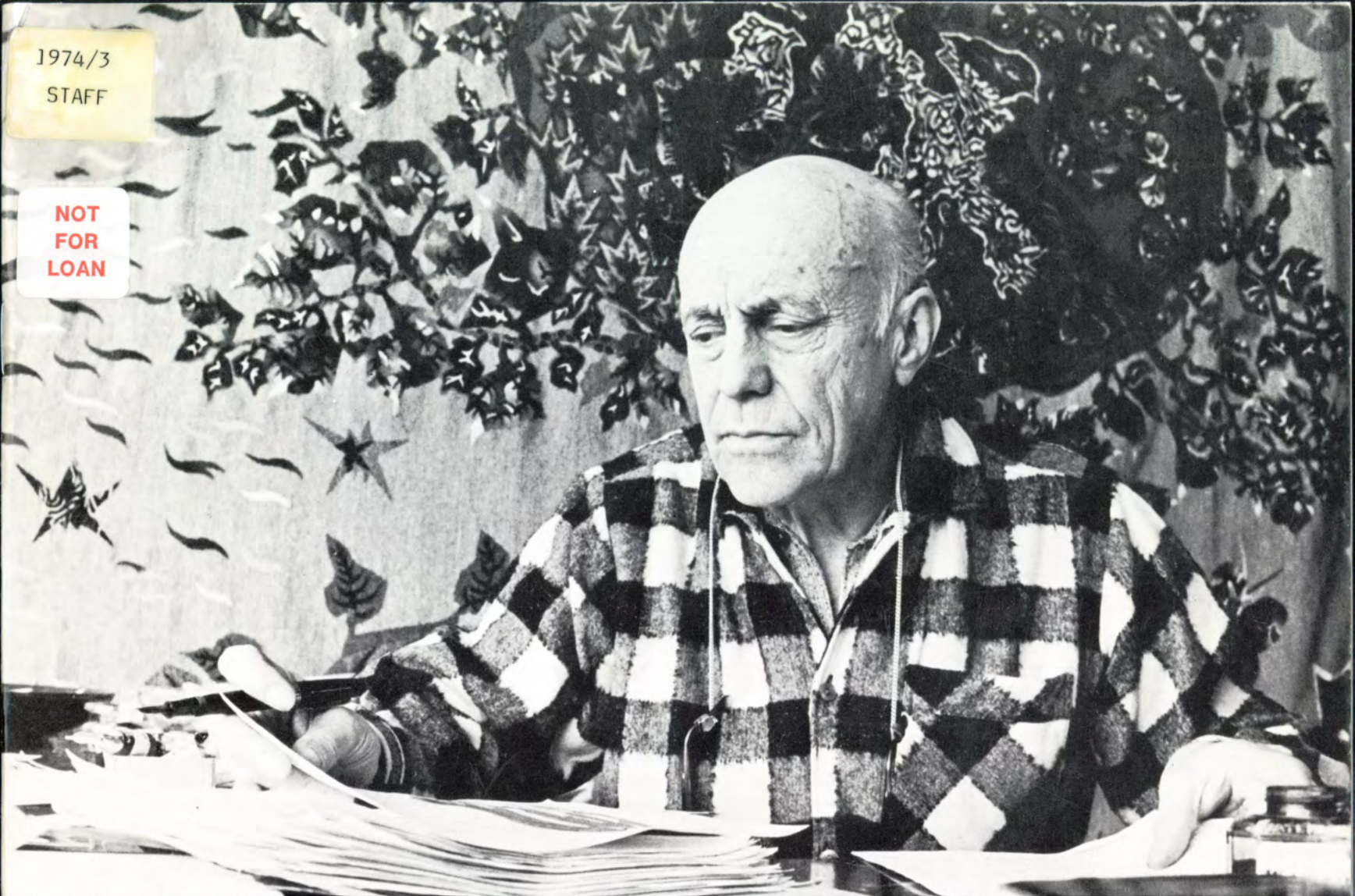


1974/3

STAFF

NOT  
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LOAN



hommage à Jean Lurçat

1974/3  
STAFF



## FOREWORD

The Peter Stuyvesant Foundation was formed in Amsterdam in 1963 by Mr Alex Orlow, the Director of the Netherlands company manufacturing Stuyvesant cigarettes. Mr Orlow chose the name Peter Stuyvesant to perpetuate the name of the man who had founded New York, a Dutchman named Peter Stuyvesant (1592-1672), a heroic, dignified and highly respected General who had lost a leg bravely in battle.

The Foundation's prime purpose is to encourage the arts and to offer the public various forms of art which would otherwise not be available. Works from either plastic arts or the performing arts are gathered together often, sometimes from all over the world, to form a collection for presentation.

It has thus been necessary frequently to search the globe to assemble the works for a single exhibition of paintings, sculpture or examples of electronic art. In many cases the priceless items exhibited had previously been hidden away from public view.

I agree with the observation of the Director of the Art Gallery of Victoria, Mr Eric Westbrook, who recently said: "The Peter Stuyvesant Trust has given so much enjoyment to the Australian public. It would be a national cultural disaster if it were ever to withdraw its patronage."

Mr R. A. Irish, now Sir Ronald Irish, O.B.E., made the Peter Stuyvesant Foundation international towards the end of 1963 when he formed the Peter Stuyvesant Trust in Australia. Other countries possessing wealthier cultural heritages than Australia followed swiftly in forming Trusts under the Foundation's banner—England, North America, France, Switzerland, Liechtenstein, New Zealand and Africa. Thus was the grand concept born and today Peter Stuyvesant cultural events may

be enjoyed in most parts of the world, even in New Guinea, where three years ago indigenous and non-native populations shared enthusiasm at the wonders of the Space Age exhibition.

