of this particular work of Gauguin. I found afterwards that this particular painting was his testament and a new

interpretation of the religious and philosophical view of human destiny. In the exotic colours there was a harmony of the distant land -- but the men and women seemed to be anxious. There again I created a bridge between the arts and the spectator. Gauguin revealed to me his concern for man. I asked myself, as Gauguin did: "D'où venons nous" -- where do we come from? "Que sommes nous" -- who are we? "Où allons nous" -- where are we going? Some works of art let us forget sadness; others enhance the sense of tragedy. Many of the people I interviewed mentioned Picasso's "Guernica" (interestingly, even those unfamiliar with art mentioned it) as a masterpiece that awakens the feeling of fear.

In my book Ten Steps in the Land of Life, I wrote,

Art arouses emotions which enable us to identify with the creators. Art awakens in us a new sense of inner happiness experienced through our senses. Art expands our imagination and our willingness to receive joy and beauty from its creators' intent, but we can still have revelations of sudden beauty, still retain them as a source of happiness, serenity, energy. The bridge between our soul and the creator's depends on the clarity of our perception, our understanding, and our concentration. When we concentrate, we retain the image and often the image possesses a mental and emotional value that shapes our way of thinking, making our future acquaintance with art more meaningful.

To be able to admire a painting, to listen to music, to read poetry or prose can become for us as important as friendship with people. The composer, the poet, the author open the doors of their kingdoms, offering us their friendship, and once we decide to explore the world of art, our soul is exposed to receive the revelation of other souls. To me, this matters more than the sophistication of our interpretation.

Any one can discover in art a certain form, a composition of colors, a scale of feelings exposed and expressed that transmits the uniqueness of a single moment, a single smile. A tear on the face of a model, the movement of a hand can add to our philosophy of freedom or oppression, victory or defeat. We witness a moment of caress or a fight, aggression or defense, and we can take part in them.

In the museum of La Scala in Milan, I once saw a small sculpture: the hand of Chopin, lying on a white satin under a glass cover. I looked and I thought about the genius whose melodies wand the world: crying, laughing, remembering, dancing, playing with human emotions, inspiring, communicating.

### PART THREE:- How I teach Art and Happiness

A few months ago the students who completed my course on how to find meaning in life asked me to develop a whole course on Art and Happiness. My course, how to find meaning in life, was based on my book, Ten Steps in the Land of Life in which, as I mentioned before, the eighth step is on Art and Happiness. I developed the course about painting and sculpture only.

What I tried to do was to prepare my students for encounters with art, to enhance their ability to incorporate art in their own being, to let them be acquainted with the new colors, the colors presented by the artists and the colors of their own emotions, to let them understand the scale of their sensitivity. I told them that I hope they will be able to discover the new horizons not only during the few hours that we will spend together, but later on. I tried to implant in them the eagerness to search for their new horizons, to enlarge them continually and endlessly, tomorrow, after tomorrow and in the years to come.

I also stressed the fact that it is up to us to choose relationships with art exactly as we choose relationships with people. In our interactions with people we cultivate constructive relationships and we try to avoid destructive relationships. It is up to us to choose the pieces of art or a kind of art which appeals to us and allows us to build "a bridge between souls". However, if some pieces of art are horrifying or awaken fear and anxiety in us, it is up to us not to dwell on these encounters. It is important to know that when we "feel" the works of art, we do not feel lonely. Not to feel lonely enhances our ability to reach out and enjoy. My course was not on appreciation of art; my course was on Art and Happiness.

Let us summarize some steps toward creating an atmosphere in which the bridge between the creator and spectator can be built:

- 1) To anticipate the encounter.
- 2) To search for a meaningful experience.
- 3) To feel a part of the creator's search for fulfillment by concentrating yourself on the work of art completely and forgetting yourself for a moment. By entering the world of the creator you are not only immersed in his world but you become for a short while a visitor of a certain epoch.
- 4) To make a comparison between the two different worlds, the world of the creator and your own world. First to step into the world of the creator and then to step out, and to realize afterwards that this encounter brought you to more understanding.
- 5) To be able to know the difference between the beautiful and the sublime based on the German philosopher Immanuel Kant's work, Observations on Feelings of the Beautiful and the Sublime; to remember that according to Kant, wit is beautiful, but understanding is sublime.

After enumerating these different aspects of promoting the encounters, we ask ourselves:

- 1) Do we enjoy being alone with the painting?
- 2) Do we enjoy creating an atmosphere where we do not feel lonely?
- 3) Does the feeling of the sublime allow us to touch the unknown, the mystery of eternity?

To anticipate the encounter often prompts us to find information about the time that the work was created and about the artist, the creator of the work.

To search for a meaningful experience endows us with concentration on the work that we are about to see.

To forget ourselves in the moment of encountering the world of art enhances our sensibility.

In one part of my course each student had to express his or her feelings concerning one particular painting or sculpture. I showed a few selected slides and I brought some art books from which we chose a few works.

There was an interesting part of one session during which the students expressed their feelings while analyzing suffering on canvas. Suffering is a part of life and if we relive for a while the pain expressed by the painter, we are grateful to the painter for sharing his feelings with us and in a way grateful that he did not forget suffering in his creation.

It is also important to realize that the concept of expression can be interpreted differently not only by different people but also very often according to different stages of people's lives. The portrait of Rembrandt as an old man might awaken different emotions in a young man or in an old man. The meaning of a mature or wrinkled face is perceived differently by someone who feels old than by a young man for whom wrinkles may seem unpleasant or even ugly.

The papers of all the students who had to choose one work of art and interpret it as a bridge between souls revealed many interesting thoughts. Sometimes the choice was very significant and showed the character of the person who wrote the paper; sometimes the choice was less important than the approach the student used to write about his or her life, after building the bridge between the creator and him or herself.

The reactions to the course were very positive. I will quote just a few sentences from the paper that was written about paintings and culture and from the reactions to the course. André, 38 years old, wrote in his paper:

When I saw "Guernica" for the first time, I knew next to nothing about the Spanish Civil War. In fact, I wasn't even sure of the meaning of the name. Yet, strangely, the odd collection of shapes evoked a range of emotions: fear, death, life, hate, pity, caring. The choice of colors, or rather the lack of colors underscores the impact. Black, white and grey effectively underscore contrasts of life and death.

Although the work is abstract the individual shapes are mostly recognizable, people with their agony, a burning house, a horse, a bull. The bull has been interpreted as possibly representing evil and the horse representing good. To me neither is evil; the bull represents strength and endurance and the horse vulnerability but not weakness as some claim. The light source emanating from above is somewhat spiritual, a shining light through the anguish.

Oddly perhaps, the picture does not only represent death and



destruction. Applying the guiding light of the course, we can see in the rubble a sense of understanding, reawakening and growth. The key to happiness in man is not found in closing our eyes to destruction and death and selecting only the pleasant "bits" of life to view. Life must be viewed in toto.

"Guernica" did not begin or end with the Spanish Civil War. It warns, it reflects the past as well as the future. There is a story that when a German soldier had asked Picasso if he had done "Guernica", Picasso turned and said, "No, you did'." In effect he is right in a greater sense. All art is a reflection and interpretation of the actions of man.

And André continues:

I wanted to take the opportunity to mention a sculpture that is very special to me. It is not merely a sculpture, it is a symbol known worldwide. When Dr. Allen-Shore asked us to think of art that is special to us, I at first unsurely and then with conviction, thought of the Statue of Liberty.

At least once a year I travel to Europe, usually by boat. When the ship leaves New York and I look back, the Statue of Liberty is the last bit of America I see. Each time, although I look forward to the trip, I feel a sense of loss and insecurity. When I return the ship usually approaches New York early in the morning, the upraised arm of the Statue welcoming all aboard the ship. Many sculptures reflect the hopes, dreams of a single artist. This statue represents the hope and dreams of our world.

In the reaction to the course André wrote:

Art and Happiness is a course not only in art history and appreciation but is the celebration of life. In a way, it is also a continual testament to Dr. Allen-Shore's view on life; all things in life are in a way positive because all experience leads to heightened awareness, knowledge and appreciation.

And André continues:

The course has given me a renewed interest in art. This prompted a lengthy discussion on art with my wife of seven years and helped me to uncover a knowledge of art on her part that I simply did not know had existed. Any course that evokes a greater sense of respect for one's partner is worth more than three credits. Thank you, Dr. Allen-Shore.

The limited time does not allow me to share more experiences and the comments of the students who really believed that the course on Art and Happiness enhanced their quality of life.

#### PART FOUR - Art - an individual achievement and a common treasure

Last November, Maurice Rheims of l'Académie Française wrote in Paris Match (I translated from French):

"All great people in the world from the time of Ramses, Alexander the Great, the Duc de Berry, the Medicis in Florence, Louis XIV in Versailles and de Gaulle who asked André Malraux to take of arts, knew that art is not only important for the present but that it also insures posterity".

Maurice Rheims wrote the article on the occasion of the opening of the exhibition in Grand Palais (l'exposition "Anciens et Nouveaux"). During the exhibition the spectators could admire the works of famous artists, works that were bought in recent years by different museums of France.

Among the last works purchased in the last few years was Johannes Vermeer "The Astronomer" and "The Angel" by Raphael.

The "Astronomer", which was painted in 1669, apparently represents the philosopher Spinoza. One of the most famous works of Vermeer disappeared during the Second World War. In 1945 the Allied forces found it and gave it back to the owners, the Rothschild family. The Rothschild family donated the painting to the Louvre. "The Angel" by Raphael came from the church of Saint-Agostino de Citta di Castello. The church was destroyed in 1789 by an earthquake, but the painting was saved.

These two paintings are only two examples of treasures.

The genius of an individual creates a treasure; a treasure belongs to men; it erases the borders, it promotes beauty above the adversities and animosities of every day, it unites men in their quest for understanding.

Can art enhance the quality of life? It certainly can.

Can we teach little children how to look at paintings? Yes, we can.

Technology offers us millions of possibilities for spreading the knowledge of art and for building bridges. Starting from first grade and continuing throughout elementary school and high school, we can build bridges between souls. We can if we want. We can if art is considered a part of life.

We certainly can by introducing programs for young and old, the children of kindergarten and older people in nursing homes. Maybe art and happiness can enter there.

I would like to finish this lecture with the introduction I gave to my students when they started the course on art and happiness.

"I feel now like a guardian of great treasures who invites all those who are interested to visit the sanctuary of treasures. Why do I call this a sanctuary and not a château, a palace, a skyscraper of treasures? I consider art and the creativity of man as a spark of divine power and therefore I call it a sanctuary of treasures.

"Can you imagine somewhere not far away from you on a hill, you see this sanctuary built in white and pink marble? The marble came from Italy. I ask you to follow me. I will open each door to different centuries and to different expressions of art. I will open the door, but you have to go into each epoch, into each domain of different painters alone. I will leave you. You have to build the bridge between the creator and yourself. Your eyes and your feelings will be involved in these encounters, your intellect and your senses will perceive the beauty or ugliness, the perfection or imperfection, the glory or defeat. Whatever it will be, I strongly believe it will influence you and sooner or later will contribute to your understanding of beauty and life, to your understanding of art and happiness.

I spoke a lot about visual arts. However before we part, I would like to share with you my song which I wrote as an illustration to art and happiness, a song about music:

"You Hear the Waltz of Chopin"

You hear the waltz of Chopin  
from far, from far away,  
you close your eyes and dream  
of dreams of yesterday,  
And sometimes Bach or Ravel,  
play softly and they smile  
you listen to their tunes  
so swiftly passing by.

The music will fly  
on the wings of a butterfly  
to the fishermen coming home,  
to the children left alone,  
to the lovers who went away  
on a rainy day,  
to the streets narrow and old,  
somewhere in the world.

The music will bring  
the most enchanting spring,  
a whisper of the sea  
and a prayer of the tree,  
the sweetest words of love  
and the sparrow's song  
celebrating life  
each day at dawn.

"J'entends la Valse de Chopin"

J'entends la valse de Chopin  
de très, de très loin  
je ferme mes yeux  
je rêve  
de toi et de tes mains,

et parfois Bach ou Ravel  
me sourient doucement  
j'entends leur mélodies  
comme la voix du printemps.

La musique s'envolera  
sur les ailes des papillons  
vers les pêcheurs qui retournent  
d'la mer  
vers les enfants et les vagabonds  
et des jeunes amoureux  
qui s'embrassent dans la nuit  
se souviendront peut-être  
à une mélodie infinie.

La musique apportera  
un éternel printemps  
l'écho de la forêt  
et la prière du vent,  
la voix du rossignol  
et les vagues de la mer  
qui célèbrent la vie  
partout sur la terre.

Musique et paroles de Lena Allen-Shore

**SYMBOLIZING A NEW ERA:  
SOME ARCHITECTURAL PROJECTS  
UNDER THE CONSTITUENT AND LEGISLATIVE ASSEMBLIES\***

by

James A. Leith  
Queen's University, Kingston, Ontario

\*This paper deals with some aspects of architectural planning in the first phase of the Revolution before the overthrow of the monarchy. The author is working on a comprehensive study, tentatively entitled Space Revolution: Architectural and Urban Planning in France, 1789-1799.

Since Durkheim many anthropologists have shown that in primitive societies different cosmologies not only reflect but reinforce various social structures (1). Using rituals and symbols, such cosmologies mask, legitimate, and sanctify power. Other anthropologists have extended this analysis to certain modern societies as well(2). One could argue that there was a cosmology in Old Regime France which helped to uphold the monarchical, aristocratic, and hierarchical social structure. During the eighteenth century the philosophes helped to undermine this cosmology, contrasting it with the state of nature, but because they feared social upheaval and because they themselves were often beneficiaries of the existing system, they had hesitated to carry their theories to a radical conclusion. Meanwhile the growing wealth and numbers of non-noble proprietors made the hierarchical social structure anachronistic. In 1789 a series of revolts by different social groups led to a new view of society: the idea of a kingdom of subjects divided by privileges inherited from history was replaced by that of a nation united by rights derived from nature. Such a change required a revised cosmology with new rituals, symbols, sacred laws, and sanctuaries. Since the monarchy was to survive three more years, some of the old monarchical and religious symbols coexisted for a time with new ones.

Architecture could assist in various ways in the propagation and entrenchment of this revised cosmology. Just as the monarchy and the church had erected impressive buildings and monuments to symbolize their power, so the new revolutionary regime could build imposing structures. Also special assembly halls, public buildings, and amphitheatres could be designed to accommodate the activities of the new regime. In designing such structures architects could employ a powerful symbolic language. The size, the style, the shape, and the orientation of the proposed structures together could convey a message to the masses. Indeed the very materials - bronze, marble, granite - could signify the lasting significance of the new order. Furthermore, these structures could be charged with inscriptions, signs and symbols. "Les murs doivent parler," declared Dufourny, member of an art jury at the peak of the Revolution(3). Finally, impressive squares, radiating streets, and broad boulevards could create powerful axes to direct the people physically and psychologically toward these symbolic structures. Under the Constituent and Legislative Assemblies there was a flood of proposals showing how these techniques could help to commemorate and consolidate achievements of the Revolution.

De Varenne was one of the first to propose a monument to symbolize the opening of a new era (Fig. 1)(4). The King was to be depicted in a very different manner from the statue of Louis XIV by Desjardins in the Place des Victoires where the Sun King had been shown ascendant over chained figures symbolizing his conquests. The monarch had already been demilitarized and turned into a beneficent legislator in the monument honouring Louis XV by Pigalle in Reims. Early in 1789 De Varenne proposed a monument which would show Louis XVI as the father of his people. The King was to be shown in royal attire welcoming three Genii distinguished by their attributes - Agriculture, the Arts, and Commerce. The Genius of Commerce would be depicted presenting a medallion of Necker to the King. Alongside the King would be a statue of Henry IV, smiling and saying, 'Mon fils, le bonheur des Peuples fait celui des Rois'. Louis XVI would reply, 'Mon peuple et moi ne sommes qu'un'. On one side of the pedestal was to be a figure of a woman holding a fasces, symbol of Concord; on the other was to be a figure of Hercules, representing Force. On the front of the pedestal was to be a low relief showing the three Orders united, presenting the new Constitution to the King. On

Figure 1  
De Varenne, Projected Statue in honour of Louis XVI,  
Bibliothèque Nationale, Estampes  
(Photo: B.N. Service Photographique)



the rear the names of all the deputies were to be engraved in bronze to perpetuate their memory. This monument, engraved by Moreau junior, was approved by the National Assembly in September 1789.

Another proposal early in the Revolution came from Davy de Chavigné, in fact he claimed to have proposed a monument honouring Louis XVI for the site of the Bastille during the elections for the Estates General (Fig. 2)(5). Under the engraving it says that it was designed in May 1789 and engraved in 1790, by which time the Bastille had been stormed and ordered demolished, making his proposal all the more appropriate. Davy de Chavigné proposed a towering column topped by the figure of Louis XVI. Low reliefs around the summit would celebrate the deeds of the King in favour of liberty. The shaft was to be decorated with civic crowns honouring the citizens of the three orders, and especially the two superior orders who had renounced their privileges in favour of civic equality. At each of the four corners of the base were to be seated figures of France, Liberty, Concord and the Law. At the feet of these allegorical figures water would spout forth, not only representing the great rivers of France, but signifying that the benefits of the regime flowed out to all parts of the kingdom. Free-standing statues on lower pedestals surrounding the column were to represent the cities and colonies of France, all united in recognition of the King, the foremost friend of the people and restorer of its liberty.

An even more revealing example of the desire to symbolize the coming of the Revolution through monuments was the grandiose proposal by Gatteaux at the time of the great Festival of Federation commemorating the first anniversary of the capture of the Bastille (Fig. 3)(6). Gatteaux too proposed a column for the site of the Bastille, this one to be over three hundred feet tall so that it would be visible from a great distance on all sides. The capital of this column was to be ornamented with a balustrade. Above that was to be a trophy of war holding a large shield bearing four lions, symbol of earth, who in turn would support a globe covered with fleurs de lys, emblem of France. On the very top was to be Liberty holding a palm in one hand and a Phrygian bonnet in the other. The column itself was to be a giant fasces, composed of one lance for each department tied together by garlands decorated with the departmental coats of arms. The massive pedestal, raised up on a perron, was to form an altar of the fatherland on which the constitution would be displayed in bronze. Inside there was to be a display of important legislation and a spiral staircase leading to the summit. All this was to be set on a huge circular square, ringed with uniform buildings, from which six wide avenues would radiate (Fig. 4). Thus the monument was to be the focal point of an ideal French eighteenth-century place, that is an open square linked strongly to the surrounding city.

One could examine many other proposed monuments, but even more interesting were the numerous proposals for an imposing building to house the new National Assembly(7). France had no completely suitable building for such a purpose because it had been more than a hundred and seventy-five years since there had been a convocation of the Estates General, and when it had met before that it had sat as three separate orders. Nevertheless the flood of designs was aimed at much more than solving a practical problem; there was a need to create an impressive building which would provide a sacred space in which the representatives of the sovereign nation would assemble to pass the laws which were to be the foundation of the new society. It was significant that many of the designers called their proposed buildings 'temples'.



Figure 2  
 Davy de Chavigné, 'Colonne de la Liberté',  
 Musée Carnavalet (Photo: Josse)

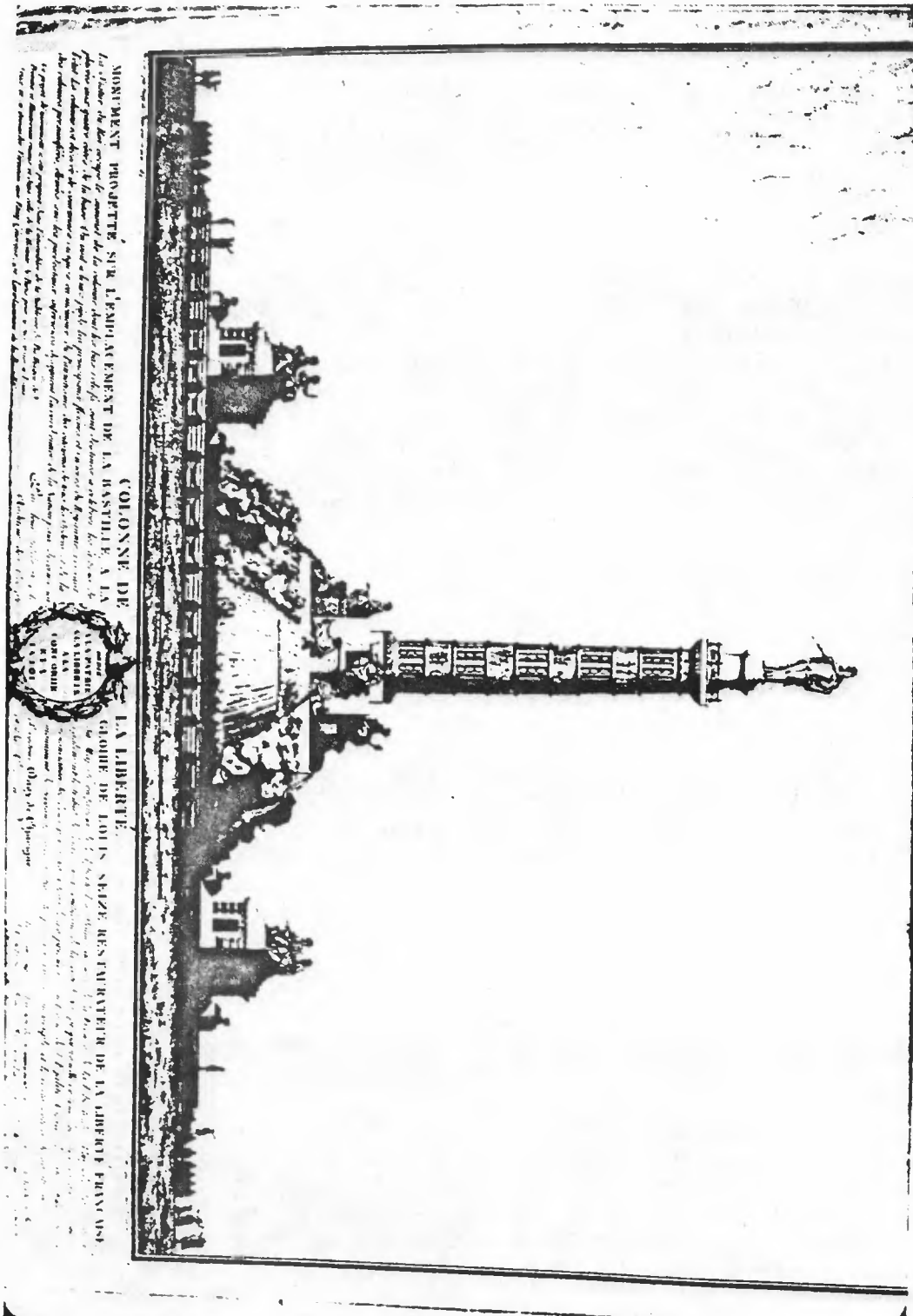


Figure 3  
Gatteaux, 'Monument Consacré à la Révolution',  
Bibliothèque Nationale, Imprimés,  
(Photo: B.N. Service Photographique)

PLAN, COUPR. ET NIVELATION DU MONUMENT CONSACRÉ À LA RÉVOLUTION.

