

G A L E R I E
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PRESS RELEASE — For immediate release

Montréal, March 16, 2022 - Galerie Simon Blais presents, from April 2 to May 14, 2022, the exhibition ***Le temps, maintenant.*** by Louise Robert (rooms 2 and 3) as well as a group exhibition called ***Geometric and Minimalist Art*** (room 1).

Le temps, maintenant. (rooms 2 & 3), Louise Robert

Galerie Simon Blais is proud to present an exhibition of recent works by Louise Robert. The artist presents a dozen oils on canvas and paper produced in recent months.



Louise Robert's work consists of an all-over of paint laid out with the fingers to which are added fine interventions, touches and impasto. This time, the artist favours luminous vertical compositions based on colour fields. The composition is punctuated by these snippets of poetry generally transcribed in stencil that are proper to the artist.

In a brochure prepared for the exhibition, art historian Ji-Yoon Han writes: "There is like a spring wind in Louise Robert's recent works. The colours, at once tender and vivid, unfold in cascades, gusts and swarms of touches that hardly seem to be contained by the surface of a canvas or paper." This publication is available for purchase, although it is in French only.

This is the artist's ninth solo exhibition at the gallery since 2005.

- *Illustration: N° 910, 2021, pencil, oil and pastel on paper, 76 x 57 cm*

Short biography

A self-taught painter, pharmacist by training, Louise Robert began her career as an artist in the mid-1970s. Important institutions that have shown her work include the Musée d'art contemporain de Montréal (1980), Québec House Gallery in New York (1983) and the Centre culturel canadien in Paris (1983). A retrospective of her work was presented at the Musée d'art de Joliette in 2003 and at the Centre d'exposition de Baie-Saint-Paul in 2004. A major exhibition, *La vitesse du regard*, was organized at the Maison des arts de Laval in 2007. Her recent works were exhibited at the Espace musée Québecor in 2019.

In a career spanning over forty years, Robert has participated in numerous group exhibitions in Québec, elsewhere in Canada and in Europe. Her works are part of numerous private and corporate collections, as well as several museums: the National Gallery of Canada, the Musée national des beaux-arts du Québec, the Montreal Museum of Fine Arts, the Musée d'art contemporain de Montréal, the Musée d'art contemporain de Baie-St-Paul and the Musée d'art de Joliette.

She is represented by Galerie Simon Blais in Montréal and the Christopher Cutts Gallery in Toronto. She lives in Laval and works in Montréal.

Geometric and Minimalist Art (room 1), group show

The group exhibition Geometric and Minimalist Art brings together works by artists such as Barry Allikas, Hans Arp, Marcel Barbeau, Marie-Eve Beaulieu, Jean-Sébastien Denis, Kosso Eloul, Yves Gaucher, Betty Goodwin, Michel Goulet, Robert Hedrick, Jean-Paul Jérôme, Denis Juneau, Stéphane LaRue, Alexis Lavoie, Fernand Leduc, François-Xavier Marange, Mario Mérola, Joan Miró, Guido Molinari, David Nash, Jessica Peters, Françoise Sullivan, Claude Tousignant and Irene F. Whittome.



The exhibition deals essentially with geometric abstraction and its possible extensions, such as minimalist art. It gives an account of the perennality and universality of this current that has crossed the 20th and 21st centuries, a current characterized by a certain form of rigorism. The elementary principles which constitute the foundations are the abolition of the third dimension and a contrario the development of the bidimensionality; a pictorial matter which does not convey any more emotions, but which must be perceived only for what it is; the line and the colour as means of expression; and finally, the use of the primary colours, that is to say yellow, blue and red.

In Montréal, geometric abstraction was embodied by personalities who belonged mainly to the second generation of the Plasticiens, such as Guido Molinari, Denis Juneau, Yves Gaucher, Claude Tousignant and Jean Goguen. From the mid-1950s to the 1970s, the plastic aesthetic was at the forefront of the scene, and motif was king. The artists favoured a formal vocabulary, hard-edge surfaces and compositions that tended toward a subtle balance between volumes and spaces.

It is important to underline the determining influence that the American art scene, New York more precisely, has had on the Montréal pole. The Québec-based artists observed what was being done in the United States and even spent time there. The works of Mark Rothko (1903-1970), Barnett Newman (1905-1970) and Josef Albers (1888-1976), to name but a few, sparked a keen interest among Canadian visual artists.

The works in the exhibition highlight the diversity of approaches of the artists presented, all generations included, whose common project was to develop a formal language. A new dialogue is thus created between these different methods.

- *Illustration: Fernand Leduc, S.G.B., 1972, silkscreen on paper, 76,2 x 50,8 cm*

About Galerie Simon Blais

Galerie Simon Blais was founded in 1989 and initially specialized in works on paper and contemporary abstract prints. Today, the gallery represents both emerging and established artists working in diverse media such as painting, drawing, sculpture, prints and photography. A dynamic space, the gallery is known both within Canada and abroad through its participation in various contemporary art events around the world.
www.galeriesimonblais.com

Notes to Visitors

The gallery is open to all and admission is free. Our opening hours are Tuesday to Friday from 10 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m. Masks must be worn until this measure is lifted by the authorities.

Artist Louise Robert will be present at the gallery for the opening of her exhibition on Saturday, April 2, from 2 to 5 p.m. Otherwise, the gallery staff is happy to answer any questions.

Any requests for images or additional information can be sent to martin@gsbart.com