The Trust takes an intelligent interest in the selection of works for its exhibitions but it does not dictate artistic policy to the State and provincial galleries in which they are shown. Neither does it dictate artistic policy in the field of music. An instance of the latter was its bringing to Australia, in collaboration with the A.B.C. and the British Council, the London Symphony Orchestra, whose repertoire included items not then generally known in this country.

In days gone by princes and popes were the patrons of the arts. Today the patron is most often industry. In this country the Peter Stuyvesant Trust is the foremost patron of the arts.

I feel compelled to emphasise that the generosity and goodwill of the Peter Stuyvesant Trust in providing such valuable but rare activities, as it has, fill me with profound satisfaction. There is no precedent for the Trust's magnificent gesture. I appreciate from my own experience how much Art in Australia owes to the directors of the Trust.

The contention is quite credible that the Peter Stuyvesant Trust's optimism and consistent patronage have indirectly but decisively affected the course of Art in Australia.

Erik Langker, Kt, O.B.E.

President the Board of Trustees  
of the Art Gallery of New South Wales  
1973

# hommage à Jean Lurçat

## THE ITINERARY

Perth	June 1-July 1, 1973
Adelaide	July 18-August 19, 1973
Ballarat	September 5-October 1, 1973
Mildura	October 10-October 30, 1973
Mornington	November 12-November 28, 1973
Melbourne	December 12-January 15, 1973-4
Launceston	February 1-March 1, 1974
Hobart	March 15-April 14, 1974
Sydney	June 15-July 17, 1974
Newcastle	July 24-August 21, 1974
Brisbane	September 4-September 21, 1974
Canberra	October 16-November 7, 1974

Subject to minor alteration



A COLLECTION OF CONTEMPORARY FRENCH TAPESTRIES BY THE LATE JEAN LURCAT PRESENTED BY THE PETER STUYVESANT TRUST OF AUSTRALIA



It is often said that Jean Lurçat is the renovator of tapestry, which is quite true. We certainly know it, some will say, but personally, I believe the public opinion is wrong, because he did much more than renovate.