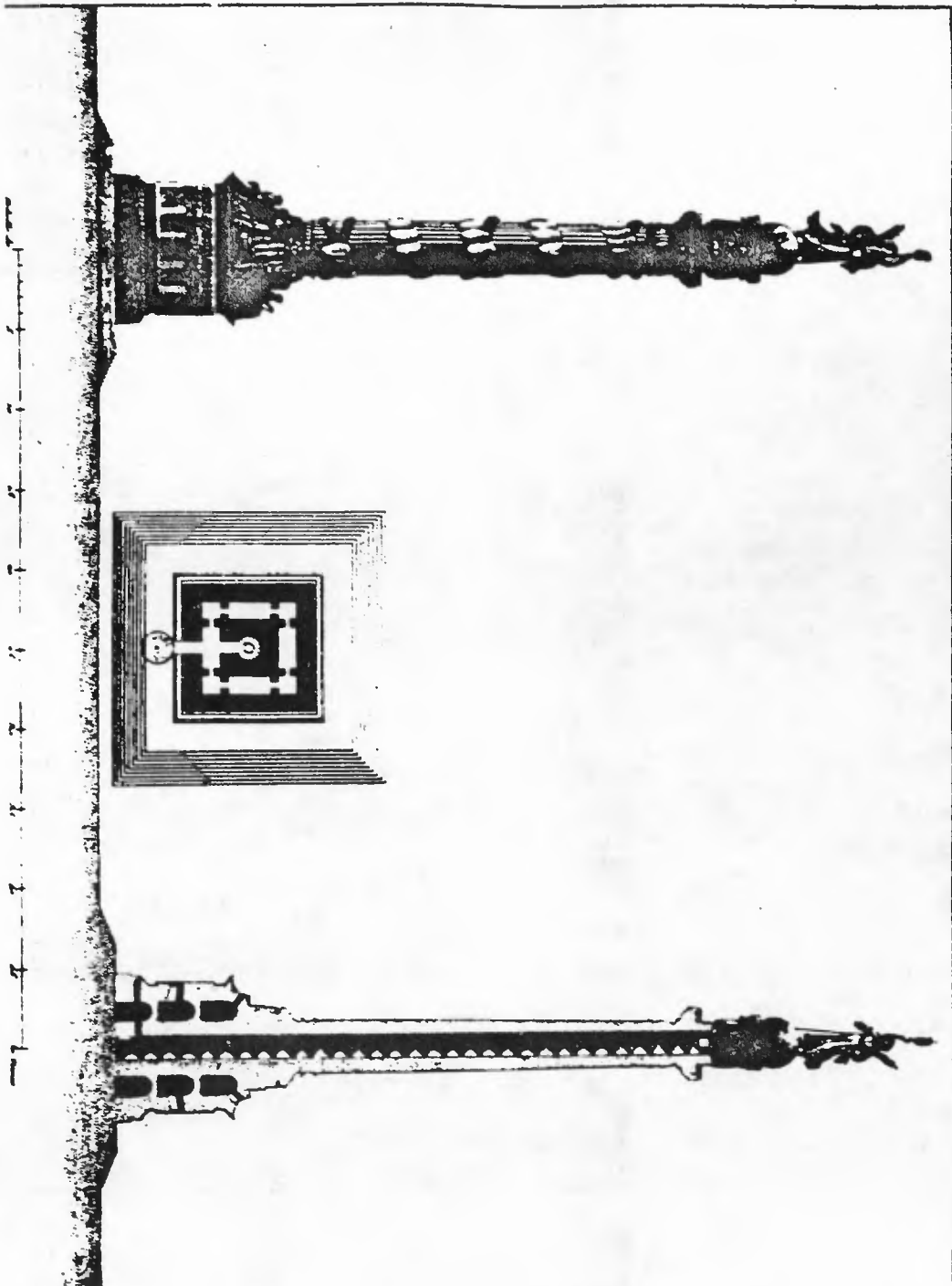


Figure 4  
Gatteaux, Another engraving of the  
'Monument Consacré à la Revolution,'  
Musée Carnavalet (Photo: Josse)



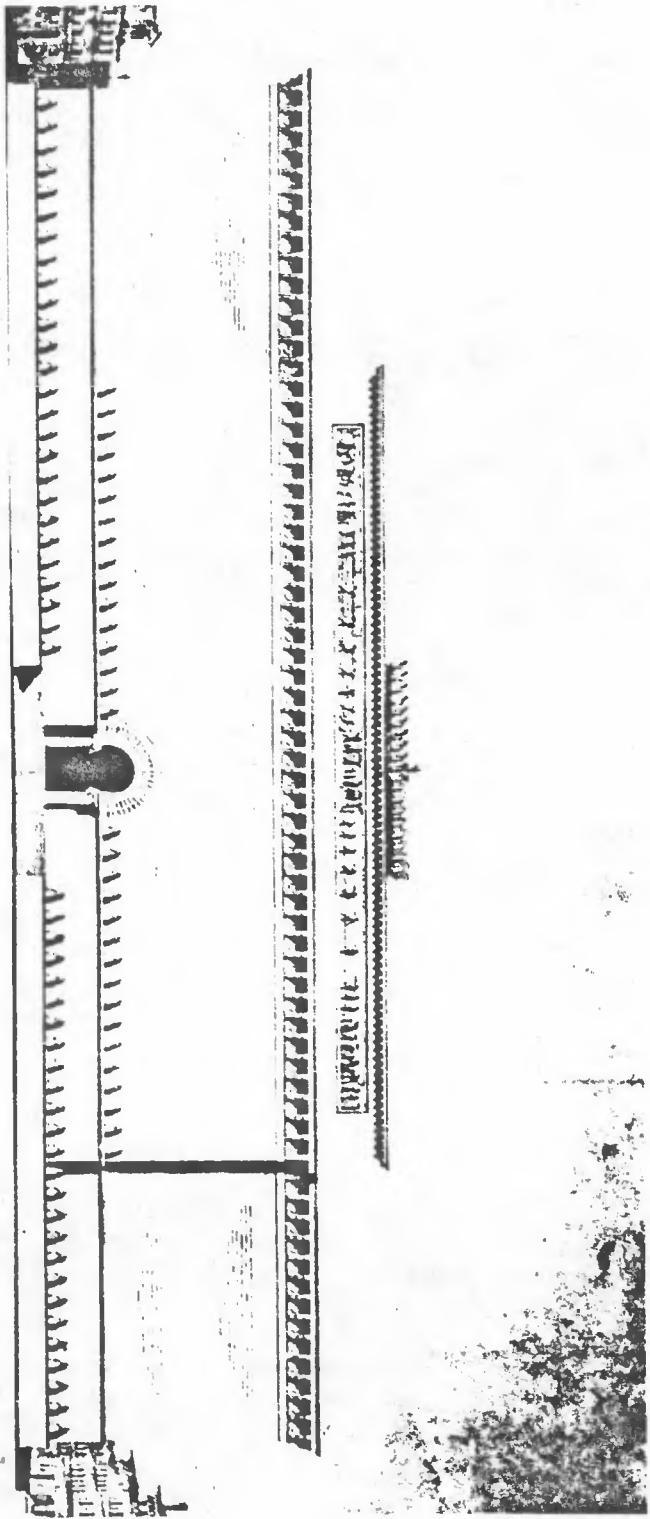
The best known design for the legislature is that of Boullée (Fig. 5)(8). His design illustrates vividly the style which has led many architectural historians, especially since the work of Emil Kaufmann, to classify him as one of the 'revolutionary architects' of the later eighteenth century along with Ledoux and Lequeu(9). It is important to note that the term is used in an aesthetic rather than a political sense, since Boullée and others in the group proved not to be avid revolutionaries. Had not a révolution occurred in their day, we would probably call them progressive or avant-garde architects. However, early in the Revolution Boullée did a design for an immense National Assembly for the Place du Carrousel or the site of the Couvent des Capucines. With its massive cubic shape and its clean lines, it was typical of his progressive style. It was to be crowned by a triumphal chariot of Liberty pulled by no less than twenty horses. The low-relief on the attic was to portray a revolutionary festival. The text of the constitution was to be displayed on the façade. Along the stylobate were to be seated figures representing the new departments. The edifice was to be flanked by two lofty freestanding columns modelled on that of Trajan.

Some other very interesting proposals for a national assembly were by obscure designers, for example Mouillefarine, who described himself as a young man newly arrived from Troyes (Fig. 6)(10). He chose the site of the former Bastille as the location for a complex of buildings, squares, boulevards, monuments, and even a new bridge across the Seine, to accommodate the government and symbolize the dawn of a new era for mankind. The focal point of this complex was to be the site of the old prison, transformed into a spacious Place Nationale with a statue of Louis XVI in the centre and ringed with uniform buildings. From this circus seven streets were to radiate out. Mouillefarine was in line with the preference for open squares which had developed in the eighteenth century and which we have seen already in the project by Gatteaux. Besides five lesser streets, two of which were to be straightened, two wide tree-lined boulevards - the Boulevard Saint Antoine and the Boulevard de la Liberté - were to fan out, transforming the neighbourhood and linking the complex to the rest of the city.

The broad axis running over to the Seine, the Boulevard de la Liberté, was to be lined with public buildings accommodating the militia, the mayoralty, and other government officials (Fig. 7). It was to be punctuated with a spacious square - the Place de la Liberté. This square was to provide the setting for the National Assembly, a cross-shaped structure with four identical entrances on each side, symbolizing the fact that the Revolution had a message for the four corners of the world (Fig. 8). The building was to be crowned by a temple honouring Liberty, consisting of a globe resting on a ring of columns, again signifying the world-wide significance of the Revolution (Fig. 9). A huge figure of Mercury was to soar over the map of the world, heralding the new gospel. A ring of allegorical statues was to decorate the circular entablature. The centre of this edifice was to house a circular assembly hall, while the wings were to accommodate government offices constructed around inner courtyards.

The Boulevard de la Liberté was to abut on a semi-circular square on the banks of the river and the bridge across to the botanical gardens on the Left Bank (Fig. 10). The name of this bridge, the Pont de Réunion, was intended to remind the public of the new unity among the three orders of the old society. Allegorical figures serving as lamp standards, fasces on the piers, and an obelisk were likewise to convey an ideological message. Moreover, the shape of the obelisk and its base were to reinforce this message - an equilateral triangle, signifying the equality of the three orders, set on a circular pedestal, denoting unity (Fig. 11). On the base,

Figure 5  
Boullée, 'Assemblée Nationale', Bibliothèque Nationale,  
Estampes (Photo: B.N. Service Photographique)



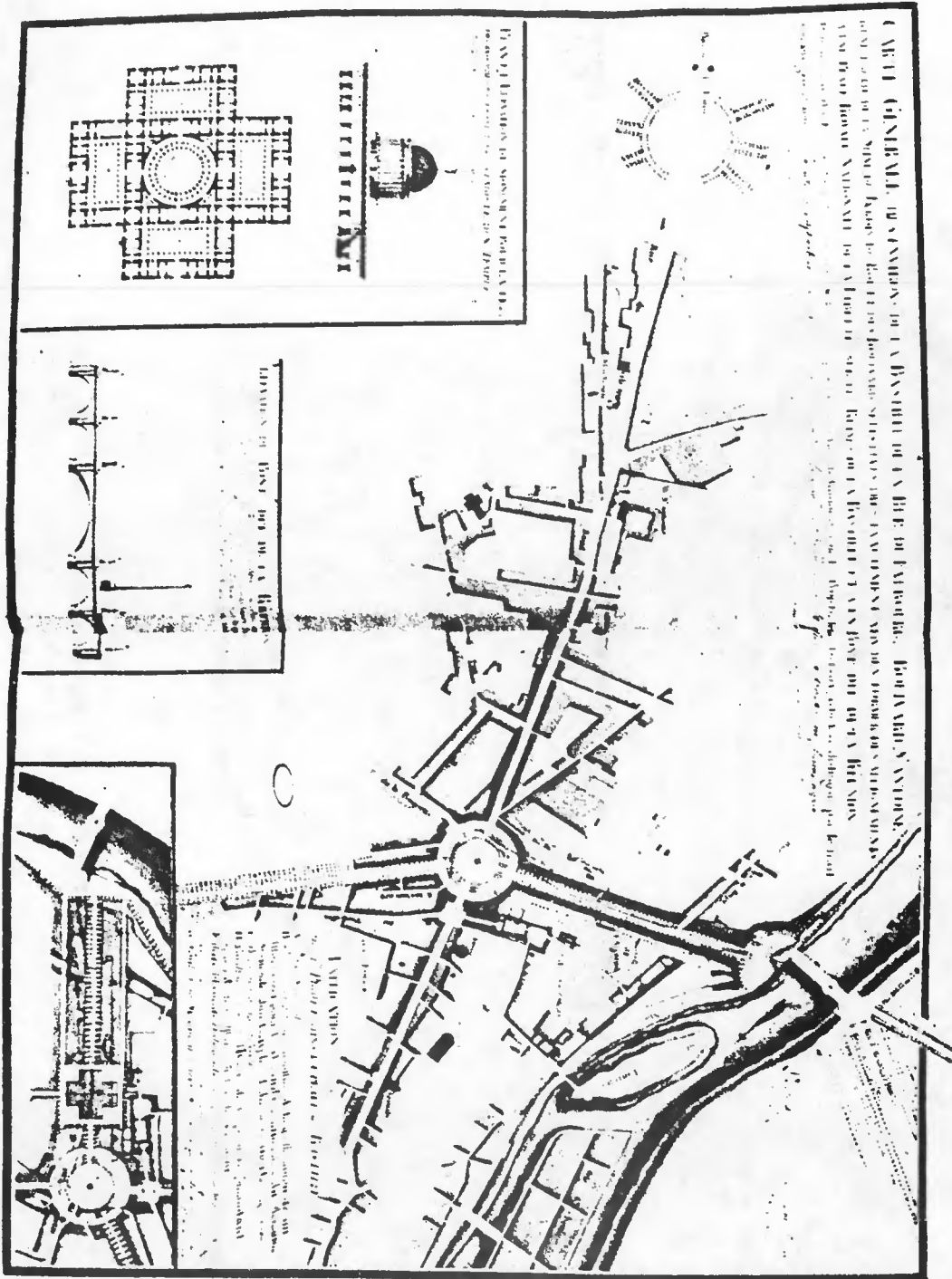


Figure 6  
 Moulléfarine, Plan for the site of the  
 Bastille, Archives Nationales, Cartes et Plans  
 (Photo: Josse)

Figure 7  
 Mouillefarine, Detail of the plan for the site of  
 the Bastilles, Archives Nationales, Cartes et Plans  
 (Photo: Josse)

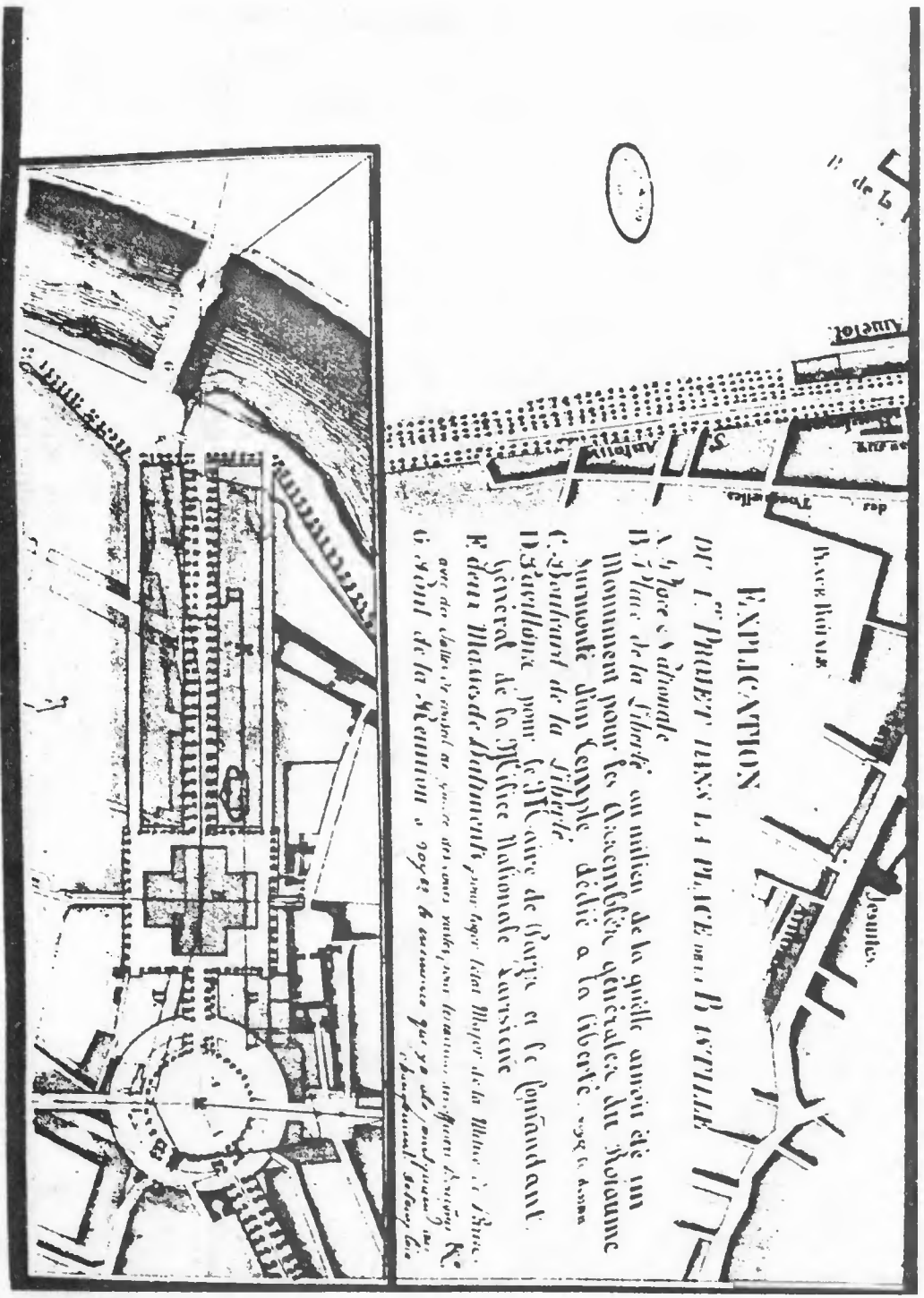


Figure 8  
Mouillefarine, Ground plan of the National Assembly,  
Archives Nationales, Cartes et Plans (Photo: Josse)

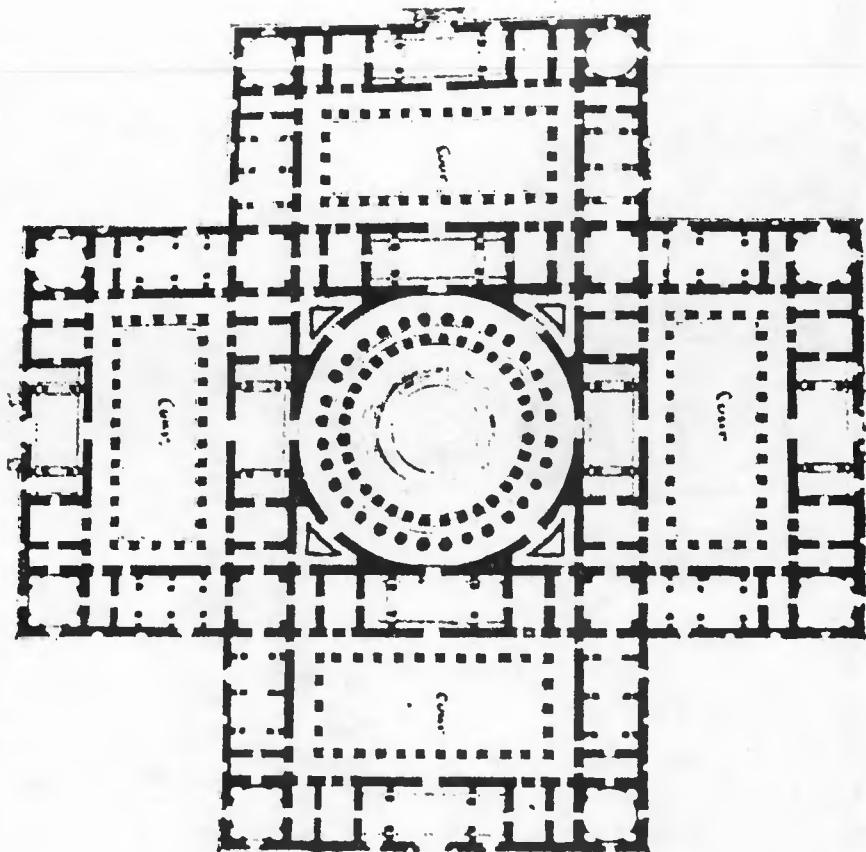




Figure 9  
Mouillefarine, Elevation of the National Assembly,  
Archives Nationales, Cartes et Plans (Photo: Josse)

PLAN ET ÉLEVATION DU MONUMENT POUR LA TENUE  
DES ASSEMBLÉES GÉNÉRALES SURMONTÉ D'UN TEMPLE dédié  
à la Sibérie Française avec des allégories aux Révolutions actuelles.

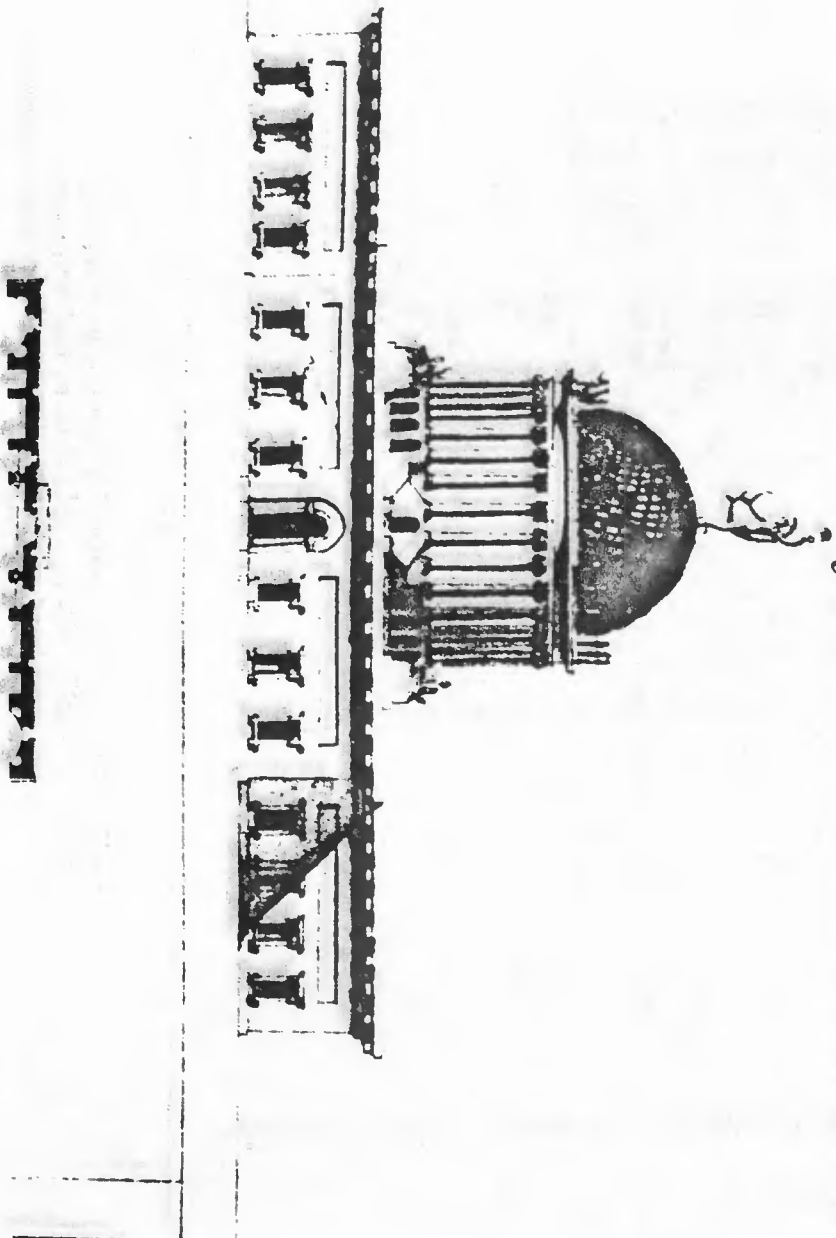


Figure 10  
 Mouillefarine, 'Pont de la Réunion',  
 Archives Nationales, Cartes et Plans  
 (Photo: Josse)

**ELEVATION DU PONT DIT DE LA RÉUNION.**  
 ainsi appelé en ce qu'il réuniroit le Quartier St Antoine à celui de Saint  
 Marcien de plus il seroit décoré d'un Vélisque triangulaire sur un  
 plan circulaire, allégorique à la Réunion des trois Ordres sur lequel seroit  
 gravé les Mots de tous les députés de la Nation Française aux Etats.

