

ART

Exhibition a welcome insight into today's sculpture

It's informative, exciting and has comprehensive cross-section of artists

By LAWRENCE SABBATH
Special to The Gazette

Sculptures 1987 at Galerie Daniel is an overdue, welcome and illuminating look at what sculptors are engaged in today (2159 Mackay St. through Feb. 28)

Other than museums, few commercial galleries have either the space to accommodate more than a handful of the large-scale works that are the vogue today, or the will and energy to become involved in the demanding transportation problems and high costs of handling heavy pieces.

While not everyone has been included, which is understandable, this collection does represent a comprehensive cross-section of artists and recent works, sufficient to make for an informative and exciting exhibition.

Upright child

There are 31 pieces in widely divergent styles, shapes and materials by 24 Quebec and three Toronto sculptors and one Briton, David Tolley. The last-named's declarative, totemic-shaped wood and brass work, *Birth*, of an upright child with another attached further down, is unlike anything else in the show.

Sculpture, whether figurative or abstract, has tended to be usurped in

recent years by the attention given to the development of more radical modes of expression.

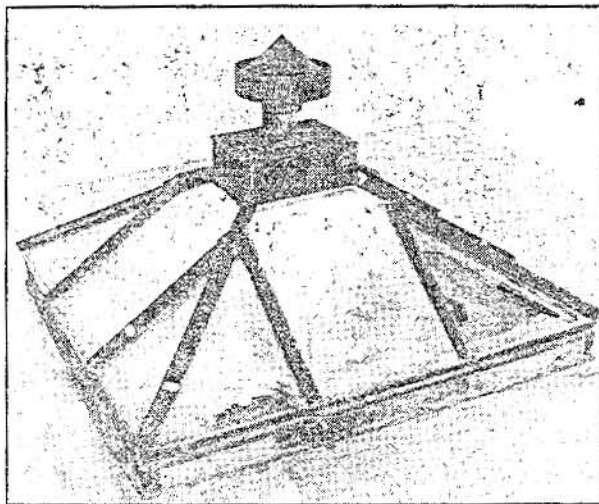
Many installations, for instance, include sculpture as merely one among many elements that comprise the total work. The use of many disparate materials has certainly led to a hybridization. So it's not surprising if gallery-goers wonder whether what they're seeing is sculpture or not.

Happily and wisely, Galerie Daniel has grouped all the objects in this exhibition under the umbrella title of *Sculptures*.

Typical of the freedom that sculptors feel towards subject-matter and technique is *Mummies* by Dominique Michel, who received her training in the art department of Université du Québec à Montréal. In her first major public showing, Morel reveals a sensitivity to searching out and depicting points of contact between history, myth and contemporary interpretation, and a mature grasp of how to handle a theme.

Morel stands up five small mummies made of cotton, wax, rope and felt. The mummies are just large enough to hold a spirit figure, or perhaps a fetus, or even what Morel refers to as the image of the carnal nature of the human body.

That same appeal, which derives from juxtaposing the classical with current philosophies in unexpected,



On show: sculptor Claude Bernard's *Torsionenfaction*.

yet esthetic terms, is found in two other unusual and alluring works.

Ceramist Gilbert Poissant employs ceramic and raku, wood, metal, sand and water in a ritualistic display, *Piliers pour une construction absent*. Claude Bernard, in *Torsionenfaction*, takes what appears to be a real, old-fashioned skylight, lights it up and fills it with a mixture of stones on a tarpaulin to make a highly intriguing statement.

On a wall nearby, Jacek Jarnuzkiewicz shows one of his elegant and enticing structured murals. *Espace Bradycarde* is made of hard and soft, enduring and degradable materials: copper, torn cardboard, pencil and trailing wire.

L'eu by Jean Brillant is a small piece quite out of the ordinary,

arousing the question of why should its obdurate shape be so satisfying. It's made of bronze, seductive green-veined marble and steel in the form of a heavy spring.

Art glassmaker Lisette Lemieux erects a tall metal cage into which she inserts small, loose squares of windowpane glass which take on a spiral shape. Though the effect of *ADN* is on the decorative side, Lemieux has cleverly explored over the years the many refractory qualities of glass, alone and with metals.

Tatiana Demidoff-Seguin deploys vitrified molded cement, wood and canvas in *Scene III* for a narrow, attractive panel that successfully exploits color, surface and texture.

Many familiar names are here, with objects that are in line with es-

tablished reputations. Isabelle Grondin's *Onde*, in wood, polyester, metal and plants, reaffirms why the originality of her concept has kept her in the forefront, as does *Idole pour un dieu de l'Urubamba*, in Quebec limestone, by Joan Esar

Siamoise, in white painted steel, relates to the series of organically curved floor sculptures that has occupied Marcel Barbeau for some time. In the same series vein are two *Untitled* works by Murray MacDonald, one in steel, the other in steel and aluminum with its emphasis on the architectural motif of church gothic that he treats with such haunting effect.

Among other well-known artists with representative works are Brigitte Radecki, David Moore, Brian McNeil with two more versions of his witty, flatiron pieces, and R. Holland Murray. Yves Trudeau exhibits a 1964 bronze and François Houdée a work in glass from 1983.

The exhibition at the Chateau Dufresne — Modern Jewellery — The Cleto Munari Collection — is not the kind of jewellery one is likely to encounter in an everyday jewellery store (Pie IX Blvd. and Sherbrooke St. E. until April 5).

Sole showing

Although these 141 pendants, bracelets, rings, brooches and some men's items were made in a Venetian goldsmith's shop, they were designed by 21 world-famous architects, artists, industrial and promotional designers.

Hence the aspect of the extraordinary, even the fantastical, which marks most of these articles of personal adornment. This is the sole Canadian showing before an American tour

A few years ago Munari sought

out a similar grouping of designers for tableware in silver, forming a collection that went on tour. As with this newest collection, all pieces were signed and numbered and turned out in limited editions for sale.

Munari's nephew, Alessandro Munari, represented his uncle at the vernissage last week. He explains how the collection came about.

Important changes

"This company began around 15 years ago," said Munari, "because my uncle felt it was necessary to revitalize some aspects of the design industry. In jewelry, for example, he thought important changes had to be made, so he called on people outside the accepted field of designers, such as architects."

Some architects submitted rough sketches, while others, like professional designers, sent in detailed studies to scale of what they had in mind.

"I visited many who were unable to come to us, corresponded with others and kept in close touch every step of the way," said Munari. "We sent them prototypes, there were numerous changes along the way and not until we had their final OK did we turn out the first piece. What you see here is the first finished piece of jewelry."

GALERIE DANIEL
2159 MACKAY ST. MONTREAL (514) 844-4434
1442 SHERBROOKE W. 1ST FLOOR

SCULPTURE 87
Until February 28th.

We thank the Ministry of Cultural Affairs
of Quebec for its support.