True enough, he revived tapestry which had gone out since many years; true enough he traced back to its source. But beyond a revival, he could achieve a transfiguration. The tapestry of illustrious ages reflected anecdotes; with Lurçat, it carries a dream, a kind of annunciation. Lurçat invited us to discovery and knowledge: the surrounding world is not only a show but a world of which we are part, in which we are immersed; there is an exchange from the world to us, and from us to the world. Those plant life personages of his, that magic bestiary, he suggests, mean that the universe is full of signs and charms, and Lurçat was never more explicit than in his "Chant du Monde".

It seems to me that Jean Lurçat can be defined as being at the same time an energetic man, a poet, a dynamic individual.

An energetic man, because it required qualities similar to those of Hugo, Zola or Claudel, a human vitality, a muscular energy, an exceptional strength to build such a work. Moreover it also required an unusual tenacity; as in spite of all the encountered obstacles, he kept on going forward with fierce stubbornness.

A poet, because Lurçat loved the real, and at the same time his mind perceived a kind of surreal. The real is what is directly perceived by the senses. And it is important to stay in contact with the existing things, otherwise one could be left with insubstantial material. Lurçat liked concrete things: for him touching wool was delectable; and how much he enjoyed colours, elementary colours! But at the same time he had a strong feel-

ing that substance as such, nature as such, have a message to communicate, that a flow goes through them, that the world is filled with humming elocutions, with confused suggestions that we must grasp and interpret.

At last, a dynamic individual. One of his texts appears to me essential: "I would like", he wrote, "I would like an art which would stop flirting with despair". This man I have known, and who was certainly not simple minded, had experienced horror, even in his flesh, when, fighting in Verdun, he was, as per his own saying, "nothing in that hell but a small fragment of that roaring mud", this marked man, this unbeliever, was however someone who refused to give in to despair, someone who, with a continuous ardour almost fierce, chose hope and sun. He reminded me of those other unbelievers to whom I feel so close, much closer than to those Christians by name only, Zola, Jaurès, men, standing as he was, against iniquity, oppression, evil. Those hard fighters had an enlightened soul. And that is what Zola indicated in the kind of will he has hidden in the heart of his Docteur Pascal in 1893, at the end of his Roujon-Macquart: "Live for the effort of living, for the stone brought to the far and mysterious work, the only possible peace in this world being the joy of this accomplished effort".

Was this unbeliever's creed, word for word, Jean Lurçat's creed?

HENRI GUILLEMIN

A translation of part of a speech by Mr. Henri Guillemin, formerly cultural attaché at the French Embassy in Berne, Switzerland, delivered in 1957 in Lausanne on the occasion of "Hommage à Jean Lurçat" tribute paid by the City of Lausanne.

List of works presented — Lurçat Tapestries



No.	Work	Year	Size
18.	La Soleil sous la Table	1943-6	7'11 $\frac{3}{4}$ "x9'8 $\frac{1}{4}$ " 2.43x2.95m
19.	Nouveau Coq Alequin	1957	5'6"x4'2 $\frac{1}{2}$ " 1.72x1.30m
20.	Bleu de Bleu	1957	4'8 $\frac{1}{2}$ "x6'5" 1.48x1.98m
21.	Le Bouc Empetre	1953-4	5'0"x7'5 $\frac{3}{4}$ " 1.53x2.31m
22.	Claire	1965	8'4 $\frac{1}{4}$ "x22'3" 2.57x6.80m
23.	Porto Alegre	1958	5'1"x6'1" 1.56x1.86m
24.	Le Loup Dans la Bergerie	1951	8'2"x13'1 $\frac{1}{4}$ " 2.50x4.00m
25.	Le Chien Vert	1946	4'4"x6'3" 1.34x1.92m
26.	Le Lion de Daniel	1963	4'3"x6'3" 1.32x1.92m
27.	Armoire de Saint-Denis	1960	4'9"x7'2" 1.50x2.20m