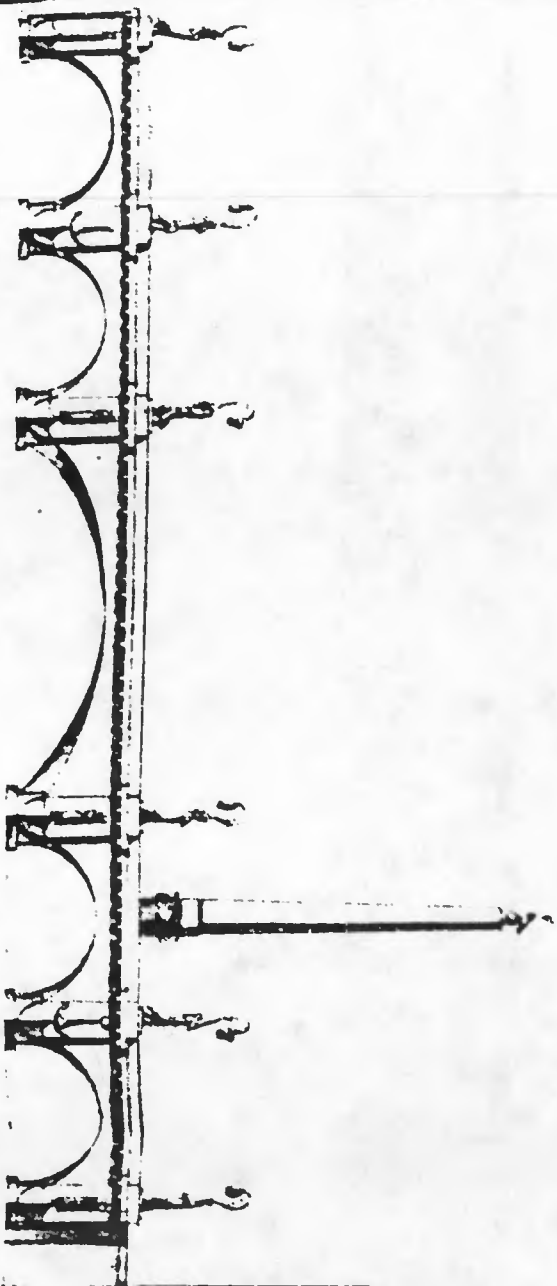
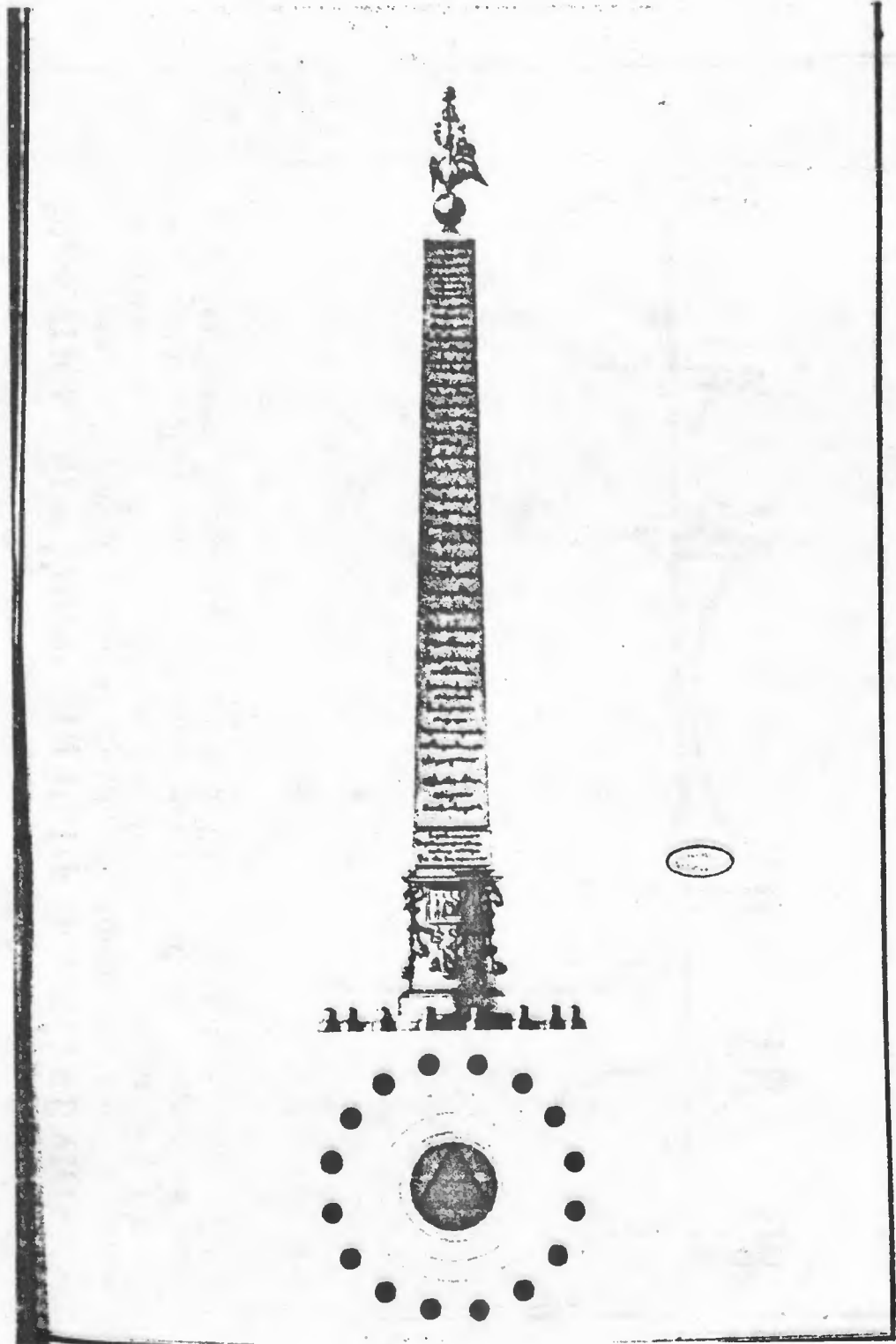


Figure 11  
Mouillefarine, Obelisk on the 'Pont de la Réunion',  
Archives Nationales, Cartes et Plans  
(Photo: Josse)



over an eagle, a low-relief was to depict citizens clasping hands around an altar. On the three faces of the obelisk were to be inscribed all the names of the deputies to the Constituent Assembly. On the peak was to be the familiar globe, a French cock, a pike and a Phrygian bonnet.

There were numerous other proposals for squares, columns, and buildings for the vacant site of the Bastille, but the project by Combes is especially revealing(11). Like several others he proposed a circular square, with broad avenues radiating out from it (Fig. 12). In the centre was to be an imposing edifice to house the National Assembly (Fig. 13). In the notes on his drawings Combes declared his belief in the symbolic role of architecture: 'L'Edifice destiné à la tenue de l'Assemblée nationale doit être un Monument Majestueux et durable qui puisse attester à la postérité, l'importance et la grandeur de la Révolution qui s'opère parmi nous'. His temple was to be a grand neoclassical edifice unified by a ring of Ionic columns. (Fig. 14). There were to be four entrances each featuring six Doric columns. Both the circular shape and the four entrances suggest again the idea of the Revolution transmitting its message in all directions.

It was the decoration of the inner assembly hall where the symbolism of the edifice was to be most striking. Combes suggested that an altar of the fatherland should be placed in the centre of the hall where sacred laws would be deposited and where oaths would be sworn (Fig. 15). Overhead a vast hemispheric vault was to embrace the chamber. On it was to be reproduced the configuration of the stars and planets exactly as it had been on the night of July 14-15 (Fig. 16). The dawn would be shown breaking on the horizon. In the centre would soar a figure of Truth holding a palm in one hand and a brilliant star in the other, the dazzling light dissipating the remaining clouds. A frieze atop the circular colonnade was to represent the signs of the Zodiac. Obviously all these features were designed to emphasize the cosmic significance of the Revolution.

At least one planner, an officer by the name of Petit, proposed an axial development running northward from the Invalides as the location for the National Assembly, lodgings for the deputies, other government buildings, and symbolic landscaping(12). After the esplanade directly in front of the Invalides, there was to be a large garden or park, enclosed by government buildings on the sides and by wide ponds at the ends. In the centre was to be a domed Temple of Liberty containing an altar of the Fatherland and encircled by statues of famous men (Fig. 17). Here the circular shape would suggest the message of liberty spreading in all directions like the ripples expanding from a pebble dropped in the centre of a pool. Four triumphal arches, two on each side, were to lead in from adjacent streets. The broad axis was to extend across the Seine where it was to be continued by an avenue Louis XVI, transecting the Champs Elysées and running to the northern boundary of the city (Fig. 18). Petit's plan was remarkable for the way it would have created broad vistas, punctuated with architecture, circular or semicircular squares, stretches of grass or trees, flowerbeds, and basins.

Several other sites were suggested for the new National Assembly - Thomas Rousseau proposed the Quai des Théatins on the left bank,(13) Giraud advocated a site near the Luxembourg Gardens,(14) while others promoted development of the area between the Louvre and the Place de la Révolution, formerly the Place Louis XV and now the Place de la Concorde(15). Bernard Poyet was a strong advocate of the latter site(16). He proposed turning the old Louvre into the city hall. To the west he proposed a series of developments which would have created a revitalized city centre symbolizing the new order - a building for the National Assembly, a

Figure 12  
 Combes, 'Plan Général d'une place et d'un Palais de la Nation,'  
 Archives Nationales, Cartes et Plans, (Photo: Josse)

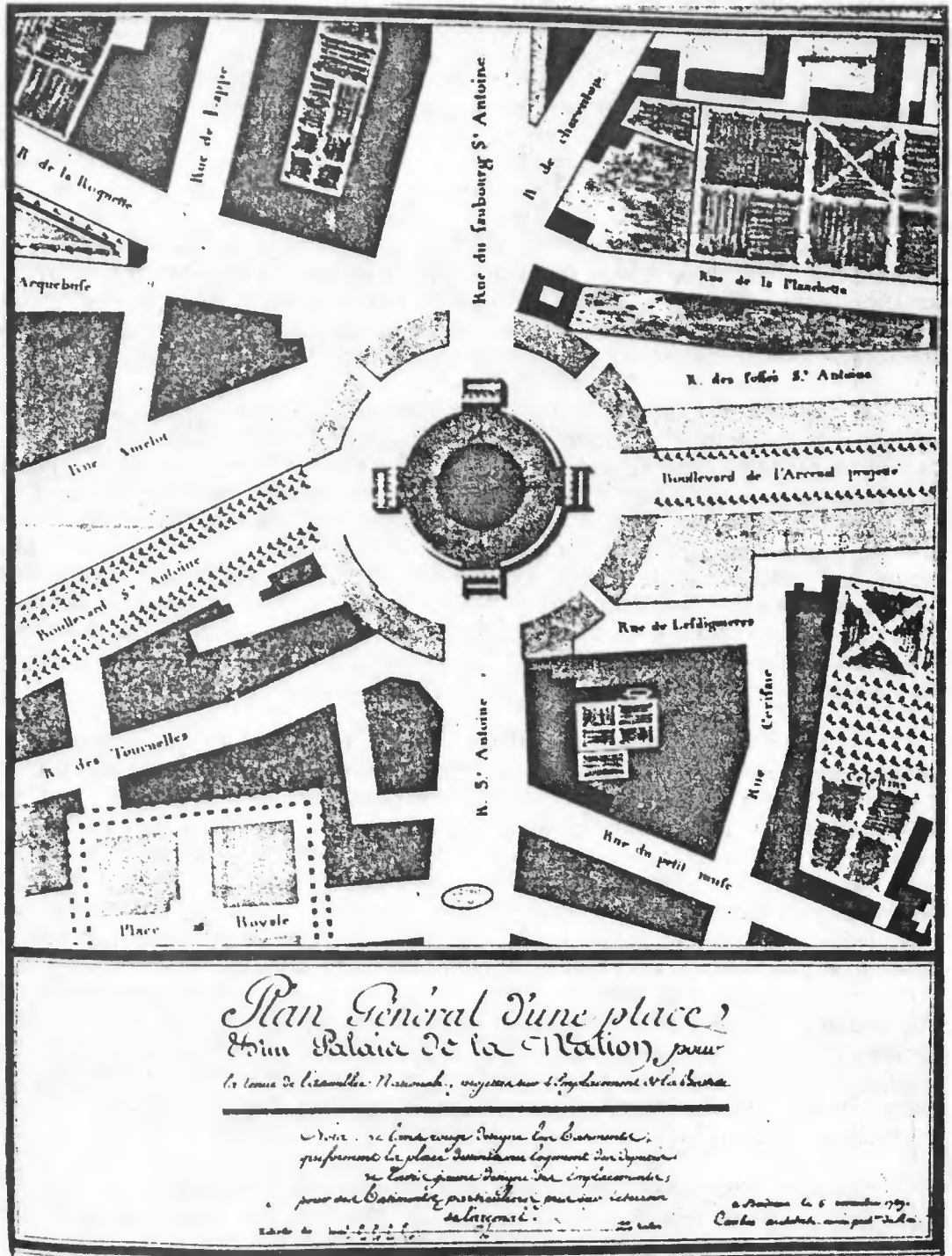
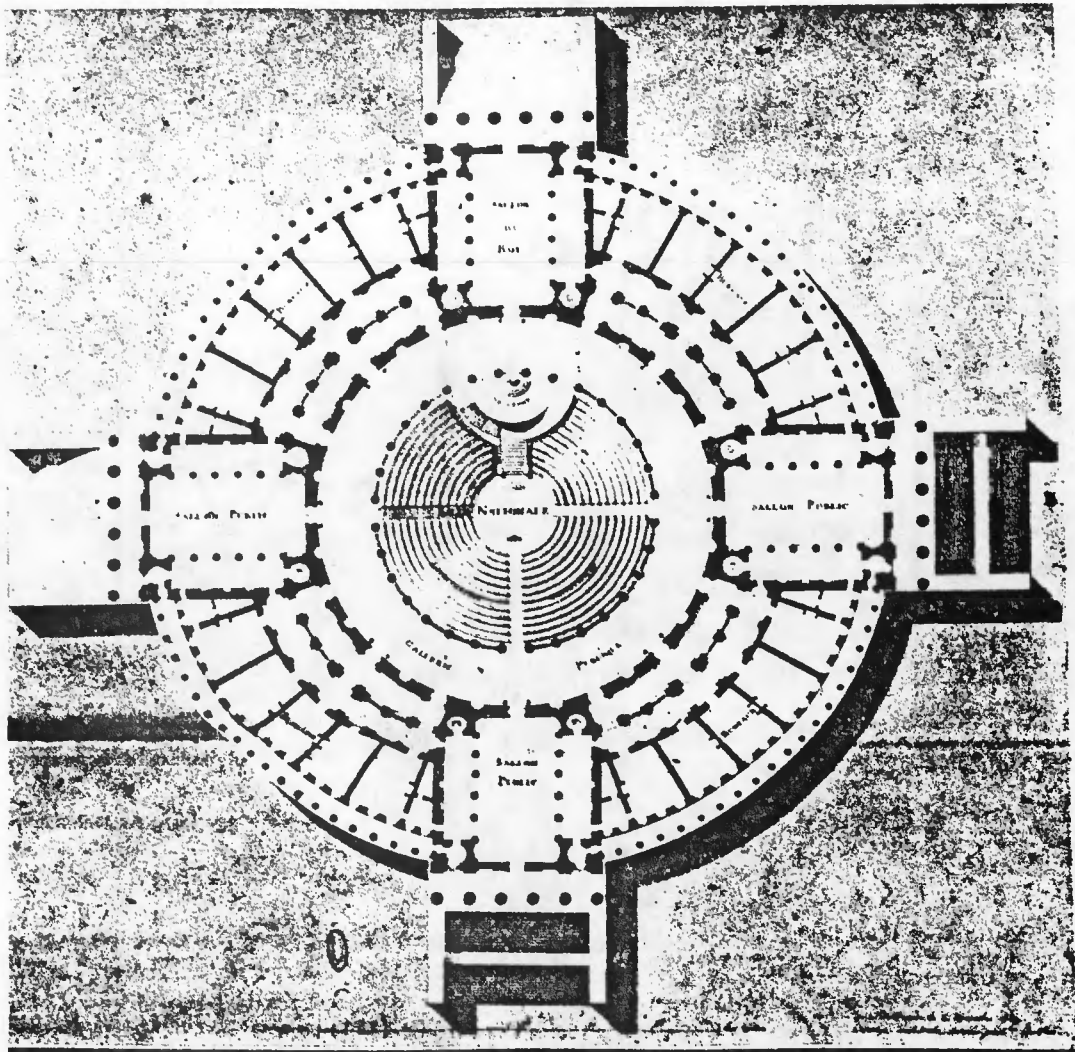


Figure 13  
 Combes, Ground plan of the 'Palais de la Nation'  
 Archives Nationales, Cartes et Plans (Photo: Josse)



*Projet d'un Palais de la Nation  
 dédié à l'Assemblée Nationale*

*Le projet proposé à la suite de l'Assemblée Nationale  
 a été conçu par l'architecte M. de Combes, qui a eu pour  
 objet de réunir dans un seul édifice les diverses  
 fonctions de la Nation, et de lui offrir un lieu  
 d'assemblée digne de sa grandeur et de sa  
 liberté. Le plan est divisé en quatre parties  
 principales, qui se réunissent au centre par  
 une galerie commune, et qui sont destinées  
 à servir de salles de séance, de bibliothèque,  
 de musée, et de dépôt des archives.*

*Le projet est divisé en quatre parties principales, qui se réunissent au centre par une galerie commune, et qui sont destinées à servir de salles de séance, de bibliothèque, de musée, et de dépôt des archives.*

Figure 14  
Combes, Elevation of the 'Palais de la Nation'  
Archives Nationales, Cartes et Plans (Photo: Josse)

*Le Palais de la Nation*

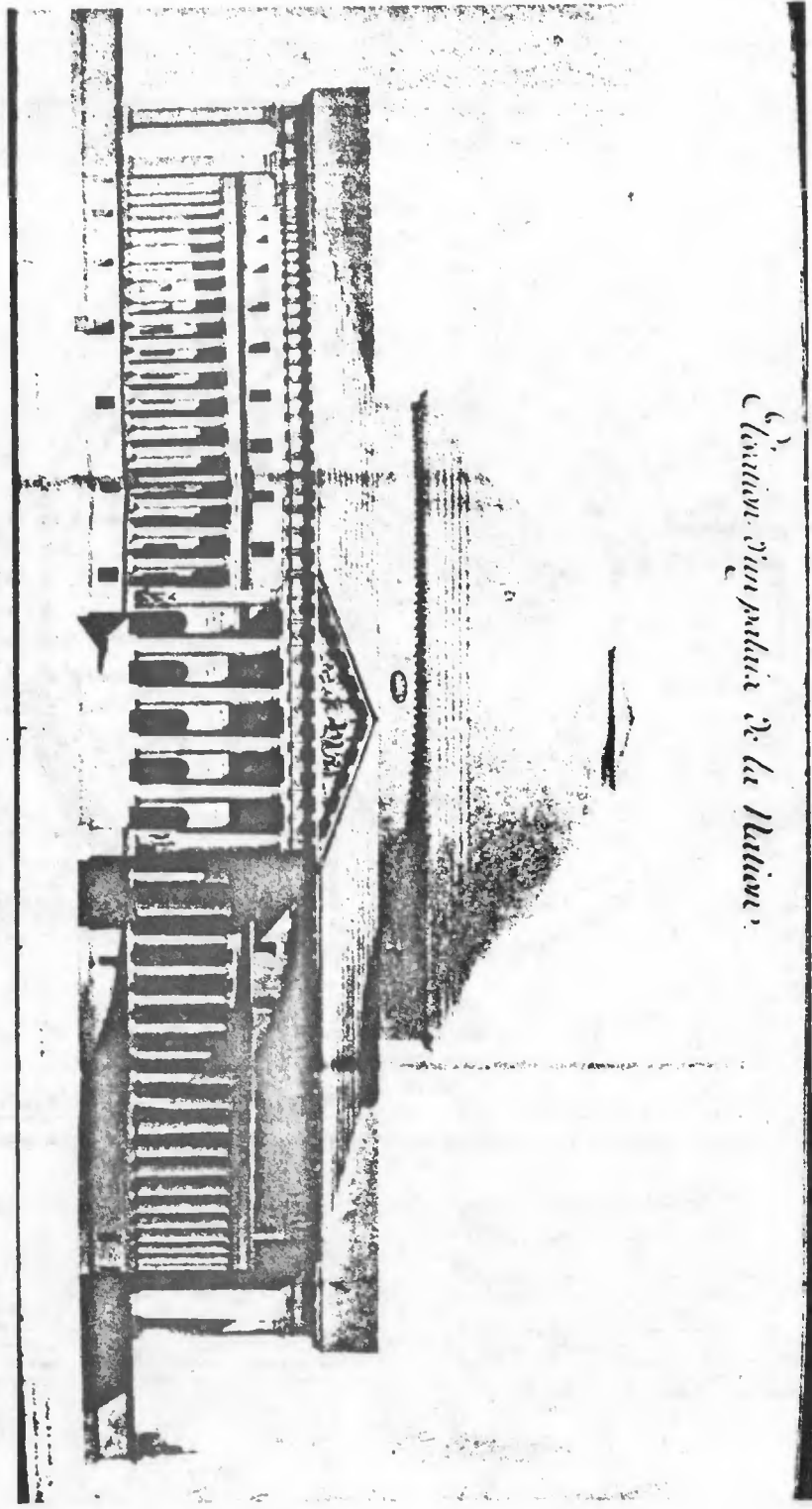


Figure 15  
Combes, Cross-section of the Palais de la Nation'  
Archives Nationales, Cartes et Plans (Photo: Josse)

