

Drawings of Guido Molinari featured in exhibition

Two recent exhibitions in Canada are the first to feature the drawings and a single print of Guido Molinari.

Molinari's drawings were created at various periods — during the 1950s, around the end of the 1960s, in the mid-1970s and more recently since 1980.

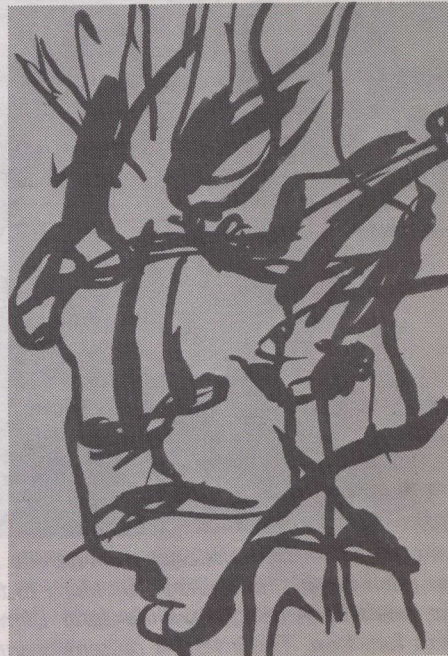
Born in Montreal in 1933, Molinari still resides there. He is considered to be one of the foremost artists of advanced Canadian non-objective painting and his works reflect his theories of colour related to space.

New tendencies in his art

Known internationally as a painter, Molinari has at times devoted himself exclusively to that medium. The periods when he involved himself in drawing as well, coincide with new tendencies in his art.

The two exhibitions of his drawings are *Guido Molinari: Works on Paper*, a travelling exhibition shown recently at the Montreal Museum of Fine Arts and an exhibition of drawings and a print which has opened at the Yarlow/Salzman Gallery in Toronto.

Molinari's earlier drawings are very much the work of a restless young artist. Some are swirling, dancing inscriptions of dark ink on white paper, while others explore the austere physics of juxtaposed



Drawing with brush and ink on thin card, on display in Guido Molinari: Works on Paper.

bright colours in space.

The 1980 and 1981 drawings suggest a more measured vitality in his art. In vivid contrast to his earlier drawings and some of his severe paintings, these later drawings on taupe or white paper are

tentative, almost intimate.

David Burnett, a professor of art history at Carleton University in Ottawa prepared the catalogue which accompanies the exhibition *Guido Molinari: Works on Paper*. He has studied the relationship between Molinari's drawings and his major paintings and suggests that his drawings are far from being simple exercises and that they represent his most important creative breakthrough.

In addition to being an artist, Molinari is also a writer, theorist and poet.

Praise for 1981 exhibitions

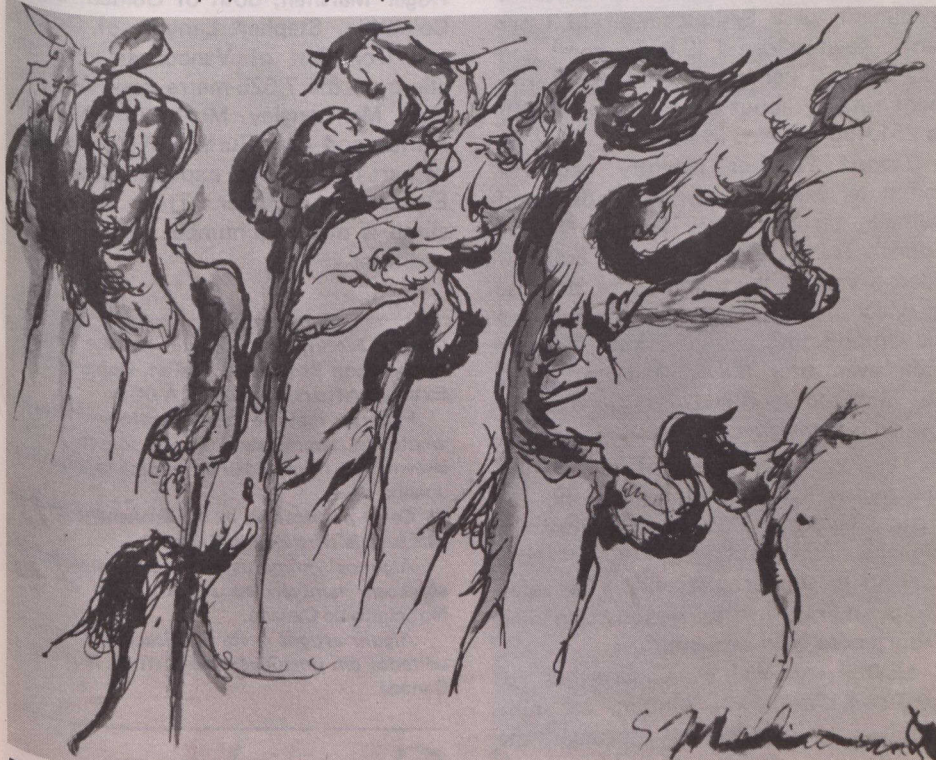
Two exhibitions organized by the Art Gallery of Ontario, have been singled out by *New York Times'* art critic Hilton Kramer, in his choice of the best exhibitions presented during 1981.

Vincent van Gogh and the Birth of Cloisonism and *Turner and the Sublime* were described by Kramer as "particularly distinguished not only for the quality of the work they contained but — what is even rarer nowadays — for the quality of thought that went into their organization and presentation".

Van Gogh and the Birth of Cloisonism, organized by guest curator Dr. Bogomila Welsh, an art historian at the University of Toronto "gives us an unusual opportunity to observe at first hand and in considerable depth one of the decisive developments in the history of modern painting", according to Kramer. "The show was at once a pleasure for the public and an important contribution to the scholarship of the period it examined." The exhibition which enjoyed the highest attendance at 233,000 of any painting exhibition ever shown at the gallery, subsequently travelled to the Rijksmuseum Vincent van Gogh in Amsterdam.

Turner and the Sublime, organized by Andrew Wilton, Assistant Keeper of the Turner Bequest at the British Museum, also figured prominently in Kramer's year-end review. "This was a very persuasive exhibition that effectively restored Turner to the art of his time and left his relation to ours somewhat more problematical than we had supposed." The exhibition opened at the Gallery, then later moved to the Yale Centre for British Art in New Haven, Connecticut and the British Museum.

A third exhibition at the Gallery, *Gauguin to Moore: Primitivism in Modern Sculpture*, was also acclaimed in the international press.



Drawing using pen, brush, ink wash and watercolour on paper by Molinari.

Montreal Museum of Fine Arts photos