18. *La Soleil sous la Table* 1943-46 7' 11 $\frac{3}{4}$ " x 9' 8 $\frac{1}{4}$ " 2.43 x 2.95 metres

1. *Univers Végétal* (1944)—10'1" x 10'1" (3.07 x 3.07 mètres)



2. *Boutefeu* (1964)—9'2" x 6'11" (2.79 x 2.11 mètres)



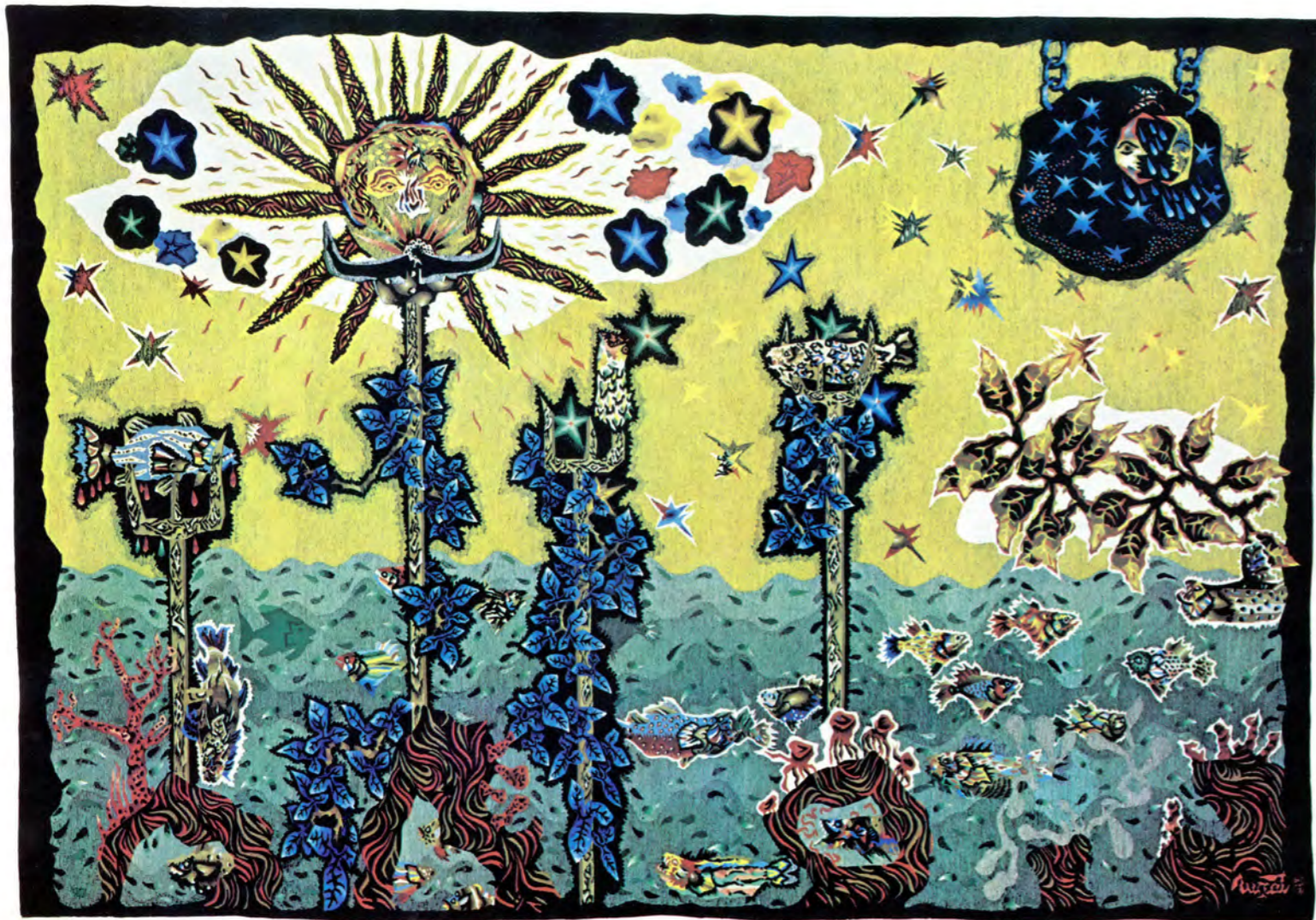
3. *Lunaires* (1963)—7'4" x 10'8" (2.24 x 3.25 mètres)