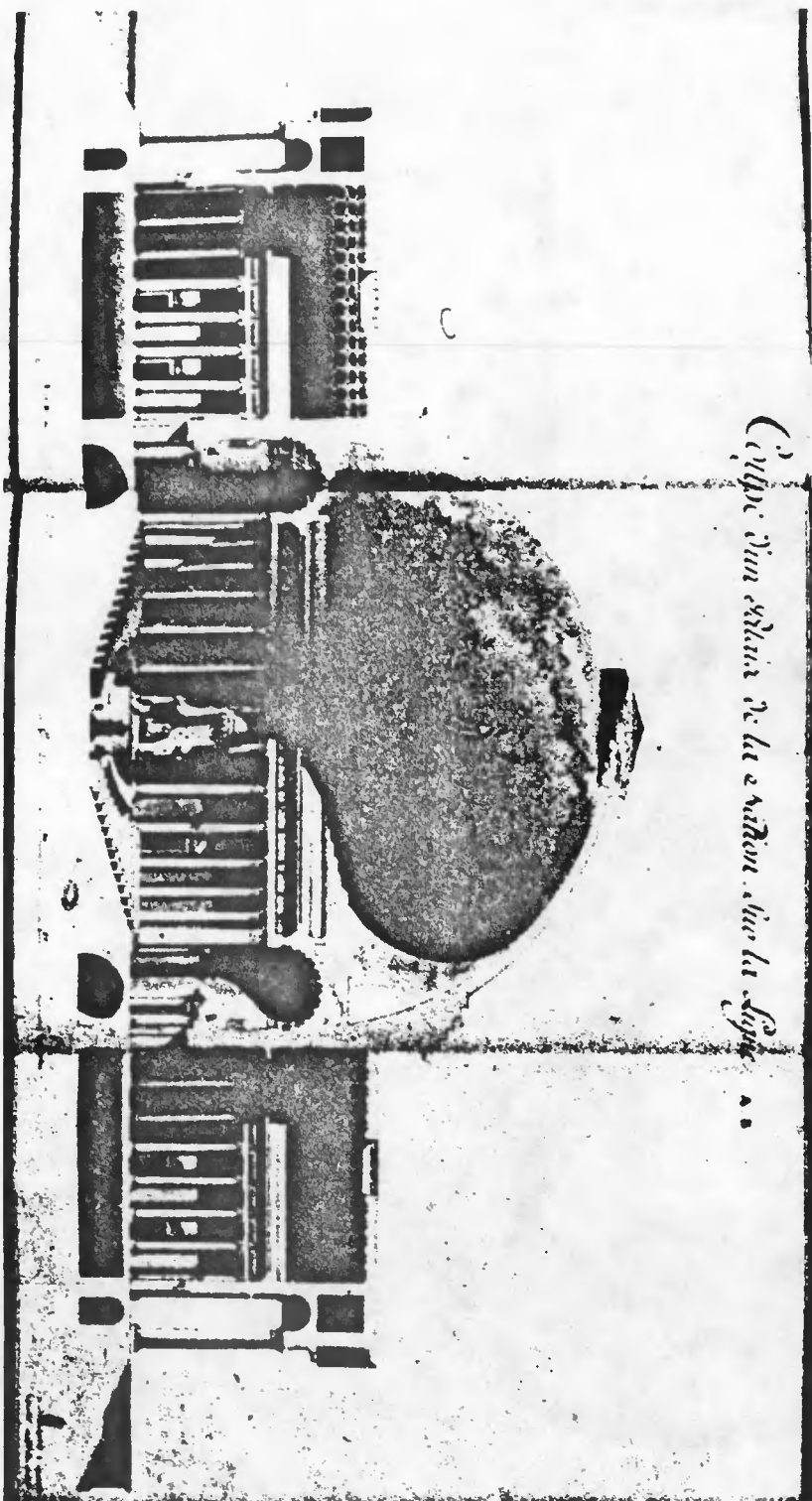




Figure 16  
Combes, Detail of the cross-section of the  
'Palais de la Nation', Archives Nationales,  
Cartes et Plans (Photo: Josse)



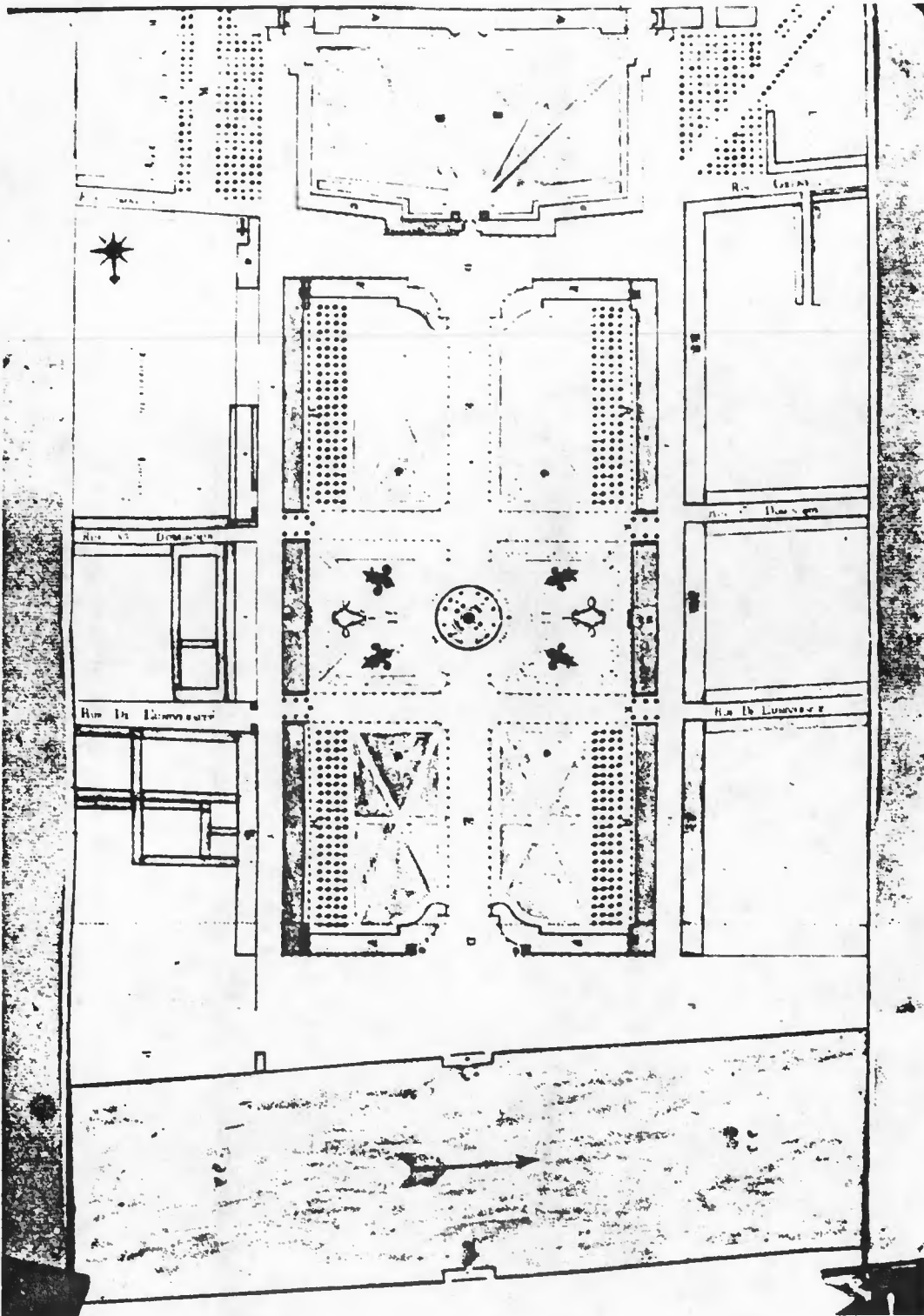
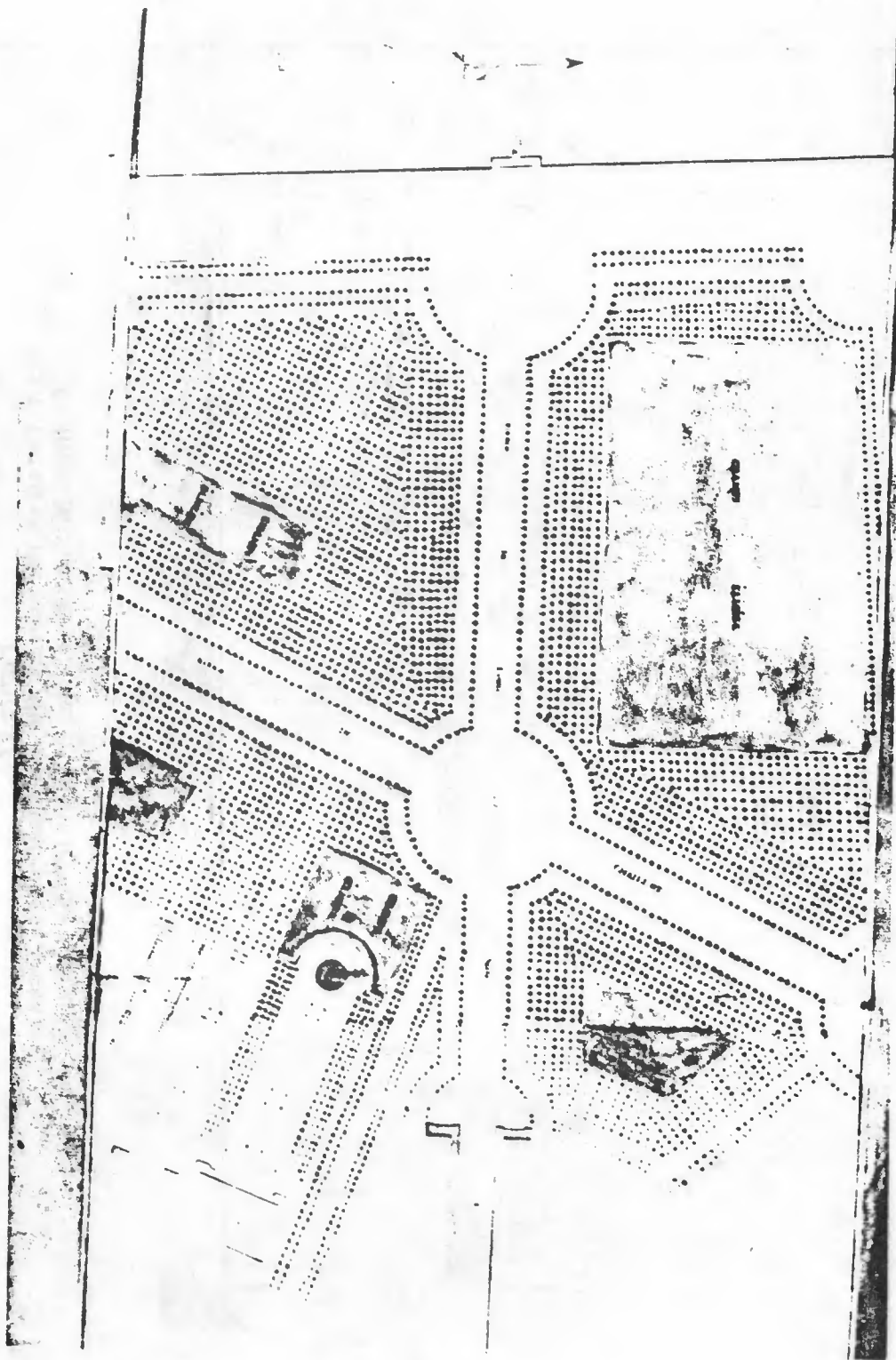


Figure 17  
Petit, Detail of the plan for the esplanade of the Invalides  
Archives Nationales, Cartes et Plans (Photo: Josse)

Figure 18  
Petit, Further detail of the plan for the  
esplanade of the Invalides, Archives Nationales,  
Cartes et Plans (Photo: Josse)



huge Place Louis XVI with four fountains around the statue of the King, a Cour Royale with a theatre on one side and a chapel on the other, blocks of official residences, and a rectangular park surrounded by a canal and flanked by basins (Fig. 19). This axis was to be continued westward with a dozen gardens laid out in rectangles, but apparently informal within their borders, leading to the Place de la Révolution with four more fountains and the entranceway to the Champs-Élysées featuring more gardens (Figs. 20, 21). The generous use of greenery and water would have reinforced the impression of rebirth.

The boldest plan for renewal came from Armand-Guy Kersaint who publicized his various proposals in his Discours sur les monuments publics, containing designs of each project by Jacques-Guillaume Legrand and Jacques Molinos(17). Kersaint argued that in order to create reverence for the laws the legislature ought to be an impressive sanctuary. The uncompleted church of the Madeleine, modelled on the Pantheon in Rome, suited his purpose ideally (Fig. 22). He proposed to use the impressive portico as the entrance and to create a large circular structure, encompassing an inner garden, at the rear to house government offices (Figs. 23, 24). The hall itself was to be a semi-circular amphitheatre facing the podium. On either side were to be statues of Rousseau and Voltaire, considered harbingers of the Revolution, and overhead medallions representing other great men. On the rear wall over the podium was to hang David's 'Oath of the Tennis Court'. In the huge vault a figure of Renown, trumpeting the good news of the Revolution, was to soar over the globe, needless to say with France in the centre. Across the wall, on either side of David's painting, the constitution was to be displayed on ten tablets. The number was significant - the constitution was the new Decalogue (Fig. 25).

Kersaint proposed other projects which would have put an ideological stamp on the capital and provincial cities - completion of the Louvre to house a national gallery and national library, an immense stadium with a civic altar in the centre, to accommodate masses of citizens during revolutionary festivals (Fig. 26), and a series of monuments where heroes would be honoured and the laws would be displayed throughout France. The name 'prytanée' which he chose for these monuments was significant. In ancient Athens the Prytaneum had been a public hall where a sacred fire was kept burning and where important ceremonies were staged. Kersaint and his architect colleagues advocated four different sizes of prytanea to suit locales of various degrees of importance throughout the nation. All were to be pentagonal to provide a space for displaying the enactments of all five levels of government - the monarchy, the National Assembly, the departments, the districts, and the municipalities. Also all of them were to be surmounted by the symbols of unity and liberty, the fasces capped by a Phrygian bonnet. The larger ones were to contain a statue of a revolutionary hero, or a vacant pedestal to inspire youth to strive for such an honour (Figs. 27, 28, 29). The largest prytaneum was to be erected on the site of the Bastille in such a way that one of the former cells would be clearly visible (Fig. 30). Thus the monument would represent the triumph of the new regime over the old one.

All these bold projects by De Varenne, Davy de Chavigné, Gatteaux, Petit, Boullée, Mouillefarine, Combes, Poyet, Kersaint, and others we could have cited, were only 'paper architecture', destined never to be completed because of the financial problems and turbulence of the period, but this does not strip them of their historical significance. They provide vivid evidence of the high hopes of the period for regeneration in all aspects of life. Also the pamphlets and engravings which often accompanied the proposals helped to create an impression that the world was indeed being regenerated. However the political compromise attempted

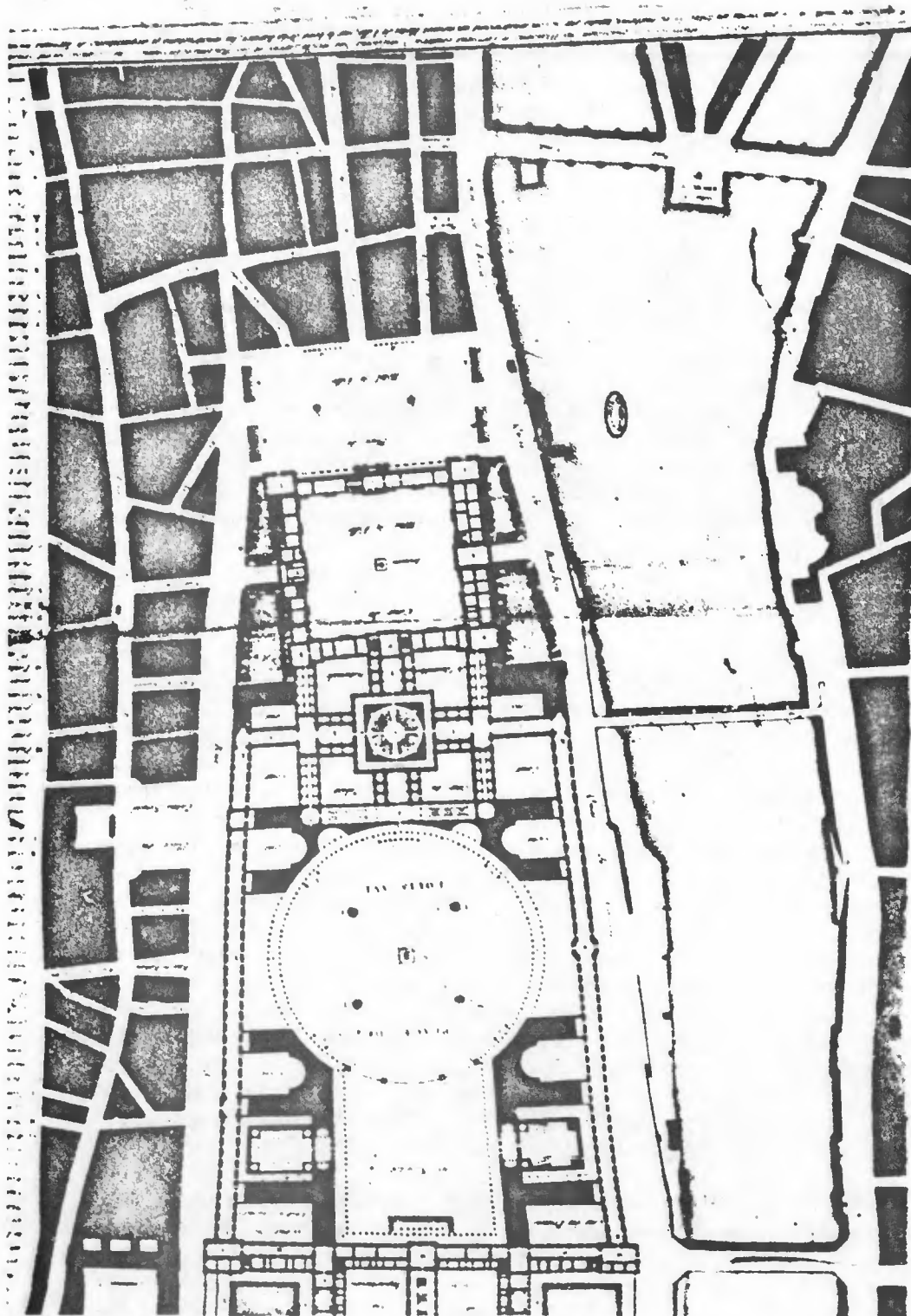


Figure 19  
Poyet, Detail of the plan for the development of the Louvre,  
Archives Nationales, Cartes et Plans (Photo: Josse)

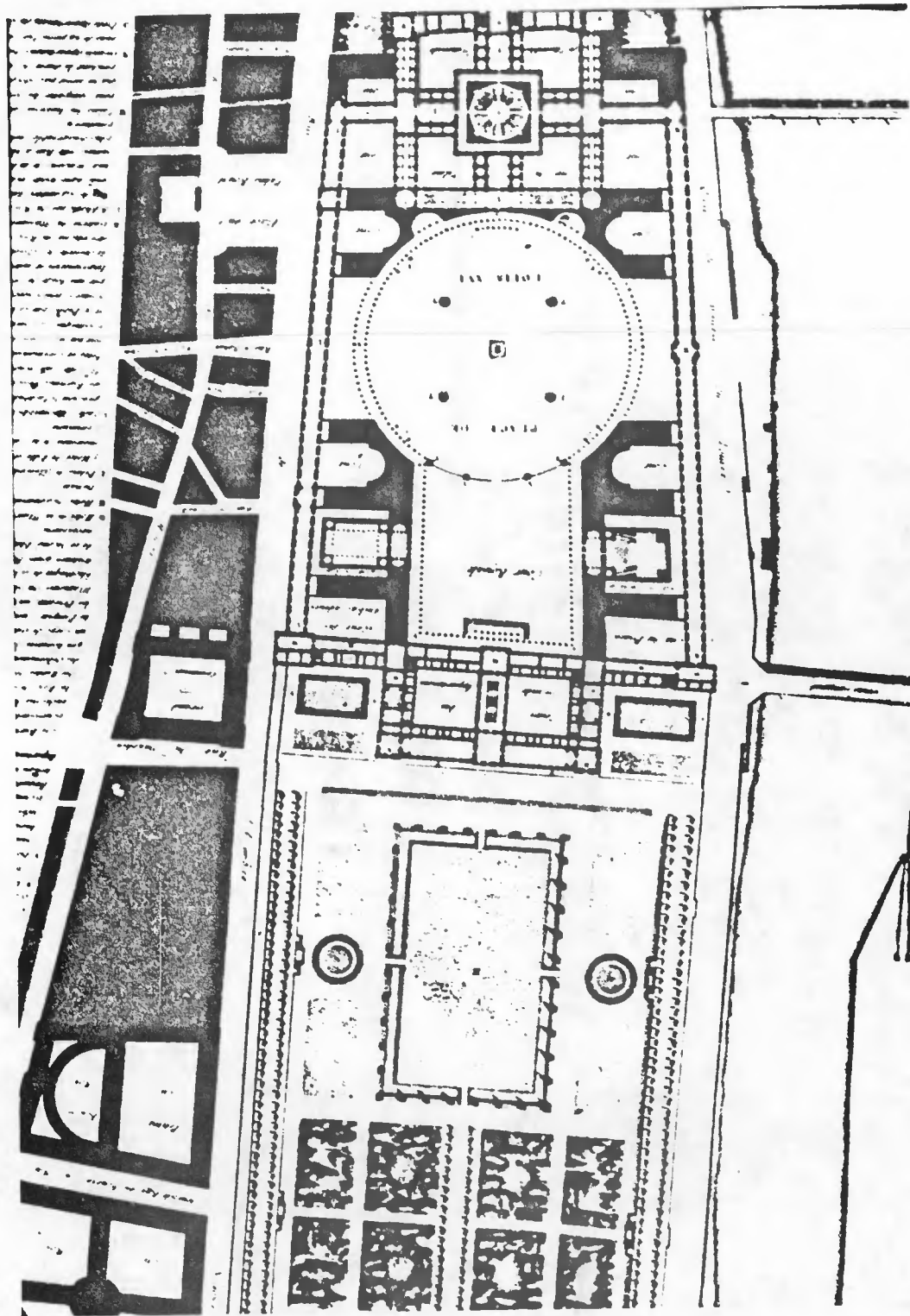


Figure 20  
Poyet, Detail of the plan for the area west of the Louvre,  
Archives Nationales, Cartes et Plans (Photo: Josse)

Figure 21  
Poyet, Further detail of the area west of the Louvre,  
Archives Nationales, Cartes et Plans (Photo: Josse)

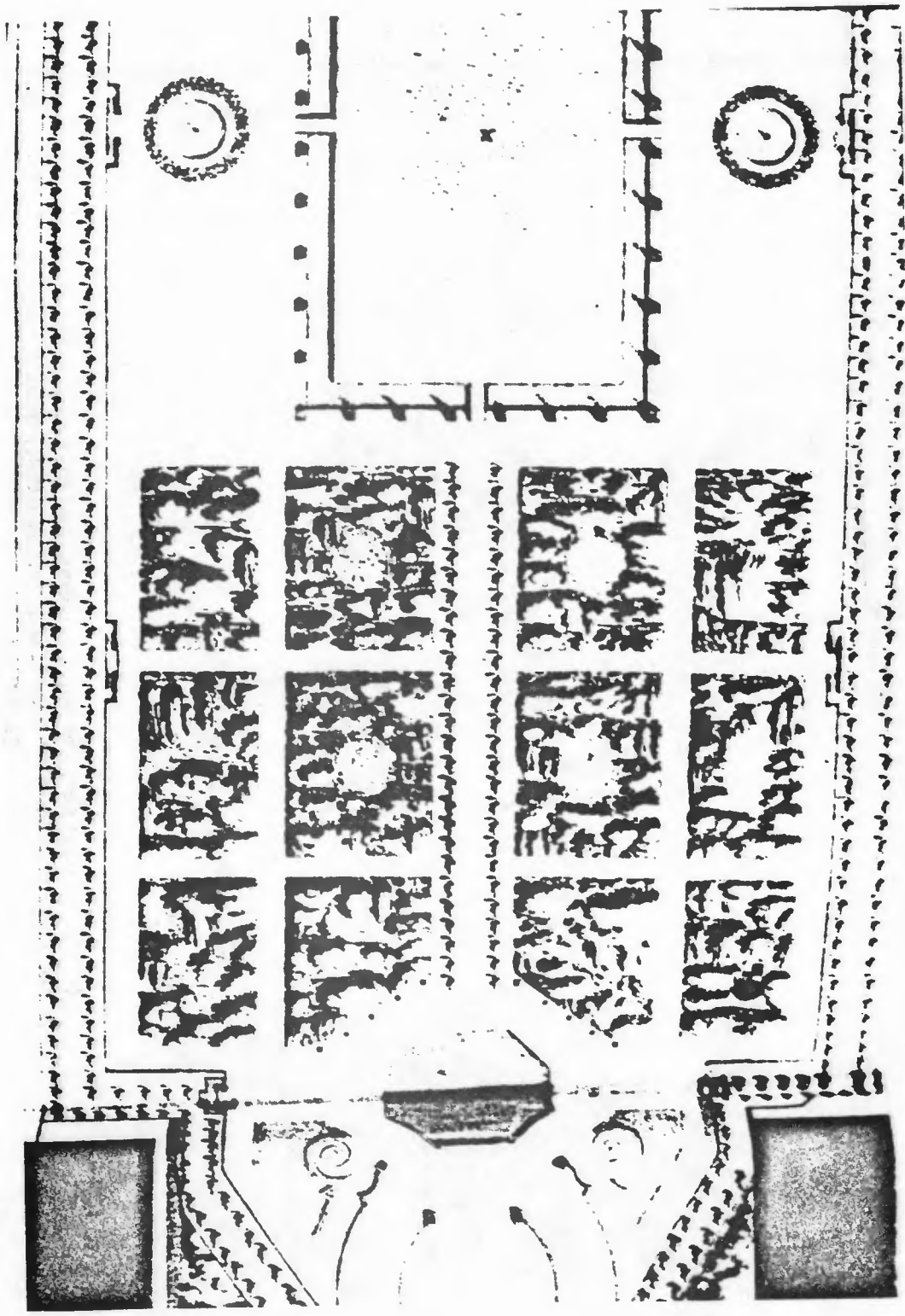


Figure 22  
Kersaint, Plan for the area around the Madeleine,  
Bibliothèque Nationale, Imprimés  
(Photo: B.N. Service Photographique)

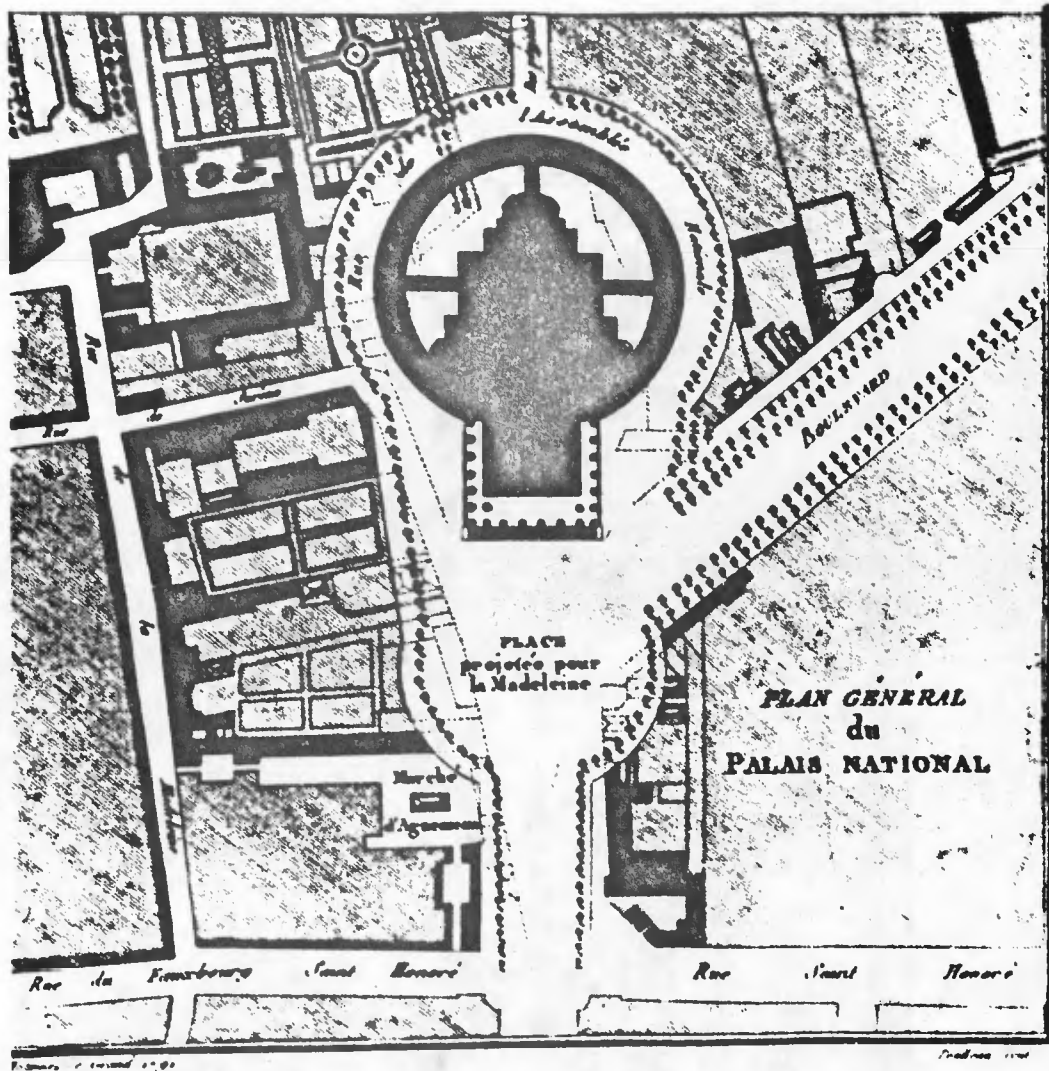




Figure 23  
Kersaint, 'Elevation du Palais National',  
Bibliothèque Nationale, Imprimés,  
(Photo: Service Photographique)

ELEVATION DU PALAIS NATIONAL.

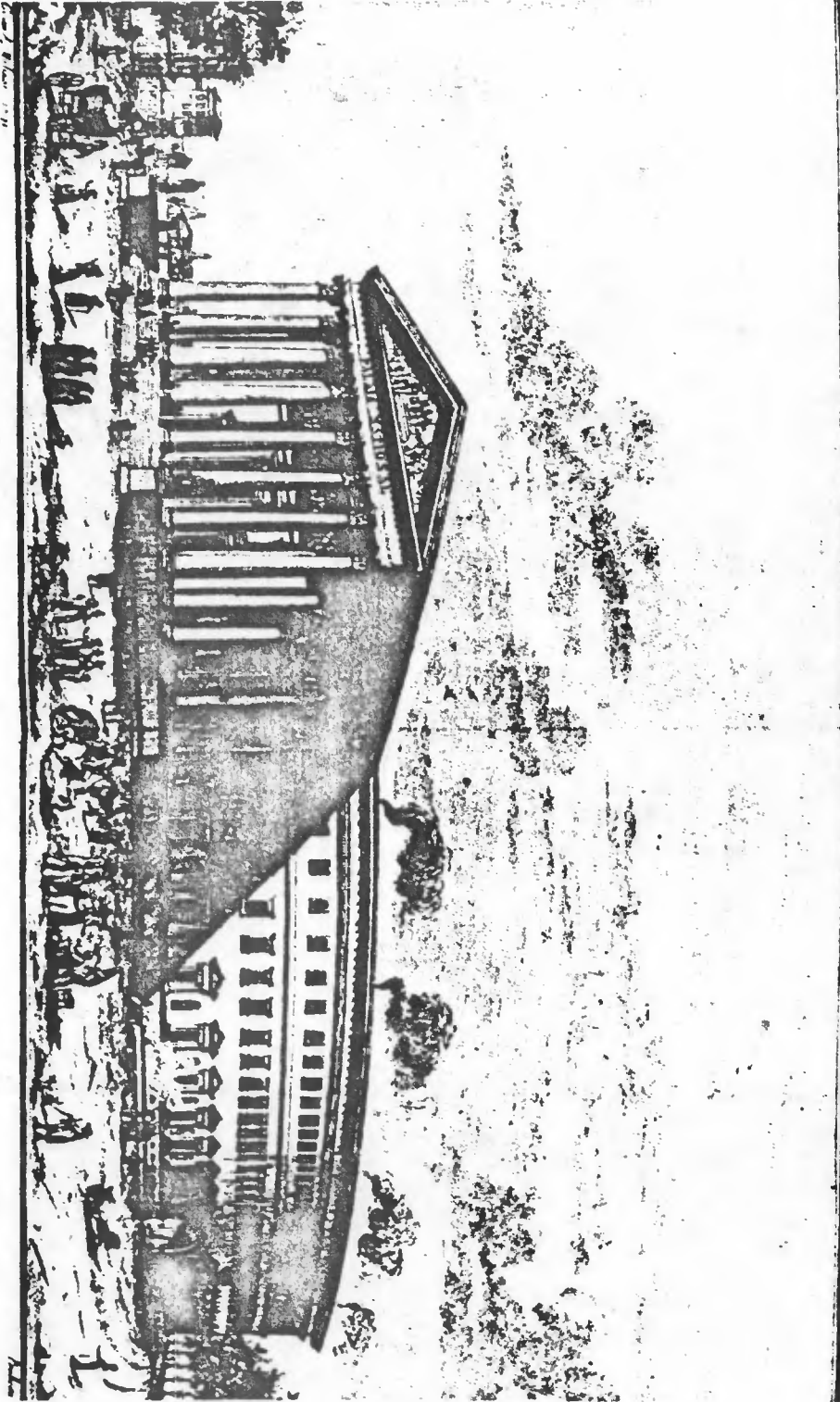


Figure 24  
 Kersaint, Ground-plan of the 'Palais National,'  
 Bibliothèque Nationale, Imprimés  
 (Photo: Service Photographique)

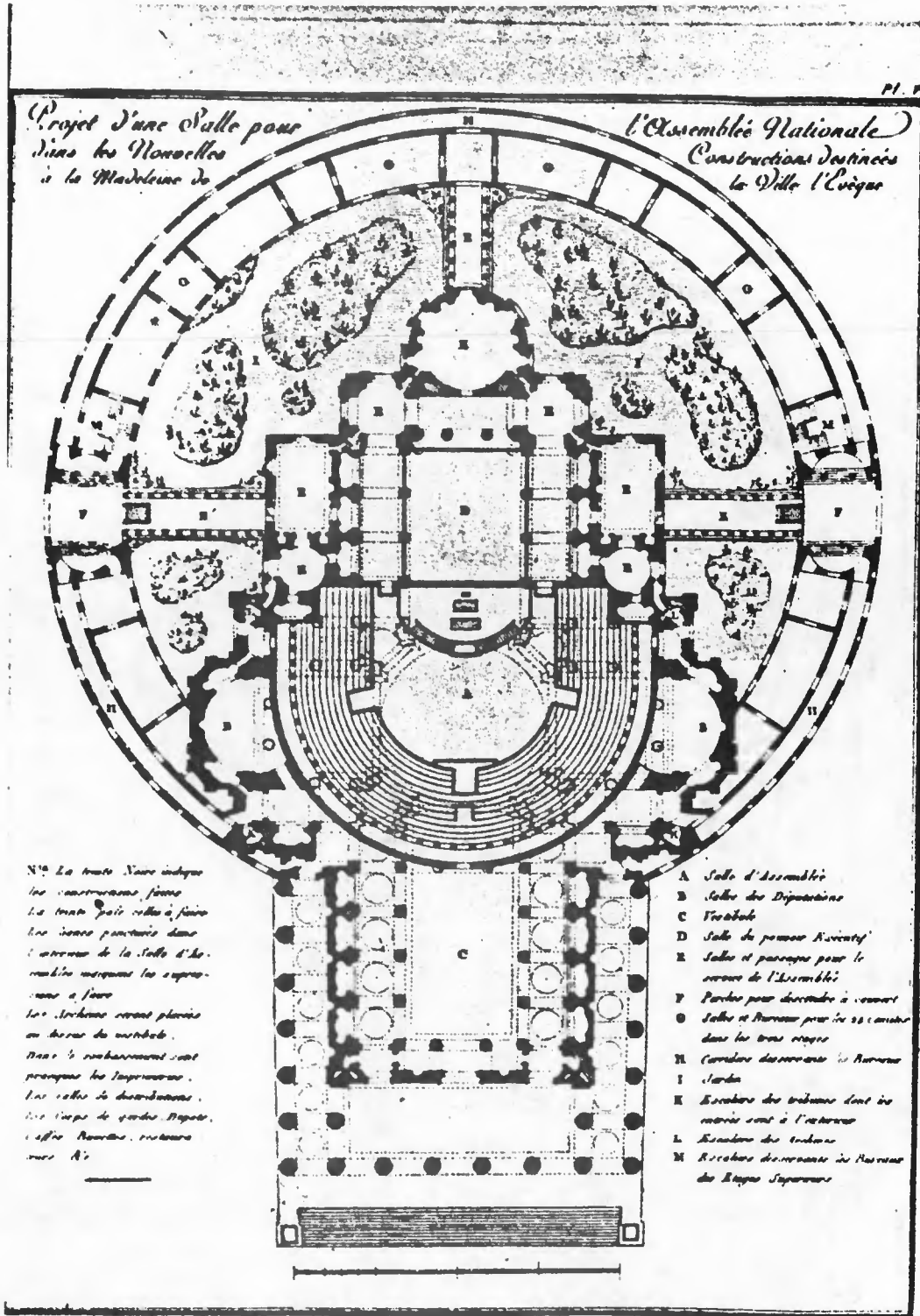


Figure 25  
 Kersaint, Cross-section of the National Assembly,  
 Bibliothèque Nationale, Imprimés,  
 (Photo: B.N. Service Photographique)

COUPE SUR LA LARGEUR DE LA SALLE D'ASSEMBLÉE

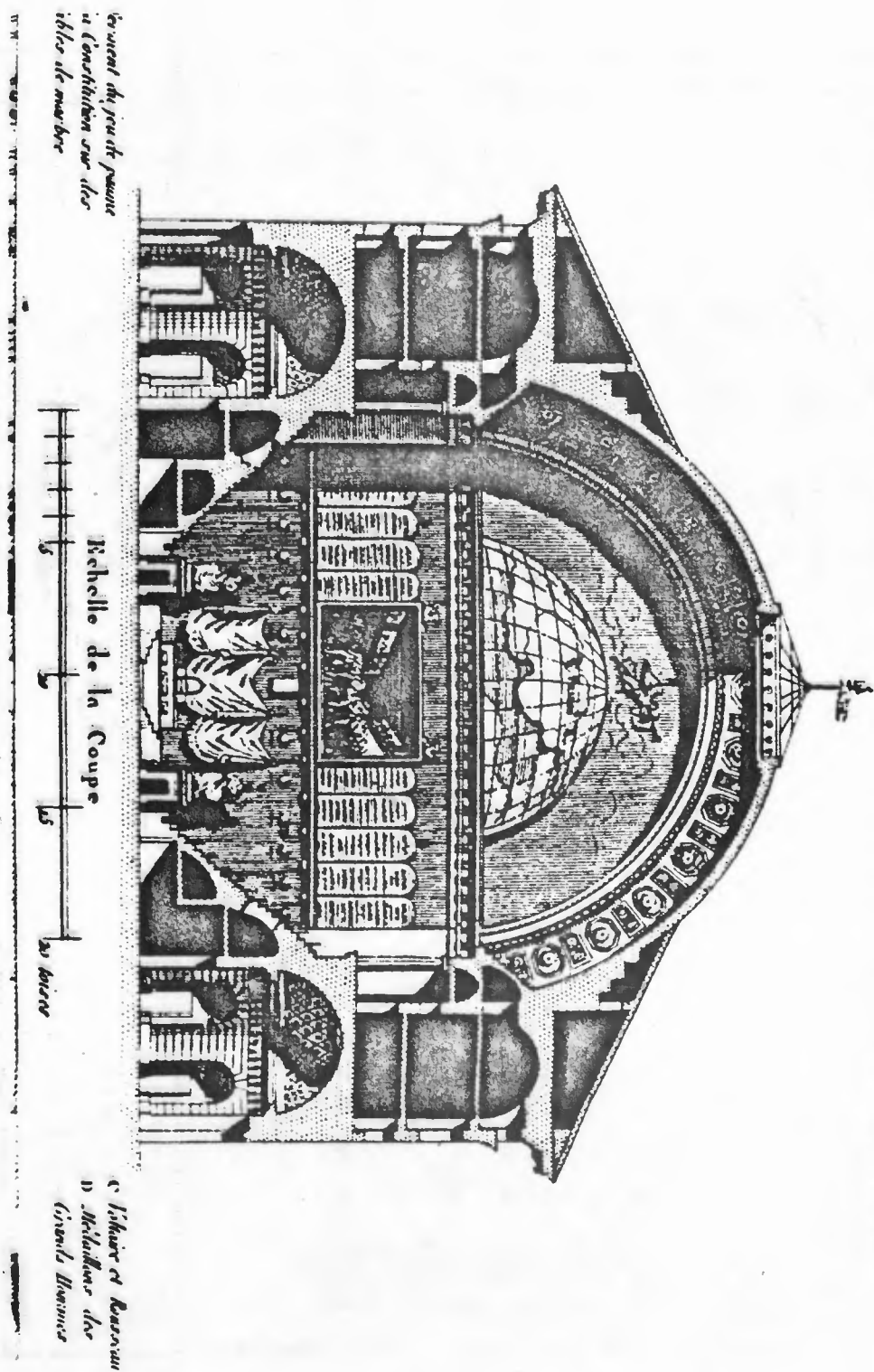


Figure 26  
 Kersaint, 'Projet du cirque National',  
 Bibliothèque Nationale, Imprimés,  
 (Photo: B.N. Service Photographique)

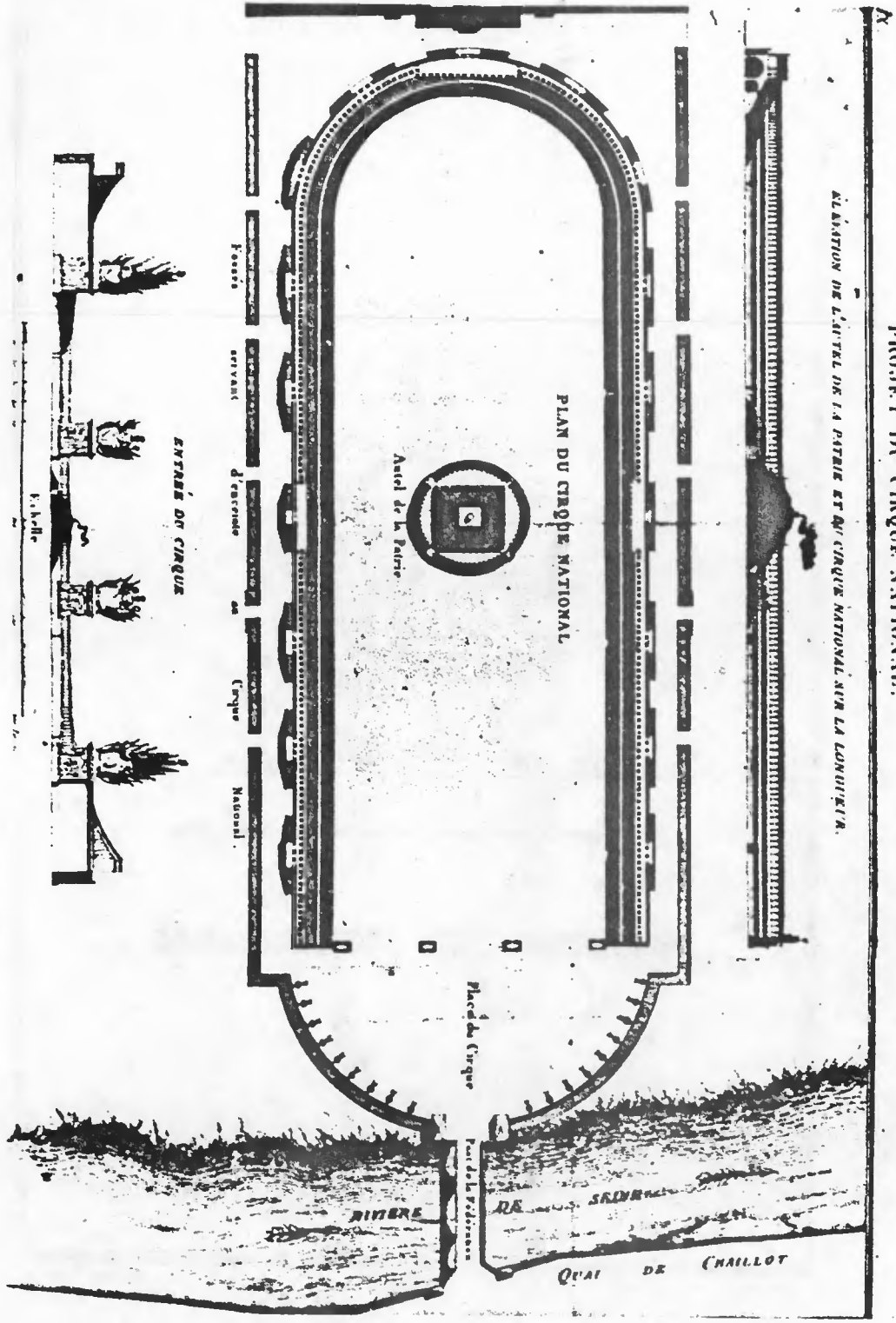


Figure 27  
Kersaint, 'Pritanée de la 1ere classe'  
Bibliothèque Nationale, Imprimés  
(Photo: B.N. Service Photographique)