4. *Le Pêcheur* (1941)—11'8" x 11'3" (3.55 x 3.43 mètres)



5. *Le Grand Neptune* (1965)—7' x 13'1" (2.13 x 3.99 mètres)



6. *Minuit* (1953)—6'9" x 11'9" (2.06 x 3.58 mètres)





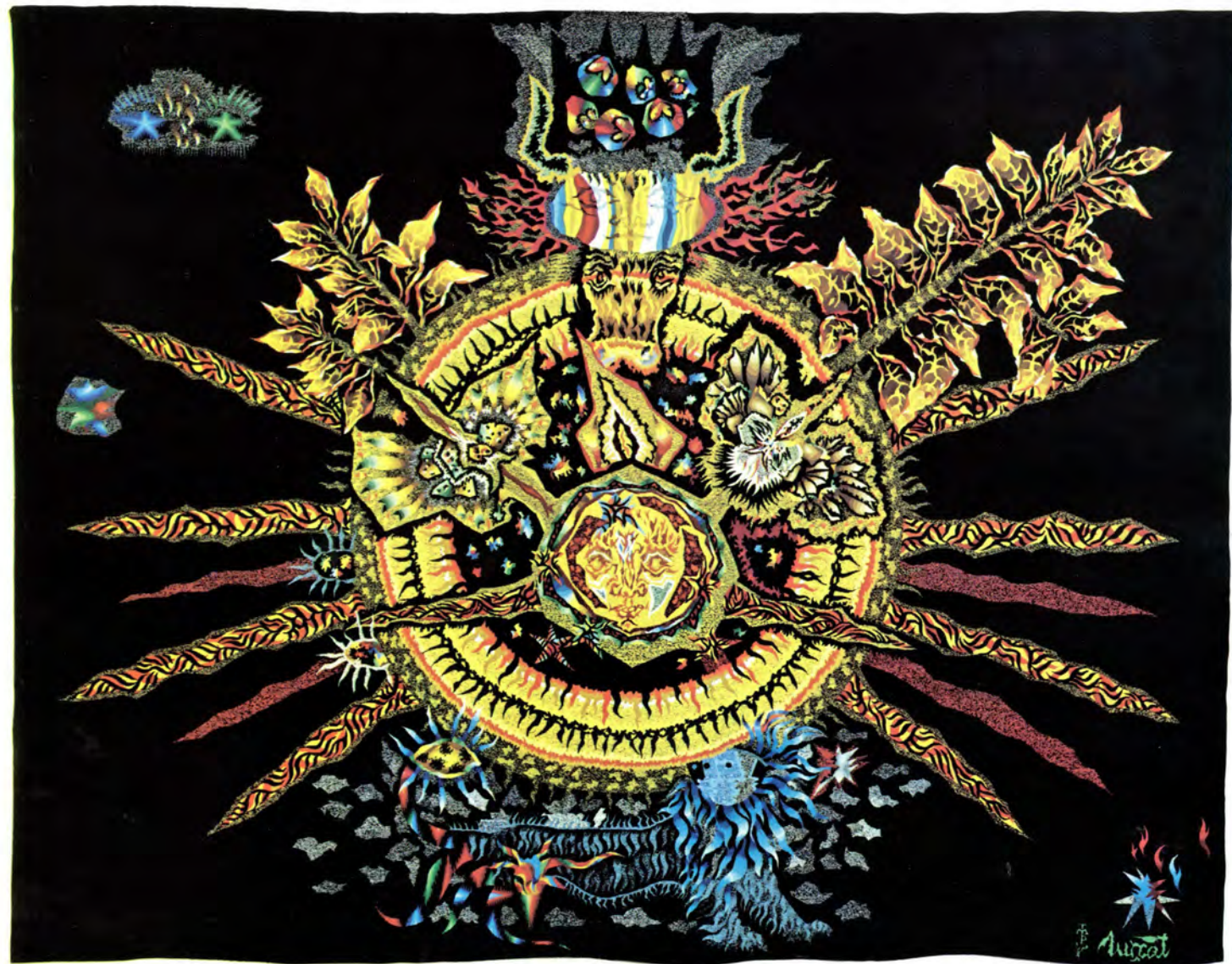
7. *Savoir* (1963)—7'5" x 9'9" (2.26 x 2.97 mètres)