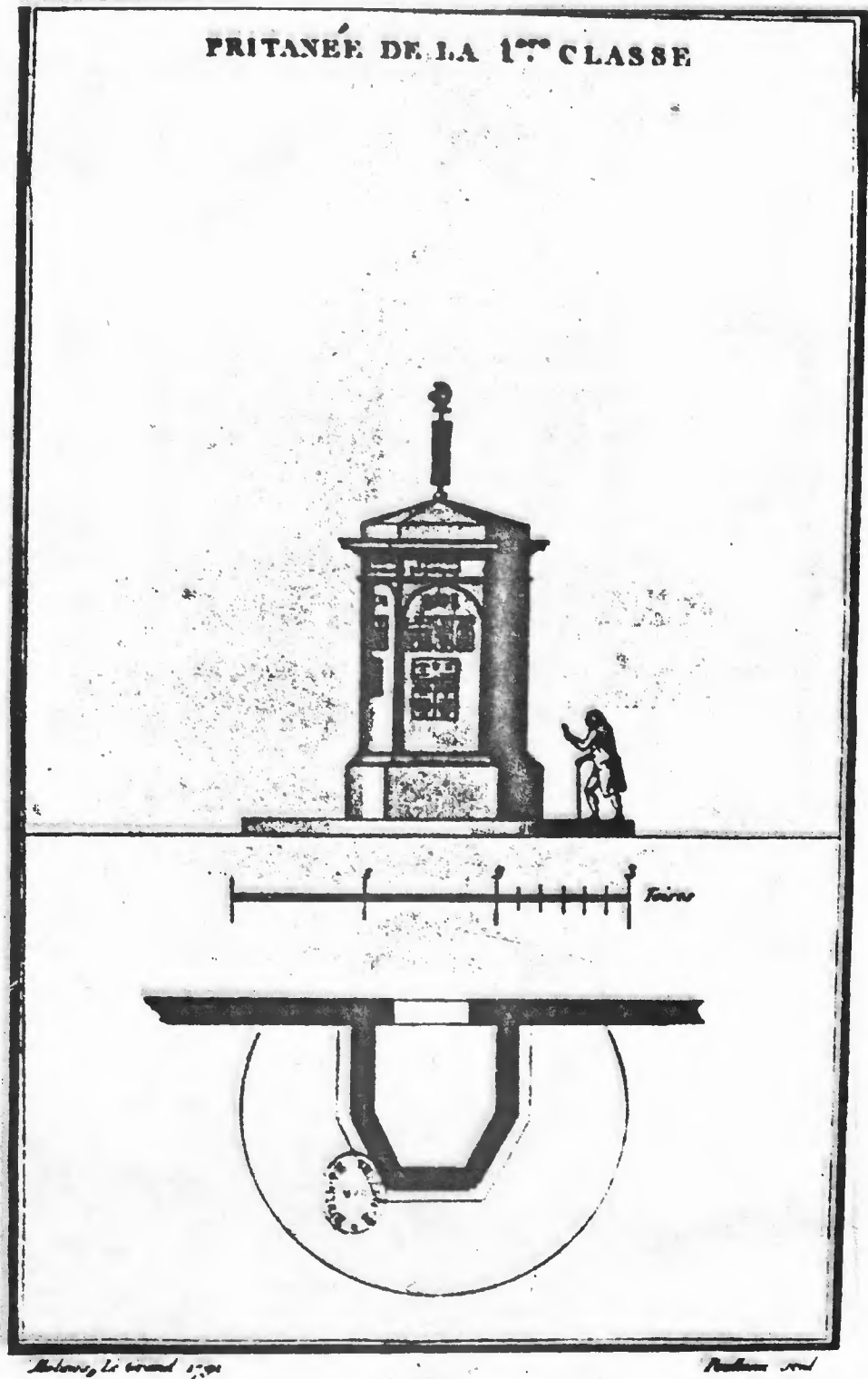


Figure 28  
Kersaint, 'Pritanée de la 2e classe',  
Bibliothèque Nationale, Imprimés  
(Photo: B.N. Service Photographique)

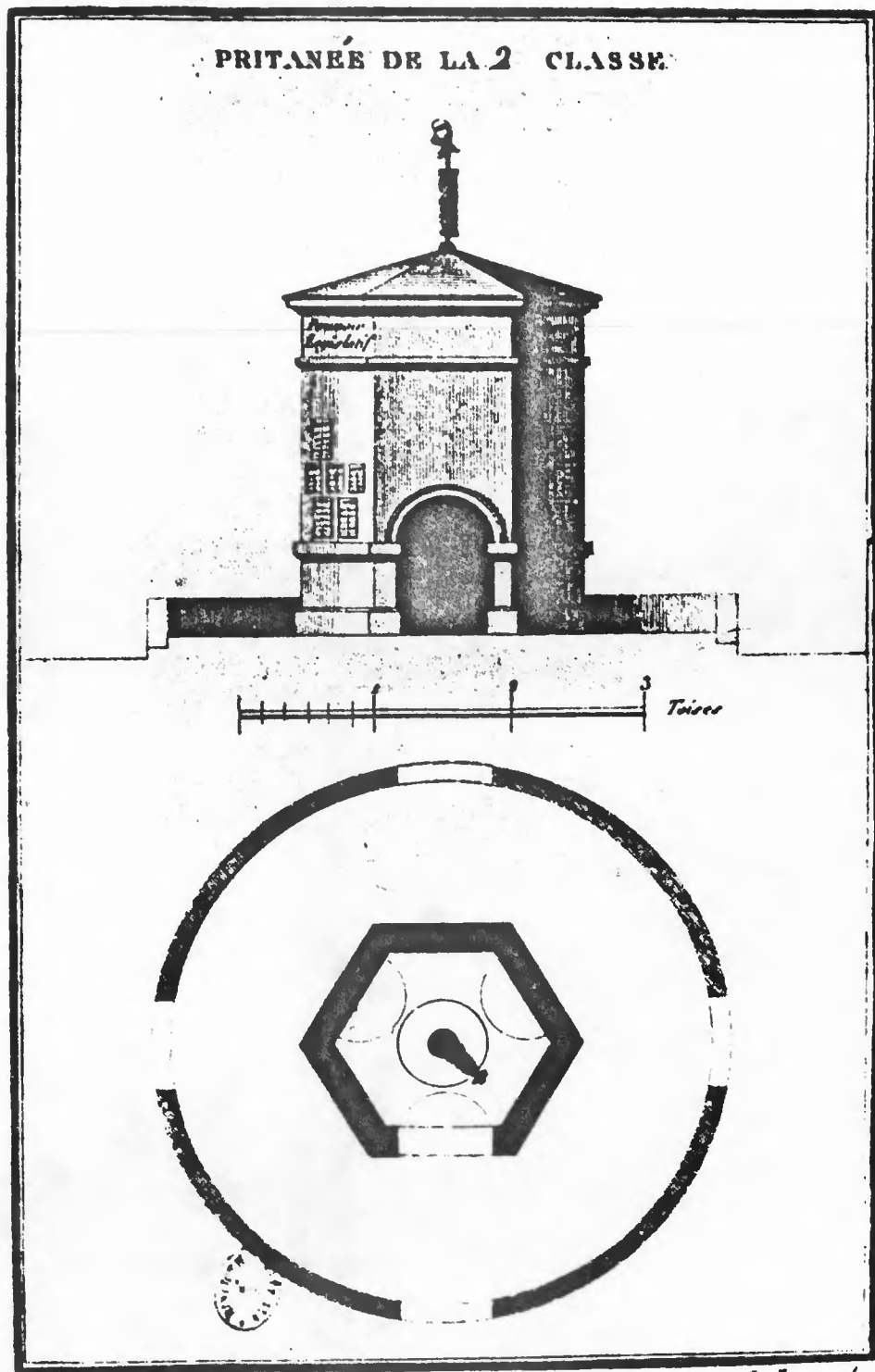


Figure 29  
Kersaint, 'Pritanée de la 3e classe',  
Bibliothèque Nationale, Imprimés,  
(Photo: B.N. Service Photographique)

PRITANÉE DE LA 3<sup>e</sup> CLASSE

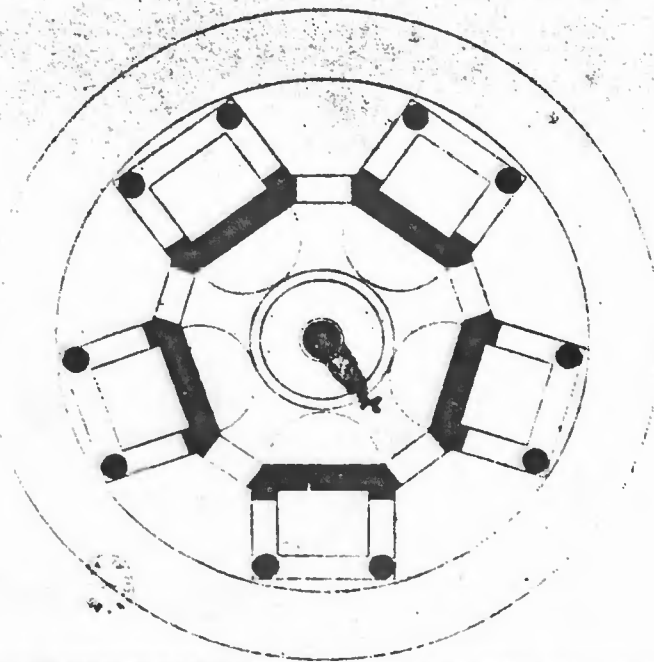
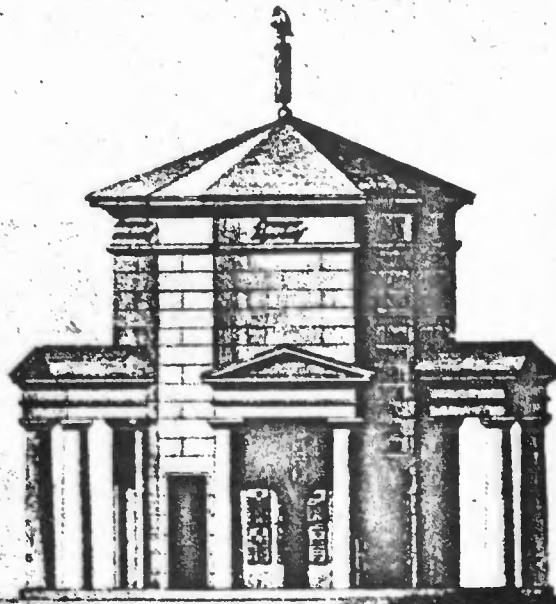
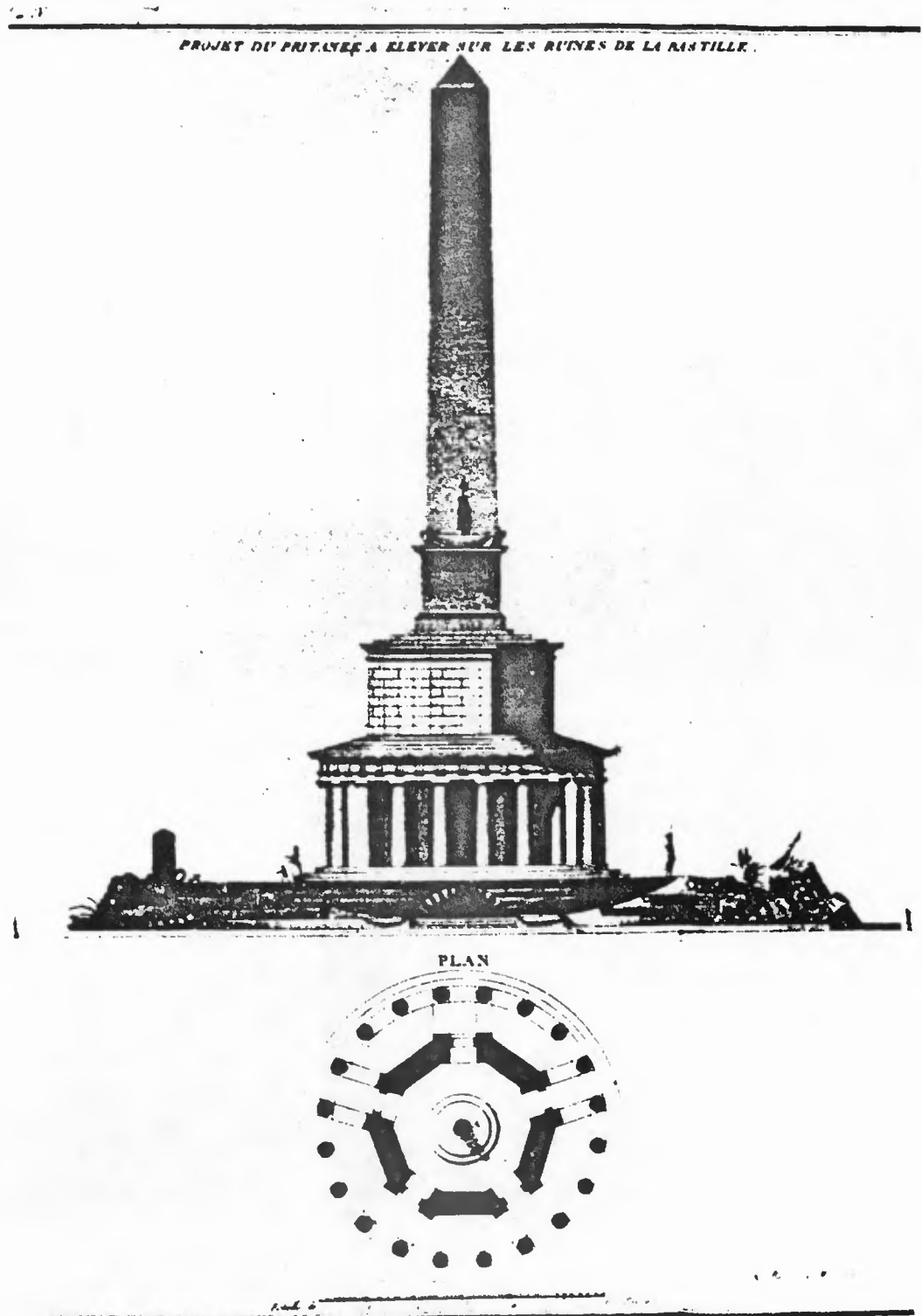


Figure 30  
Kersaint, 'Pritanée à élever sur les ruines de la Bastille,'  
Bibliothèque Nationale, Imprimés (Photo: B.N. Service Photographique)





in this first phase of the Revolution, with the monarchy and the church coexisting with the new ideas and institutions, proved to be short-lived. It ended with the overthrow of the monarchy on August 10, 1792. Once again the cosmology, with its attendant symbols and rituals, had to be modified. How architectural planners created new projects or revised old ones to meet this challenge is a topic for another time(18).

Three years from now it will be two centuries since the French Revolution erupted, yet many of its ideals are still valid. These planners early in the Revolution, and those who followed them under the First Republic, remind us today that architecture and urban planning can serve a higher goal than monetary gain. They can serve the public by beautifying urban space, by creating enclosures where the public can gather on festive occasions, and - the highest purpose of all - by inspiring citizens with the ideals of a free society. Architecture and urban planning can thus combine the two goals of art embraced in the topic for this meeting: enjoyment and expression.

## FOOTNOTES

1. Emile Durkheim, Elementary Forms of Religious Life (translated by J.W. Swain), London, 1915.
2. Mary Douglas, Natural Symbols. Explorations in Cosmology, London, 1970.
3. Procès-verbal de la première séance du jury des arts nommé par la Convention nationale ... pour juger les ouvrages de peinture, sculpture et architecture mis au concours 17 pluviôse an II - le 25 février 1794, Paris, n.d., p. 74.
4. De Varenne, (huissier de l'Assemblée Nationale) Projet d'un monument à ériger pour le Roi et Nosseigneurs des États Généraux, s.l., 1789. the engraving by JeanMichel Moreau is in the B.N. Estampes Ef 105, III, 92.
5. Francois-Antoine Davy de Chavigné, Projet d'un monument sur l'emplacement de la Bastille à décerner par les États généraux à Louis XVI et à consacrer à la patrie et à la liberté, à la concorde et à la loi ... s.l., 1789. The engraving is in the Musée Carnavalet TGC I D3681. Other copies are in the B.N. Estampes Coll. de Vinck, t. 10 No. 1714 and Coll. Hennin, t. 118 No. 10376.
6. N.-M. Gatteaux, (Graveur du Roi), Projet d'un monument pour consacrer la Révolution, Paris, s.d. This pamphlet includes plates by Sellier. Other copies are in the B.N. Estampes Ha b 66.
7. Ferdinand Boyer, 'Les Salles d'assemblées sous la Révolution française et leurs répliques en Europe', Bulletin de la société de l'histoire de l'art français, 1952, 88-93, is a useful introduction to the designs of assemblies, but he missed several important projects and cuts others off from the plans for urban renewal to which they were related.
8. The designs are in the B.N. Estampes Ha 56 plates 10, 11, 12, and 13. They are discussed in Jean-Marie Perouse de Monclos, Etienne-Louis Boullée: de l'architecture classique à l'architecture révolutionnaire, Paris, 1969, p. 182.
9. Emil Kaufmann, "The Revolutionary Architects, Boullée, Ledoux, and Lequeu," Transactions of the American Philosophical Society, New Series, vol. 42, part 3, 1952, 431-564.
10. Arch. Nat. N IV Seine 87, fols. 6-10. This cote contains an album with fourteen projects, mainly for the terrain of the Bastille. For a breakdown see Monique Hébert and Jacques Thirion, Catalogue général des cartes, plans et dessins d'architecture (conservés aux Archives Nationales), 4 vols., Paris, 1958-1974.
11. Arch. Nat. N IV Seine 87, fols. 12-15.
12. Arch. Nat. N III Seine 585.
13. Arch. Nat. N II Seine 190, Nos. 1-7. These plans for a neoclassical complex on the left bank are so large that they cannot be photographed easily.

14. Giraud, Place patriotique, avec un palais pour la permanence de l'auguste Assemblée Nationale, et la description d'une fête annuelle pour le renouvellement du serment civique, Paris, 1790.
15. See for example the plan by Mangin and Corbet, Arch. Nat. N. III Seine 1197, and the pamphlet by them, Exposé et analyse du plan et projet présenté à l'Assemblée Nationale ..., (Paris) n.d. Mangin updated his plan as the Revolution moved onward, for instance the one dated Year II of the Republic in the Bib. Hist. de la Ville de Paris, B 12.
16. Arch. Nat. N IV Seine 87, Fol. II.
17. Armand-Guy Kersaint, Discours sur les monuments publics, prononcé au conseil du département de Paris, le 15 décembre 1791, (followed by 5 mémoires signed by Molinos and Legrand: "Description et projet des prytanées pour la publication des lois le l'État"; "Description du Palais national"; "Projet et description du cirque national"; "Projet sur le Muséum ..."; and "Projet et description sur l'achèvement du Louvre".)
18. On the later period see James A. Leith, "Space and Revolution: Architectural and Urban Planning During the French Revolution, Proceedings of the Consortium on Revolutionary Europe, 1980, 2 vols., Duke University Press, vol. II, pp. 24-53.

**LA POÉSIE, ART PLURIEL**

par

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Conseil des Arts du Canada

La poésie, l'art poétique devrais-je dire, a reçu cent définitions au cours de l'histoire. Il n'y a pas si longtemps, on la définissait comme l' "art de faire des ouvrages en vers(1)". Dans l'Antiquité, la poiësis a, pour les Grecs, le sens de création et le poète, l'aède ou chanteur, est considéré comme le créateur, l'artiste par excellence. L'état poétique, condition subjective dans laquelle se trouve le poète créateur, est, selon Platon, comparable à l'état d'illumination divine, "car les poètes aussi sont une race divine, inspirée lorsqu'elle chante(2)". La poésie est chant et musique et, par la musique, elle s'approche de la mathématique. Il y a donc, dans la poésie selon Platon, l'attrait du meilleur, symbolisé par le monde des idées, de la beauté, et la précision scientifique, l'ordre(3).

L'importance accordée longtemps à la versification et à la prosodie, qui sont des formes de la musique et de la mathématique, exprime bien un aspect essentiel de la poésie. Mais la poésie est davantage que l'art de faire des vers et des ouvrages en vers. Art du choix des mots et de leur agencement, la poésie est mouvement et rythme, elle évoque l'expression gestuelle, corporelle; l'enchaînement de ses mouvements et son rythme ont quelque chose de la danse, voire du geste de l'acteur. La poésie est plus encore; elle est l'art de l'image, de l'image visuelle d'abord, ce qui l'apparente aux arts visuels; art de l'image auditive, de l'ouïe; art de l'image kinesthésique, de la sensation générale profonde; art de l'image tactile, du toucher; art de l'image gustative, du goût; art encore de l'image olfactive, de l'odorat, ce sens riche d'érotisme et de plaisir. Je mentionne en dernier lieu l'olfaction, parce que, parmi les sens, celui-ci est souvent tenu pour le parent pauvre. L'écriture, notamment poétique, est une des formes d'expression artistique où l'odorat et les images olfactives sont les plus aisées à évoquer. Cependant, un art mixte comme la performance peut restituer à l'odeur, parfum subtil ou pestilence, toute sa place. Ainsi, par des mots, le poète peut entraîner l'auditeur ou le lecteur de son poème, dans une suite d'associations sensuelles, dans une suite sensuelle.

En soi, de par sa nature, la poésie est art, et art pluriel, car elle est porteuse de la multiplicité des formes d'expression artistique. Cette multiplicité esthétique est certes germinale, implicite, inchoative, partielle, elle n'en est pas moins réelle. Qui, par exemple, écoutant un poème dans une langue étrangère et ne comprenant pas le sens des mots n'en a pas moins été séduit par le rythme, par la ligne mélodique, les sonorités. On pourrait d'ailleurs trouver un dénominateur commun entre les différents arts dans la ligne. La ligne graphique de l'écriture, celle de la phrase éclatée qui se retrouve dans une recherche de dispositions typographiques, mais aussi la ligne du dessin, de l'oeuvre picturale, de l'oeuvre plastique, la ligne mélodique de l'oeuvre musicale, la ligne du corps immobile ou du corps en mouvement de l'interprète et du danseur. La poésie peut être considérée comme le point de convergence de ces lignes, en même temps que le foyer d'où celles-ci s'élancent, grandissent et s'épanouissent dans une forme artistique particulière. C'est donc dire qu'il y a convenance et homogénéité de la poésie par rapport à la musique, aux arts de la scène, la danse notamment, et aux arts visuels. Davantage même, il y a connaturalité entre la forme artistique fondamentale, entre l'art pluriel qu'est la poésie et tous les autres arts. Leur complémentarité n'est pas circonstancielle, elle est nécessaire.

\* \* \*

Avant d'aborder plus précisément ce dialogue en écho qu'entretiennent la poésie et les autres arts, rappelons quelques autres caractéristiques de l'art

poétique. Comparée à la prose -- roman, nouvelle, récit -- qui obéit à une logique linéaire, et demande ampleur et construction, la poésie suit une "logique rayonnante(4)". La poésie n'informe pas, elle communique; elle communique une impression, un sentiment, une émotion esthétique, une expérience intérieure, par la force évocatrice d'un au-delà, d'un par-delà les choses, par la couleur des images et la trame mélodique des mots. Le quantitatif, le mesurable -- les mots -- est porteur d'un sens dit et d'un sens non-dit qui ouvrent sur le qualitatif, l'esthétique. Et ceci s'applique aussi, dans leur domaine propre, aux autres arts:

"Avant d'être écrit, le poème n'est que possible. Possible unique parmi la constellation des possibles. Surgit alors l'acte imprévu et incertain, l'acte laborieux et fulgurant, l'acte tâtonnant et révélant, de la création.