8. *La Sonate* (1961)—8'3" x 4'9" (2.51 x 1.45 mètres)



9. *Tout feu, tout flamme* (1963)—7'10" x 10' (2.39 x 3.05 mètres)



10. *Les deux Muses* (1960)—4'8" x 6'9" (1.42 x 2.06 mètres)



11. *Terre, air, eau, feu* (1961)—6'1" x 8'8" (1.85 x 2.64 mètres)



12. *Zapata* (1963)—5'7" x 5'1" (1.70 x 1.55 mètres)



13. *Le vin et le Caporal* (1954)—7'9" x 9'2" (2.36 x 2.79 mètres)



14. *Feux bleus* (1957)—6'1" x 4'3" (1.85 x 1.30 mètres)



15. *L'Homme et le Végétal* (1962)—9'10" x 19'9" (3.00 x 6.02 mètres)



16. *Les Hauts Tropiques* (1963)—11'6" x 14' (3.51 x 4.27 mètres)





17. *Bucéphale* (1964)—6'10" x 4'11" (2.08 x 1.50 mètres)

A painting, a tapestry, a sculpture is something more than colours and shapes assembled in a certain order. All my life I considered a painting, a tapestry, in fact the art, as a means of communication with people, with our fellow-men, it is a way of exchanging feelings and ideas. Art is a language, art is the opposite of a gluttony, of a delicacy, of a free game.

(Excerpt from the speech delivered in 1960 by Jean Lurçat at the opening of his exhibition at the Wallraf Richartz Museum in Cologne)

Tapestry is mainly contribution to architecture . . . It is an object and essentially a fabric, intended to cover a piece of wall which, without it, would lack something fleshy, something exciting: in other words would lack charm. To charm, man willingly uses song. In fact every poem is a song, and anyone who creates a poem and sings it, if he sings in tune, touches and convinces the listeners. The main point is to convince, the poem is an action taking shape.

LE TRAVAIL DANS LA TAPISSERIE DU MOYEN-ÂGE  
(Éditions Pierre Cailler—1947—Lausanne)

1892 July 1st, birth of Jean Lurçat in Bruyères, Vosges; high school in Epinal; then Nancy University.

1912 Forsakes medical studies for painting.

1914 Enlisted in infantry.

1916-17 Wounded, he is evacuated to Roanne. He has his mother execute his first canvas stitches tapestry from an aquarelle.

1919 Discharged. Immediate departure for Geneva. Holiday in the Tessin with the musician Ferruccio Busoni, Jeanne Bucher, Rainer-Maria Rilke, Hermann Hesse.

1921 Sets and costumes of "Celui qui reçoit des gifles" by Andreiev, for the Pitoeff Company.

1923-25 Trips in Spain, North Africa, Sahara, Greece, Asia Minor. Those vast and denuded spaces impress him and will inspire him for a long time. He finds in cubism and surrealism answers to certain preoccupations.

1927 He has four canvas stitches tapestries executed for the living-room of Mr. P. David Weill and "L'Orage" for Mr. Georges Salles.

1928 Stays in Greece, Rome and New York.

1933 Works in New York. First tapestry, "L'Orage" executed at Aubusson for Madame Cuttoli.

1936 Spain. First tapestry executed on high-warp loom at the "Manufacture nationale des Gobelins": "Les Illusions d'Icare".

1937 First meeting with the weaver François Tabard of Aubusson. Second tapestry "Forêts" executed at the Gobelins. He then sees in Angers the wall hanging "L'Apocalypse" and decides to devote his life to tapestry.

1939 September, the war breaks out. With Gromaire and Dubreuil, he settles in Aubusson where he was commissioned by the Department of National Education to oversee a number of requested tapestries. He has the new technique definitely perfected; counted shades, big stitches, strong weaving.

1940 Weaving of about 20 tapestries in the Tabard and Goubely factories. Co-operation with André Derain and Raoul Dufy.

1941 Takes refuge in Souillac, Lot, where he was an active member of the underground movement.

1942 Exhibition in New York at the Bignou Gallery: "Dufy and Lurçat".

1944 Exhibition in Paris, at the Galerie Carré: "Vingt tapisseries".

1945 Acquires les Tours Saint-Laurent, an 11th Century castle the ramparts of which look down on the small town of Saint-Céré.

1946 Exhibition "la Tapisserie française du Moyen-Âge à nos jours" presented at the National Museum of Modern Art in Paris, then in Amsterdam, Brussels and London in 1947, proclaiming the renaissance of the tapestry.

1947 Exhibition at the Palais des Beaux-Arts of Brussels. Exhibition of 50 tapestries and 50 paintings at the Kunsthalle of Berne. Execution of the tapestry "L'Apocalypse" (14'11" x 39'8") for the choir of the church of Assy and the tapestry "Le Vin" (13'3" x 34'9") for the Burgundy Wine Museum of Beaune.

1948-57 Exhibitions, trips and lectures in Switzerland, Great Britain, Belgium, Czechoslovakia, Poland, Scandinavia, Holland, Italy, Brazil, China.

1957 The creation of sketches for the group of tapestries "Le Chant du Monde" is undertaken. While working for 8 years to the completion of this series, he fills more and more numerous private and official orders of tapestries, in France as well as abroad. He takes part in several exhibitions in Europe, United States and Japan.

1958 Important exhibition presenting the whole of his works at the National Museum of Modern Art in Paris.  
He is named a member of Royal Academy of Belgium and of National Academy of Fine Arts of Portugal. Trips to Japan and India.

1961 Foundation in Lausanne of the international centre of Old and Modern Tapestry of which he is chosen president.

1962 Wall fresco at the French Embassy in Cotonou, Dahomey; First International Biennial of Tapestry, Lausanne.

1964 On February 19th, he is elected to the Academy of Fine Arts. Exhibition of the tapestries "Chant du Monde" at the Museum of Decorative Arts in Paris. Winter 1964-65 trip to Mexico.

1965 Second International Biennial of Tapestry.

1966 January 6th, death of Jean Lurçat in Saint-Paul-de-Vence.

PREVIOUS FREE EXHIBITIONS

Art in Industry

Rodin and his Contemporaries

Contemporary Nordic Painting

Art of the Space Age

Recent British Painting

Scultura Italiana

The Australian Landscape

Picasso Master Printmaker

In addition, the London Symphony Orchestra, 1966, with the Australian Broadcasting Commission and the British Council.

TRUSTEES

Sir Ronald Irish

Mr R. F. W. Watson

Mr George H. Hawkes  
(EXECUTIVE DIRECTOR)





The Peter Stuyvesant Trust for  
the Development of the Arts