Écrit, le poème n'appartient plus au poète. Objectivé dans le signe graphique, il est le lieu du lecteur. Au lecteur à lui redonner sens et force, goût et parfum, rythme murmuré et éclat irisé. Le lecteur est co-créateur. Il recrée son propre espace poétique. Le poème du premier poète est un acte singulier dans son jaillissement originaire, mais d'emblée universel car, désormais, il est à l'autre, à tous. Le poème a un destin d'universalité. Et son premier auteur s'étonne de l'enfant qui grandit dans la maison d'à côté(5)."

Pourtant, "complainte ou élan, chant ou cri le poème n'est pas d'abord fait pour être lu. Il a pour vocation d'être murmuré, soupiré, parlé, chanté, crié, joué, mimé, dansé. Recréé(6). "Le plus souvent, "le poème ne se goûte, n'acquiert sa force de séduction et l'ardeur de son rythme, que dit, à haute voix, et accompagné, exprimé, interprété par le corps en son entier.

Etre de sonorité et d'harmonie, de mélodie et de mouvement, le poème ne trouve sa véritable personnalité, sa vérité sensible et charnelle, que dans l'engagement du créateur et de l'interprète, qui lui insufflent le destin de vie(7)."

Le poème est vie et la vie appelle la vie. Le poème est oeuvre d'art, et il appelle le don, la fécondité du don reçu et du don offert. Le lecteur, l'auditeur, le spectateur et tous les autres créateurs sont engagés dans un processus de création continue, dans le dialogue de l'art pluriel et de la pluralité des arts. Car la poésie est plus que le poème; c'est une manière nouvelle de voir le monde. Si l'on a pu parler des "yeux de la foi(8)", ne pourrait-on pas parler analogiquement et aussi justement des "yeux de la poésie"? La poésie, en effet donne des yeux nouveaux(9). On a écrit: "Croire constitue une nouveauté absolue(10)". Analogiquement encore, on peut dire: créer, pour l'artiste, constitue une nouveauté absolue. Et comme la création, qui est triomphe de la vie sur la mort, triomphe de l'être sur le néant, ne peut que continuer sous peine de déchéance et

de destruction, "le poète est comme condamné à créer sans cesse(11)". Mais comme tout autre art, la poésie est inachevée. Davantage, de par son aspiration à ce monde ineffable du Beau, qu'a conçu Platon, de par son aspiration à l'absolu, elle est inachevable. Comme tout artiste, sitôt finie son oeuvre, le poète regarde en avant et veut faire mieux, faire différemment, faire autrement. Et s'il sait partager sa quête incessante avec les autres créateurs, l'oeuvre commune sera moins imparfaite. Ce dialogue de l'art pluriel et de la pluralité des arts n'est autre, en fait, que la dialectique de la création.

\* \* \*

Voici maintenant venu le moment d'illustrer, concrètement, cette dialectique de la création, en prenant pour exemples des oeuvres et des auteurs contemporains, surtout québécois et ontariens, le plus souvent de notre région, qui ont su aller plus loin, ensemble, en créant des oeuvres dont la synthèse dépasse la somme des parties constituantes.

Tout d'abord, il est rare qu'un artiste se limite à une seule expression artistique. Le même artiste peut poursuivre une oeuvre artistique parallèle multiple, en s'adonnant simultanément à plusieurs arts. Ainsi, David Mills, de Toronto, chanteur de renommée internationale comme basse, est aussi musicien compositeur, acteur et poète. Ou encore, Linda Fillion-Pope, poète et photographe, de Timmins, a illustré de ses propres photographies son recueil de poèmes Du nord enneigé, publié en décembre dernier(12). Plus près d'ici, Pierre-Paul Cormier, de Vanier, est à la fois peintre, critique d'art et poète. Quant à Pierre Pelletier, d'Ottawa et Embrun, il est à la fois artiste visuel (peinture et médias mixtes) et poète; mais le poète Pierre Pelletier n'a pas jusqu'ici voulu illustrer ses propres recueils de poèmes. En effet, communes dans l'origine, dans l'inspiration, les deux oeuvres, poétique et visuelle, sont autonomes, elles prennent corps dans leur médium propre, elles croissent et s'objectivent séparément. Chaque forme d'art a sa propre dynamique de création et, une fois l'impulsion initiale donnée, l'oeuvre se poursuit de façon autonome, en fonction du matériau propre -- les mots ou les médias mixtes -- qui nourrissent l'inspiration et donnent à celle-ci sa réalité, son incarnation matérielle.

Nous allons maintenant examiner trois cas principaux de la dialectique de la création. Tout d'abord, celui où la poésie précède l'illustration qui en est donnée par une forme d'art complémentaire. Ce cas est le plus fréquent, et nos exemples seront plus nombreux. Ensuite, le cas où l'oeuvre artistique non poétique précède la poésie, laquelle vient après coup en illustration. Enfin, le cas le plus original peut-être, celui où il n'y a aucune antériorité d'une oeuvre sur l'autre. On peut vraiment parler ici de co-création.

## A - La poésie précède l'illustration

### 1. poésie et arts visuels

#### a) poésie et gravure

Le poète Jean-Yves Thérberge a publié, en novembre 1983, La mise en chair suivi de Les vesses-de-loup(13), illustré de quatre gravures de Vincent Thérberge, graveur de Hull. Jean-Yves et Vincent sont frères, et ont les mêmes références culturelles et sociales. Vincent a illustré le texte en l'interprétant graphiquement de très près, en partageant une thématique commune à Jean-Yves

et à lui. Il a saisi de l'intérieur la démarche poétique, sans avoir besoin de longs mois de consultation comme il l'a fait dans des cas de co-crédation (voir plus bas, C-).

En décembre 1983 paraissait à Hull l'oeuvre Huit poèmes infiniment, composée de sept poèmes écrits par sept poètes de l'Outaouais québécois et une gravure, oeuvre de Vincent Théberge. Huit poèmes infiniment, qui a obtenu le Prix littéraire de l'Outaouais pour 1984, est un livre d'artiste, présenté dans une pochette cartonnée, tiré à 51 exemplaires. Les textes ont été typographiés et imprimés par le maître-imprimeur Pierre Guillaume, de Montréal, et le bois a été gravé et imprimé par Vincent Théberge dans son atelier de Hull. Le graveur a d'abord lu, étudié, analysé les sept poèmes; il en a extrait les thèmes, les images, les évocations. Le huitième poème, sa gravure, exprime la couleur dominante qu'il a sentie et dégagée des sept textes.

Ce mois de mars 1986 va paraître aux Éditions du Vermillon un poème affiche. Le poème, intitulé Je ne connaissais pas l'eau avant de goûter vos larmes a pour auteur Stéphane-Albert Boulais, de Hull, et il est typographié par Pierre Guillaume. L'illustration ou, plus justement, l'interprétation graphique, est réalisée par le même graveur, Vincent Théberge. Ici, le graveur n'a pas analysé le poème. Il s'est laissé pénétrer par une impression globale et a voulu rendre graphiquement ce que le poète ne dit pas dans son texte. La gravure est le miroir qui renvoie une image réinterprétée. Tout est là dans la gravure, tout est là dans le poème, mais chacun dit différemment, avec d'autres moyens. S'inscrivant dans la dialectique de la création, le graveur, selon son expression, est allé au rendez-vous de la cohérence.

#### b) poésie et dessin

L'illustrateur dessinateur peut faire quelques dessins qui correspondent à des poèmes donnés d'un recueil, en regard desquels on les disposera, ou faire quelques dessins plus indéterminés, que le poète ou l'éditeur placera un peu au hasard, ou pour répondre à des besoins de mise en page.

Si l'auteur veut accorder une grande place au graphisme, il peut demander à l'illustrateur, qui serait assez souple pour y consentir, de faire un dessin pour chaque poème en particulier.

Je voudrais parler d'un cas différent, qui concerne un de mes recueils de poésie, Été d'aube. J'avais demandé au peintre alsacien Camille Claus de bien vouloir l'illustrer. Il a accepté, a lu les 44 poèmes, a ressenti une émotion et, quelques semaines plus tard, a entrepris de faire 44 dessins composant ce qu'il a appelé une "suite sensuelle". L'oeuvre graphique (les dessins) qui suit l'ordre du dessinateur est indépendante de l'ordre des textes. C'est un tout, qui a son unité propre. Le recueil contient de ce fait deux oeuvres parallèles, poétique et graphique, l'une ayant été le déclencheur de l'autre, mais la poésie, selon une dialectique de la création, s'étant enrichie de la création graphique. Voici d'ailleurs ce que l'artiste dessinateur a lui-même tenu à écrire au début du recueil, pour bien situer son oeuvre aux yeux du lecteur:

" Suite sensuelle

Me promenant dans une forêt, je ne regarde,  
je ne vois pas les arbres. Je pénètre, par tous les



pores, tous les sens, dans l'univers végétal. Et, surtout, je me laisse pénétrer par lui. Alors une communication s'établit entre l'essence des plantes et mon être. La communion, l'unité tant désirée...

Ainsi j'ai lu Été d'aube. Je n'ai pas retenu tel poème plutôt que tel autre. Une montée de sang, une bouffée de chaleur, une odeur érotique, c'est cela que j'ai ressenti. C'est cela que j'ai voulu traduire en images.

Les dessins ne correspondent pas à la suite chronologique des textes. Il n'y a pas d'ordre logique. (L'amour se soumet-il à des normes, à une méthode?) Il ne s'agit même pas d'un ordre esthétique. J'ai cédé, simplement, spontanément, intuitivement, à la poésie sensuelle de Jacques Flamand. J'ai obéi à mon propre lyrisme."

Gravure, dessin, il est bien d'autres arts visuels qui ont servi à mettre en valeur le texte poétique, à le compléter, à le prolonger. Pour notre propos, toutefois, nous nous en tenons à ces exemples.

## 2. poésie et musique

S'il est rare qu'un texte écrit vienne après coup illustrer une œuvre musicale, l'inverse est fréquent; ordinairement, l'écrit poétique précède la musique, les paroles sont mises en musique. Ainsi, plusieurs poèmes de David Mills ont été mis en musique par les compositeurs canadiens Boleslaw Szczeniowski et Léon Zuckert. Le même Léon Zuckert, compositeur et altiste, de Toronto, a mis en musique des poèmes et des chansons d'Ella Bobrow, de Toronto et, l'an dernier, il a aussi mis en musique pour trois instruments --violon, flûte et piano -- le conte poétique pour enfants, écrit en vers en langue russe, en 1961, également d'Ella Bobrow. Le conte a été traduit successivement en anglais ("The Three Brave Snowflakes(14)"), en allemand ("Die drei tapferen Schneeflocken(15)"), en espagnol ("Los Tres Valientes Copos De Nieve(16)") et en français ("Les trois flocons de Marinka(17)").

Pour ma part, à l'un des spectacles pluridisciplinaires de poésie que j'avais montés, en particulier la Fête de la poésie, qui avait eu lieu le 27 mars 1980, à Ottawa, deux de mes poèmes "Veillée d'aimée" et "Cri d'entrailles" avaient été mis en musique par Philippe Gagnon, de Chelsea, au Québec.

Je pourrais citer encore, dans la région, le musicien Jean-Pierre Picard qui accompagne souvent, au synthétiseur, des poètes en récital.

Dans tous ces exemples, le musicien illustre les poèmes des autres. Il arrive que l'auteur, le poète, soit aussi compositeur, et même interprète. C'est le cas de Louise Paradis, de Hull.

Louise Paradis écrit le plus souvent le texte d'abord, la musique ensuite; parfois, cependant, elle compose en même temps texte et musique, surtout quand le texte est assez simple, dépouillé, et que rythme et mélodie lui viennent

spontanément identiques dans cette double expression artistique. Une seule fois elle a composé la musique d'abord et créé les paroles ensuite, mais il est plus difficile de faire entrer les images et le rythme poétique dans le moule rythmique plus contraignant, plus strict, plus mathématique de la musique.

Pour Louise Paradis, la poésie est plurielle en soi par ses images, son rythme, son mouvement, sa mélodie, et elle est plurielle d'une pluralité de complémentarité. Si les mots ont une couleur, les accords, la tonalité musicale ont eux aussi une couleur, couleur mineure de la nostalgie ou de la tristesse, couleur majeure de la joie ou de l'exubérance.

Louise Paradis enrichit encore l'expression de sa sensibilité en ajoutant l'interprétation vocale. La voix chantée, le souffle de la voix, multiplie et amplifie les possibilités d'interprétation. Chanter, dit-elle, c'est vivre à un autre niveau, privilegié. Et comme si cette pluralité était incomplète -- ce qu'elle est en fait -- l'artiste se nourrit d'autres formes d'art qu'elle ne pratique pas mais fréquente. Le désir n'est-il pas toujours en-deçà de ses réalisations?

### 3. poésie et danse

La poésie est mouvement et vie. Il est tout naturel qu'elle trouve un prolongement et un épanouissement dans l'art du mouvement par excellence qu'est la danse.

À cette Fête de la poésie de mars 1980 que j'évoquais plus haut, les deux miens poèmes mis en musique avaient été chorégraphiés et dansés par la danseuse Denise Lavigne, du Ballet Adagio, de Hull. Denise Lavigne avait en outre chorégraphié et dansé un troisième de mes poèmes, "Chair arquée", celui-ci sans accompagnement musical. Et sur scène, le poète récitant, par certains mouvements sobres intégrés à la chorégraphie, concourait à l'interprétation de la danseuse. La dialectique de la création se poursuivait. Il était difficile de dire quel art précédait l'autre, car la pluralité de l'un était enrichie de la pluralité de l'autre.

### 4. poésie et mise en scène

Les exemples d'interprétation scénique de poèmes ne sont pas si rares qu'on pourrait le croire. Ainsi, pour prendre un cas récent, la poète canadienne d'origine allemande Christine Fröhlich, a mis en scène le conte en vers Les trois flocons de Marinka, d'Ella Bobrow, et l'oeuvre a été jouée, en allemand, le 30 novembre dernier, à Toronto, sous son titre Die drei tapferen Schneeflocken.

Un autre bon exemple, de l'an dernier également, est celui du spectacle solo de Viola Léger, présenté au Centre national des Arts, à Ottawa, le 13 août 1985, sous le titre Éloïzes, par le Théâtre d'aujourd'hui, de Montréal. Viola Léger, célèbre pour son interprétation de La Sagouine, d'Antonine Maillet, a interprété sur scène des poèmes de neuf poètes acadiens: Ronald Després, Calixte Dugay, Guy Arsenault, Herménégilde Chiasson, Clarence Comeau, Hélène Daigle, Gérald LeBlanc, Raymond Leblanc et Robert Pichette. Viola Léger était assistée de la régisseuse Claire L'Heureux. L'aspect visuel de la production était confié au metteur en scène François Barbeau, l'éclairage, à Luc Prairies, et la musique, originale, à Catherine Gadouas. L'interprète a su rendre, avec sobriété et force, et beaucoup de justesse, des poèmes pourtant très divers.

Dans la mise en scène de la poésie, on peut faire entrer la performance, "performance art", en anglais. La poésie présentée sous forme de performance est une manifestation assez récente de l'imagination créatrice des poètes, surtout de langue anglaise. Plusieurs poètes d'Ottawa ont expérimenté cette expression multidisciplinaire de la poésie, aux possibilités presque illimitées. Je pense notamment à la poète d'Ottawa Deborah McMullen. Parmi les spectacles de poésie en performance que celle-ci a présentés, je signale Harmony, joué -- car il s'agit bien d'un jeu scénique -- à Ottawa, en décembre dernier, à la galerie 101, et, le 24 janvier, à l'hôtel Beacon Arms. Dans ce dernier cas, sept poètes -- un de Montréal, un de Toronto et cinq d'Ottawa -- avaient présenté des performances.

Harmony est un spectacle complexe d'une durée de douze minutes, qui fait entendre huit poèmes. Deborah McMullen joue seule sur une scène couverte de journaux épars, qui symbolisent la surinformation, la difficulté de comprendre notre société, notre vie dans une société éclatée, cacophonique. La poète actrice parle et on entend en même temps sa voix enregistrée sur bande. Sa poésie est concrète, faite, outre de paroles, de musique enregistrée composée par elle-même et de la voix enregistrée de ses propres enfants. Vers la fin, un long poème évoque l'harmonie perdue et pourtant possible.

La performance est très suggestive; elle donne au poète un moyen original et puissant de mettre en valeur sa poésie et de saisir le spectateur. La poésie est servie par un jeu multi-arts et, dans ce jeu complexe d'interactions, chaque élément concourt à l'unité de l'ensemble et à sa réussite.

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Nous venons d'examiner un certain nombre de cas où la poésie est antérieure à l'illustration, que celle-ci soit visuelle, musicale, chorégraphique ou scénique. Abordons maintenant le cas inverse, celui où la poésie vient en complément, en prolongement de l'oeuvre artistique non poétique. Nous nous limitons au cas de l'oeuvre plastique.

## B - L'oeuvre plastique précède la poésie

Deux exemples suffiront à servir notre propos: le premier, l'oeuvre graphique de Jean-Claude Bergeron, illustrée de poèmes de Guy Robert; le second, les sculptures de Micheline Montgomery, illustrées par des poèmes d'Hédi Bouraoui.

### 1. Le graveur Jean-Claude Bergeron et le poète Guy Robert

Le poète, historien de l'art et critique d'art Guy Robert, de Montréal, avait été sensible au thème de l'espace, espace matériel et humain, et de la temporalité de l'homme, qui transparaisait dans des oeuvres de Jean-Claude Bergeron, qui habite aujourd'hui Ottawa. Celui-ci avait alors fait quelques dessins sur lesquels l'un et l'autre s'étaient accordés. Puis le graveur réalisa sept gravures.

Ce fut ensuite au tour du poète de créer sept textes, chacun interprétant directement l'image. Les textes ne sont pas interchangeable. Chacun interprète une gravure donnée. L'oeuvre commune a été publiée en 1981 sous le titre Mouvante spirale du regard(18). Les sept planches ont été gravées sur zinc et imprimées par Jean-Claude Bergeron dans son atelier, alors à Touraine, au Québec. Planches et textes, imprimés sur papier chiffon filigrané Arches, sont présentés dans un écrin de bois créé par le luthier Philippe Hodgson, de Hull. L'oeuvre fut

tirée à 40 exemplaires. Dans ce livre d'artiste, l'art du luthier ébéniste rehausse et prolonge l'art du graveur et celui du poète. Trois éléments se conjuguent. L'image et le texte, tout d'abord, qui se complètent l'un l'autre, chacun ayant sa vie intrinsèque, son autosuffisance. L'un et l'autre expriment la même recherche de l'envers du paysage, du passage qui ouvre sur un autre monde, où aube et crépuscule se confondent, où l'horizon devient, en négatif, une ligne blanche. Le troisième élément est l'écrin, réceptacle actif qui rehausse l'oeuvre imprimée tout en se trouvant ennoblie de sa présence. Mouvante spirale du regard est une oeuvre synthétique, dont l'unité transcende la somme de ses éléments.

## 2. La sculpteur Micheline Montgomery et le poète Hédi Bouraoui

Pour être exact, les sculptures de Micheline Montgomery, exposées à la galerie d'art de Winters College de l'Université York, à Toronto en novembre et décembre derniers, n'étaient pas étrangères à Hédi Bouraoui, universitaire, poète et critique, de Toronto. Au contraire, elles étaient un hommage rendu à l'homme et à son oeuvre. Cependant, elles n'illustraient pas d'abord un poème ou un ouvrage poétique donné de Bouraoui. L'exposition avait pour titre "Once upon a word", il était une fois un mot. Écoutons Micheline Montgomery, artiste en tapisserie et sculpture, de Mississauga, présenter elle-même son oeuvre dans son contexte, oeuvre qui utilise différents matériaux: fer, bois, cire, carton, verre, miroirs, fils de nylon:

"Hédi Bouraoui's quest is for unity, for integration, for a mediatrix which will unfold infinite possibilities of bridging different worlds. His lifework speaks of this sincere commitment and becomes a liberating force for the language of the heart and the brotherhood of man.

The different sculptures in the exhibit are commentaries of various aspects of this message. I am attempting to show that in the creative field boundaries can cease to exist and one can shape a sculpture out of a written work or vice versa. The large piece 'Polyphonic Harmony' is an interpretation of Hédi Bouraoui's humanistic concerns which he has woven through a poetic and scholarly tapestry. The people in the sculpture vary in size, form and appearance. The rope links them creating a human mandala as different cultures echoing a global song. We discover as we experience the transience of things that in order to achieve a deeper understanding of the 'other', we have to shed our masks. This explains their presence at the end of the rope. The angel-like structure represents man's higher self which evolves as he becomes more compassionate, loving and giving toward his fellow men.

Whether one is a poet, a sculptor, a mother, an Indian, a Bulgarian or a French person matters very little really. All are in search of the same perfection, tangibly or not. The paths are diverse but the truth the same: limitless and eternal(19)."

Or, Hédi Bouraoui, objet et sujet tout à la fois de l'interprétation plastique de l'artiste, reprend celle-ci en écho par un double commentaire écrit, critique et poétique. Le commentaire critique est une brève analyse de quatre pages, intitulée "Il était une fois, des sculptures... de Micheline Montgomery". On peut y lire ces lignes:

"Micheline Montgomery met l'accent sur le côté humaniste de l'écriture et de l'art (...). La multiplicité des formes et des moyens devient ainsi une caractéristique essentielle du dialogue des cultures, des écritures et des créativité."

Nous sommes là au coeur de l'interprétation de la structure ouverte, dialogale, de l'oeuvre artistique, qui confère à celle-ci un dynamisme de pluralité.

Le commentateur Hédi Bouraoui dépasse l'analyse critique de l'oeuvre sculpturale. Voici qu'il se fait poète, inspiré par l'artiste plasticienne et son oeuvre. Se sentant à la fois interpellé et ému, il poursuit l'échange sensible par trois poèmes, sur trois oeuvres. Je devrais dire six poèmes, parce que Bouraoui, bilingue, a voulu situer son dialogue affectif et esthétique dans notre contexte canadien de bilinguisme multiculturel. Ses poèmes ont pour titre "Tree of Words" et "L'arbre des mots", "Unboxed the Poet" et "Encastré le poète", "De-booked" et "Délivré".

Voix plurielles que celle de Bouraoui et celle de Montgomery qui, l'un et l'autre, usant de leur médium artistique propre, vont plus loin ensemble, grâce à leur dialectique de l'échange, dans leur quête du beau et de l'universel, de la tolérance entre les cultures et de l'ouverture sur les civilisations. Et pourtant, le point qu'ils ont atteint n'est qu'une étape vers un plus, étape dont ils confient le franchissement au spectateur, au lecteur de l'oeuvre, co-créateur à son tour.

### **C - Aucune antériorité d'une oeuvre sur l'autre, ou la co-création du poète et de l'artiste**

Je vais prendre l'exemple de deux oeuvres, qui sont deux livres d'artiste; elles ont l'une et l'autre pour co-auteurs le poète Mario Pelletier, de Montréal, et le graveur de Hull, déjà cité, Vincent Théberge. Ce sont Éléments, publié en 1977, et Ariane pour sortir du temps, publié en 1979.

1. Éléments est un recueil de gravures et de poèmes, sous coffret de plexiglas et de cuir. Le coffret a été fabriqué par Odette Milot et Simone B. Roy, à l'atelier l'Art de la Reliure, à Montréal. Les gravures ont été imprimées par Vincent Théberge, à Hull, et les textes montés et imprimés par Pierre Guillaume, à Montréal. L'impression a été faite à la main, sur vélin BFK Rives. Le tirage a été limité à cinquante exemplaires.

Éléments est véritablement l'oeuvre commune de deux artistes. En effet, le poète et le graveur ont conçu ensemble l'album, sa trame, ses thèmes, ses procédés. Ils se sont donné, dès leurs premières séances de travail, une grille très stricte. Au cours des premières semaines d'élaboration de leur projet, ils se rencontraient plusieurs fois par semaine, ce qui leur était possible parce qu'alors Mario Pelletier habitait Ottawa. Leurs rencontres se sont espacées, mais il leur a fallu six mois de travail commun avant de fixer définitivement leur cadre

d'inspiration: les quatre éléments et les saisons qui s'y rattachent: eau et printemps, terre et automne, air et hiver, feu et été. Les saisons ont aussi une dimension humaine, individuelle et collective. Elles symbolisent l'histoire de l'homme, l'histoire des peuples. De l'eau de la naissance à la prise de possession de la terre et à son défrichage, puis, dans l'air spirituel, l'homme s'élève jusqu'au rayonnement et à la purification du feu.

Après avoir défini leur cadre et choisi leurs symboles, les deux artistes ont travaillé chacun de leur côté, jusqu'à la réalisation des seize gravures et des seize poèmes. Leur collaboration exemplaire a été rendue aisée, naturelle pour ainsi dire, par le fait que l'un et l'autre sont nés et ont grandi dans deux villages du Bas du Fleuve. Ils ont été inspirés par les mêmes paysages et les mêmes climats, le même milieu géographique et humain.

Communs dans l'inspiration, autonomes dans la réalisation, les gravures et les poèmes s'illustrent mutuellement, s'enrichissent l'un par l'autre. Des correspondances profondes les unissent. L'oeuvre est une dans l'interaction de ses composantes. Et, à la co-création de l'artiste et du graveur s'ajoute l'art du relieur et de l'imprimeur. L'oeuvre finale a la beauté et la perfection qu'ensemble les artistes ont mises, avec leur passion et leur talent.

2. Ariane pour sortir du temps, publié en 1979, a été conçu et créé par les deux mêmes artistes, le poète et le graveur. Ce livre d'art, tiré à quarante exemplaires, est composé de vingt poèmes imprimés sur papier vélin BFK Rives à l'atelier de Pierre Guillaume, à Montréal, et de quinze linogravures pleine page, imprimées par le graveur, à son atelier de Hull. Texte et gravures sont réunis dans un coffret de bois ouvragé, conçu par le graveur, fabriqué par Pierre Guibert, de Hull, et portant une empreinte sur cuir réalisée par Simone Roy, à l'atelier l'Art de la Reliure, à Montréal.

Pour ce livre d'art, Mario Pelletier et Vincent Théberge, tout en s'étant imposé une grille moins stricte que pour Éléments, se sont consultés et rencontrés pendant plusieurs mois pour convenir du thème et des procédés. Leur connaissance mutuelle, leur féconde expérience antérieure à l'occasion de la réalisation d'Éléments les ont placés dans un état de complicité tel qu'ils se sont rapidement entendus: Ariane serait la recherche de la beauté, la quête de l'amour, d'un visage à travers le temps et l'espace, la quête de l'absolu, de l'infiniment petit à l'infiniment grand, du Moyen âge aux temps futurs. Puis, chacun des deux artistes a réalisé son oeuvre: quinze gravures, vingt textes. La correspondance est profonde entre le texte et l'image et l'un et l'autre se complètent remarquablement. Ce que le texte ne dit pas, l'image le révèle, et inversement.

Par la création de cet autre ouvrage, un poète et un artiste plasticien ont réussi l'entreprise de co-création, où deux oeuvres d'art jaillissent d'un même humus, égales en importance, chacune se développant selon le matériau et les outils qui lui sont propres, mais s'unissant pour constituer une oeuvre supérieure. Là encore, la qualité et le fini du boîtier ajoutent à la beauté.

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Une oeuvre d'art multidisciplinaire -- et je pense en particulier à l'oeuvre qui réunit l'art poétique et l'art graphique, dessin ou gravure, parfois rehaussés de l'art de l'ébénisterie ou de la maroquinerie --, une telle oeuvre où les arts se conjuguent n'a, me semble-t-il, que plus de force auprès du public. Plus de

force sensible, plus d'attrait, plus d'appel esthétique. Nous savons combien les arts ont encore peu de place dans notre société. Pour qu'ils y soient plus appréciés, ils doivent être davantage exprimés et davantage visibles.

La complémentarité des arts suppose, pour sa réalisation, la solidarité des artistes. Solidarité dans la création d'abord. Que les peintres, les musiciens, les danseurs, les poètes, travaillent ensemble, mettent leur talent à la réalisation d'oeuvres communes. Que chacun s'ouvre aux formes d'expression artistique des autres. Je pense aussi à une solidarité dans la diffusion, car la diffusion, notamment du livre et de la poésie, reste une des zones d'ombre de la vie artistique et culturelle du Canada, et plus encore chez les francophones. Pourquoi, par exemple, les artistes n'iraient-ils pas, par principe, aux lancements, vernissages ou premières de leurs collègues artistes? Pourquoi ne profiteraient-ils pas de leurs propres lancements ou vernissages pour montrer des oeuvres d'autres artistes? Ne devrait-il pas y avoir plus de livres, de recueils de poésie, incorporant des oeuvres graphiques? Les galeries d'art ne pourraient-elles pas exposer certains ouvrages de poésie? et les libraires, des oeuvres visuelles? Échange, concertation, promotion en commun, utilisation de la radio, de la télévision, de la presse, du cinéma, de la vidéo, festivals multi-arts, autant de formes auxquelles les artistes doivent recourir pour faire connaître leurs oeuvres et celles des autres. Cette concertation suppose assurément ouverture d'esprit, générosité et, à la base, conviction de l'essentielle complémentarité des arts.

L'artiste, le poète a un rôle à jouer dans la société; il est un peu le témoin, le prophète de valeurs de gratuité, d'inutilité, de non-rentabilité, qui sont des valeurs esthétiques, spirituelles, morales. Mais que la société lui fasse une place et qu'elle aille à lui et pas seulement lui à elle; que le métier d'artiste soit pris au sérieux. Trop d'artistes s'épuisent à exercer deux métiers, celui du jour, le gagne-pain, pour ne pas dire le mercenariat, et d'autre part, celui du soir et des fins de semaine, où ils peuvent, mais au prix de quelle fatigue, se consacrer à ce qui pour eux est l'essentiel. Notre société mercantile a un long chemin à faire avant de reconnaître la dignité de l'artiste, et donc du poète, et sa juste place. Les médias ont un devoir d'information et de formation, qui est une responsabilité morale.

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Arrivé au terme de ces réflexions sur la poésie, art pluriel, j'aimerais citer le nom d'un peintre de Vanier, Thérèse Frère qui, à sa manière, s'engage dans la société comme éducatrice et éveilleuses des sensibilités, passant beaucoup de temps à former le goût des élèves dans les écoles de langue française de l'Ontario. Et, en même temps qu'elle cherche à faire découvrir la peinture, elle valorise la poésie, prenant souvent pour illustration du chemin de la création, un poème de la poète de Montréal Cécile Chabot, Partir. La poète parle des enfants:

"Mais qu'ils recommencent toujours  
un peu plus loin  
un peu plus haut  
le lendemain matin".

L'artiste doit être comme un enfant, et ne pas se décourager,

"Mais accomplir une oeuvre:  
Et que L'oeuvre choisie

soit belle  
et qu'on y mette tout son coeur  
et qu'on lui donne toute sa vie".

Le poème sert remarquablement ici l'intention de l'artiste plasticienne. Et le message est clair. L'art poétique, et toute forme d'art, est une passion qui habite et dérange, et l'artiste crée pour les autres autant que pour lui.

Pour conclure, je voudrais emprunter à un auteur, à la fois scientifique et mystique, à la très grande sensibilité, dans son Hymne de l'Univers, où Thérèse Frère se plaît à reprendre son souffle et à vivifier son inspiration. Cet auteur est Pierre Teilhard de Chardin. La convergence des arts s'inscrit dans la convergence de l'univers:

"Au sein d'un univers de structure convergente, la seule façon possible pour un élément de se rapprocher des éléments voisins est de resserrer le cône, c'est-à-dire de faire se mouvoir dans la direction du sommet la nappe entière du Monde où il se trouve engagé(20)".

Et je termine par ces paroles, à la fois poétiques et métaphysiques de Teilhard, car l'expérience métaphysique, l'expérience mystique et l'expérience poétique ne font qu'un:

"Un son très pur est monté à travers le silence; -- une frange de couleur limpide a traîné dans le cristal; une lumière a passé au fond des yeux que j'aime ...(21)".



1. Voir, par exemple A. Hatzfeld et A. Darmesteter, Dictionnaire général de la langue française, du commencement du XVII<sup>e</sup> siècle jusqu'à nos jours, Librairie Ch. Delagrave, Paris, Tome second, 1928, p. 1762.
2. Platon, Les Lois, III, 682a).
3. Voir, par exemple, Albert Rivaud, Histoire de la philosophie, Tome I. Des origines à la scolastique, P.U.F., Paris, 1960, pp. 168-234.
4. Yvon Bellaival, "Poésie", dans Encyclopaedia Universalis, vol. 13, 1973, p. 200, col. 3.
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**CONSUMPTION SKILLS IN THE POST-MODERN ECONOMY:  
SOME PRELIMINARY THOUGHTS**

by

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I would like to offer some preliminary thoughts concerning a paper entitled "Consumption Skills in the Post-Modern Economy" which I will present in July at the Vancouver International Conference of the Society for Education through Art. In contrast with the previous speakers, who are artists and humanists, I am an economist, and one who believes that the economy of the future will be an economy of quality. Furthermore, I believe that it will be through study of the arts, in which subtle, qualitative differences form the basis of both production and consumption, that we can better understand the role and impact of quality in the emerging economy.

Within the contemporary economy fundamental changes are taking place. Some are readily apparent. We are all aware, for example, of "High Tech" and its impact on the pattern and style of life. But beneath the glittering surface of new technology, certain profound demographic changes are shaping what I call the post-modern economy. These changes are reflected in increasing participation in arts-related activities, and transformation in the nature and pattern of consumption of goods and services produced in other sectors of the economy. First, I will outline the basic demographic changes causing growth of arts participation. Second, I will demonstrate how these changes are similarly altering the nature of consumption for all goods and services within the general economy.

### **Demographics and Arts Participation**

Research conducted around the world has identified three basic demographic changes causing enormous growth in the size of the arts audience. These include rising levels of education, the increasing participation of women, and the aging of the population (McCaughey, 1984).

First, the average level of education has risen dramatically in the last generation. In 1961 approximately 11% of adult Canadians had some post-secondary education compared with 31% in 1985. By the end of this century it is projected to be almost 40%. Growth in the arts audience among the labour force, i.e., taxpayers, is forecasted to grow even faster. Between 1977 and the year 2000 the fine arts audience will double in absolute numbers from 3,355,000 or 32% of the labour force to 6,657,000 or 45% of the Canadian labour force (Research & Evaluation, August 1985, 2).

An indication of rising levels of education is participation rates in alternative leisure time activities. Between 1977 and 1985 the adult population grew at an average annual rate of 1.6%. Participation in arts-related activities grew significantly faster than this, and certainly faster than other leisure activities. Attendance at museums and art galleries grew at an average annual rate of 2.6%; use of libraries at 2.4%; and attendance at live theatre at an average annual rate of 2.1%. Attendance at sports events increased at an average annual rate of 1.3%, and television viewing at 1.4% (Research & Evaluation, August 1985, 3).

The second demographic trend is the entry of women during the last generation into the economic and political life of the community. Women, particularly in North America, have traditionally been the carriers of culture. Audiences in Europe are made up of roughly 50% men and 50% women. In Central Canada and the Eastern United States, women make up approximately 60% of the audience. In western Canada, research indicates that the audience may be as much as 70%

female. According to the 1981 Canadian Census, women represented 40% of the total labour force but almost 50% of the arts industry labour force. Furthermore only 48% of all women in the total labour force had some post-secondary education compared to 65% of women employed in the arts industry. Similarly, while only 1% of women in the labour force had a Master's Degree, 11% of women employed in the arts-related occupations had a Master's degree.

Women are also significantly more involved in the arts than in sports. Accordingly, the domed sports stadiums being built around the country appeal to an audience which is, in at least relative terms, of declining importance in economics and politics, i.e., young males. It is opera houses, galleries, and other cultural facilities which traditionally have been founded by women. In fact, no industry is as dominated by women as are the arts. No car company or major accounting firm has been founded by a woman. But many ballet and theatre companies, galleries and music festivals have been founded by women. I believe the increasing role of women in the economy and politics will, in and of itself, lead to increasing political recognition of arts and culture.

After education and sex, age is the next most important indicator of participation in arts-related activities. The older one grows the more likely one is to participate in some arts-related activities. Thus impact of the arts on consumption extends beyond young, highly educated or female consumers to the mental and physical health needs and costs of an aging population.

Another important - and tragic - example of our economy's failure to provide adequate stimulation to the unskilled consumer is the problem of the aged. When people retire they are suddenly deprived of the stimulus satisfaction their work has given them, and, naturally, they try to fall back on the other sources of stimulation accessible to them. If they are unskilled consumers, they soon find their sources of stimulation inadequate; the result is the heart-rending spectacle of elderly people trying desperately to keep themselves busy and amused but not knowing how to do so. Boredom seems inescapable, and boredom is a great killer. That may well be part of the explanation of the male's relatively low life expectancy. Women are better off in this regard, for they have housework and cooking to keep them occupied and alive.

The remedy is culture. We must acquire the consumption skills that will give us access to society's accumulated stock of past novelty and so enable us to supplement at will and almost without limit the currently available flow of novelty... Music, painting, literature, and history are the obvious examples (Scitovsky, 1976, 235).

### **Consumption in the General Economy**

As we have seen, demographic changes have resulted in a rapid increase in arts participation. The question remains, however, as to the impact of these changes on consumption in the general economy and the relationship of these changes to the arts. There are three major impacts of these demographic changes on general consumption. The first impact involves the emergence of the "narrowcast market" in which design plays an increasingly important role. The second concerns a

parallel development within the commercial arts of the "Re-Decade" of the 1980s which is characterized by near universal access to the pre-record styles of all previous historical periods, as well as specialization in consumption, or what can be called the "every one is a gourmet or connoisseur" phenomenon. The third concerns the impact of demographic change and the arts on the nature and needs of education in a post-modern economy.

First, the emergence of the "narrowcast" market as opposed to the "mass market" has been the most significant marketing development of the 1970s and 1980s. The growth of numerically small but economically viable markets has resulted from an unprecedented average level of education, an unparalleled division and specialization of labour, an unrivalled degree of urbanization and a "third wave" of technological change.

The industrial revolution produced standardization throughout society the third wave (the emerging era of computers and instant communications) will reverse the process... There is a rising level of diversity, a "de-massification" of the marketplace with more sizes, models and styles, a de-massification of tastes, political views and values (Toffler, 1979).

Implications of these changes were driven home by recent recessions

with (their) stranglehold on consumer spending, and companies were forced into trying to understand what made the domestic market tick. They soon discovered that demographic and lifestyle changes had delivered a death blow to mass marketing and brand loyalty. A nation that once shared homogeneous buying tastes had splintered into many different consumer groups - each with special needs and interests (Business Week, November 21, 1983).

The arts are the historical leitmotif for this general market trend towards differentiation in consumer taste. Examples of highly differentiated taste in the fine arts are reflected in styles of painting such as impressionist vs. realist vs. abstract vs. conceptual vs. minimalist painting. Producers can and are learning from the experience of the fine arts in dealing with highly differentiated and educated consumer tastes.

In First World economies the emergence of this narrowcast economy is popularly identified with the "Yuppies", i.e., young, upwardly mobile professionals. This group of consumers is attracting the attention of both producers and politicians (Business Week, July 2, 1984, 52-62). In essence, the Yuppie is a consumer with a high level of education and income who demands high quality, sophisticated goods and services.

In both the United States and Canada higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given that capital plant and equipment in North America is as good as that in Europe the answer is not superior European production technology. In fact, it results from a feedback between skilled consumption and production. The North American

buyer of European imports benefits from the high standards which careful European shoppers' finicky demand imposes on their

producers; he does not have to be a careful shopper himself. In other words, he can be what is known as a free rider, enjoying the benefits of other people's careful shopping without paying his share of the cost, in terms of time and effort, that careful and aggressive shopping involves. That explains why producers find it unprofitable to cater to his demand by trying to out-compete high-quality imports, despite the often exorbitant price they fetch. Consumers seem willing to pay a high price, in terms of money, for the reputation of European imports; that is we pay cash to obtain high quality without having to pay for it in terms of careful shopping (Scitovsky, 1976, 178).

When the design advantage of European producers (and increasingly that of Japanese producers of consumer electronics) is combined with the wage advantage of offshore or Third World producers, then the North American producer is left with a narrowing mid-range market. This combination of design and wage disadvantages may explain the apparent "de-industrialization" of North America. Improved productivity through robotics and other new technologies may lower costs of production, but only improved design will secure for North American producers part of the growing domestic and world Yuppie market.

There are now indications that a major change towards enhanced design is underway by major North American corporations such as SCM, Teledyne, Black & Decker, and J.C. Penney. This change reflects a "bottom-line" awareness that

if a consumer doesn't like the way a product looks, he or she may never get close enough to find out how well it performs, and there's no chance at all for a sale. Marketers' growing awareness of that basic principle is resulting in increased recognition of the importance of industrial design and the role it plays in helping companies meet sales and marketing goals. Thus, more and more marketers are enlisting the aid of design consulting companies and are even setting up their own in-house design departments (Skolnik, October 1985, 46).

Design skills and techniques evolve from the arts. If the arts are not fostered then manufacturers will suffer in the narrowcast marketplace, as they have in North America since the end of the 1960s.

There is, then, another aspect to culture, namely good taste, good design and creative innovation, that should enable smaller industrial economies to compete effectively in the world economy... In this endeavour, higher quality implies an organic relationship between business and engineering, on the one hand, and design and craftsmanship, on the other... High-quality products, technologies, plants, homes, cities and locales require the presence of creative artists of all kinds. To increase the long-run supply of artists... governments must support the artists and the arts. The long-term return from investment in artists and the arts is real and substantial (Royal Commission, 1985, 115-116).

The second impact of demographic change combined with the growing importance of the arts and High Tech has been the emergence of what has been called the Re-Decade of the 1980s (Esquire, 1986). Through new recording technologies, especially video tape, we, as consumers, have visual access to the styles and tastes of virtually any historic period we wish, at least as reflected by the television and motion picture industry. Do you want to watch the gangster movies or musicals of 1930's? Or do you want to witness the French Revolution or Moses on the mountain? Do you want to re-play it, time and time again, or erase it in order to capture another time or place? It has been suggested that the lack of a distinctive style in the 1980s reflects that the actual style of the 1980s is all previous styles of all previous epochs.

In this regard, it is interesting to note that at least one critic of the visual arts (Hughes, 1984) has suggested that modern abstract painting, at least since the turn of the century, no longer concerns figurative representation of space or people or nature. Rather it increasingly concerns time. To the degree that the consumption of the contemporary commercial arts of motion picture and television also exhibit a generic concern with time, the fine art of painting can be viewed as a precursor of the Re-Decade.

The third economic impact of these demographic changes and the increasing importance of the arts concerns education. Beyond traditional arguments concerning the intrinsic value of the arts, the arts have an impact on education in at least two related ways. First, education in the arts affects industrial invention, innovation and diffusion of new technologies by reinforcing the creative process of managers and workers, and thereby encouraging an innovative institutional climate. It has been recognized by many observers that psychology of the creative process is an area of commonality between the arts and sciences (Meyer, 1974). In both, creativity occurs when an individual steps beyond traditional ways of knowing and doing and making.

We have come to recognize the processes which bring about creative advances in science, the new paradigms as processes of human design, comparable to artistic creation rather than logical induction or deduction which work so well within a valid paradigm... the norms of artistic design (are) "inherent in the specific psychic process, by which a work of art is represented" and thus in the creative act, not in the created object - in the process not the structure (Jantsch, 1975, 81).

The origins of creativity in the sciences and the fine arts have an empirical basis in neurophysiology. Recent research in brain physiology suggests that the creative process is rooted in the lateralization of brain function.

Whereas the left hemisphere is primarily responsible for traditional cognitive activities relying on verbal information, symbolic representation, sequential analysis, and on the ability to be conscious and report what is going on, the right brain - without the individual being able to report verbally about it - is more concerned with pictorial, geometric, timeless and nonverbal information (Hansen, 1981, 23).

Such research suggests that it is in the right lobe that those flashes of insight and intuition that lead to what is commonly known as invention take place. The arts, the most developed right lobe function of the brain, serve to balance what to many observers is the over-development of left lobe functions within western society.

I welcome the recent findings of brain science to support the common experience that we have two "styles of cognition"; the one sensitive to causal, the other to contextual significance. I have no doubt that the cultural phase - which is now closing - restricted our concept of human reason by identifying it with the rational, and ignoring the intuitive function, and thus failing to develop an epistemology which we badly need, and which is within our reach - if we can overcome our cultural inhibitions (Vickers, 1977).

The arts therefore play a crucial role in the emergence of what Marshall McLuhan called the "electronic man":

In terms of our education, the entire establishment has been built on the assumptions of the left hemisphere and of visual space. This establishment does little to help in the transition to the electronic phase of simultaneous or acoustic man. Our educational procedures are still oriented towards preparing people to cope with specific industrial products and distribution of same. Electronic man, on the other hand, is in need of training in ESP and empathy and intuition. Logic is replaced by analogy, and communications are being superseded by pattern recognition (McLuhan, 1978).

Second, since the introduction of universal education in the last century, training in production skills has progressively crowded out education in the arts and humanities, the traditional source of what can be called "consumption skills". This crowding out partially reflects the puritan and republican traditions of North America in contrast to the catholic and aristocratic traditions of Europe (Scitovsky, 1976). It also reflects an initial need, in the 19th to mid-20th centuries, to develop repetitive industrial skills among a relatively uneducated, rural work force. In the late 20th century this is no longer the case. The new production skills of the emerging post-modern economy tend to be non-repetitive, adaptive and judgemental, characteristic of traditional consumption skills developed through training in the arts and humanities. No studies have yet been undertaken to determine the economic impact of training in the arts with respect to improved production skills in the post-modern economy.

Thus, education through art fosters and promotes a psychological and social climate in which industrial invention, innovation and diffusion of new technologies can more readily occur. The arts sensitize entrepreneurs, managers and employees to the context of change and enhance their ability to respond to change in a positive and constructive manner. The need to increase the innovative capacity of the economy has been recognized as critical to future economic growth and development (Economic Council, 1983).



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