

Paysages: a spiritual landscape

Les Paysages d'Ozias Leduc
The Ring House Gallery
Till Oct. 12

review by **Michelle Kirsch**

The Ring House Gallery has really netted a catch with their latest exhibition. You could say a 'treasure'. *Contemplative Scenes, the Landscapes of Ozias Leduc* — a travelling 1912 through 1940 — is Mont Saint-Hilaire, Quebec, the artist's birthplace and source of inspiration. Two of the works, "Mauve Twilight" and "Day's End" are housed year-

long at the Montreal Museum, while the remaining ten are on loan from various private collections around the country.

This twelve-work series constitutes virtually all the landscapes Leduc (1864-1955) ever painted. Primarily known in the East for a multitude of church murals, portraits and still lifes, Leduc felt and painted in testimony to the beliefs that "all art is symbolist".

"Paint, through the choice of its tones and shade can alter the general effect of a composition and give to its figure and most insignificant objects a particular language and distinctive philosophy."

Leduc refused to confine himself to one,

specific art movement. Louise Beaudry, guest curator of the Montreal Museum, observes that his style is Traditionalist, while his attitude is Modernist. Thus, traditional academic brush techniques are fused with a modernist treatment of dimension and space creating a unique style. Using vertical shapes and images, Leduc sought to direct his audiences' attention to the atemporal: substance with a message.

The Ring House Gallery exudes a calm, peaceful, almost mystical atmosphere (qualities inherent in Leduc's work), an excellent atmosphere within which to view the series. Quiet intimacy, something a viewer may experience in the Gallery, is no accident. Rather, it is a state of being Leduc sought to capture in his works; the absence of human forms leaves the viewer alone with the artist

and his creation.

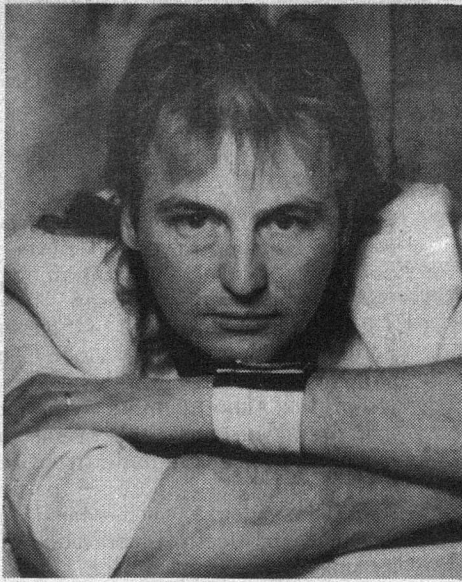
The Gallery's soft lighting, in addition to rooms of muted hue, parallel one of the most important aspects of Leduc's series: Twilight.

Twilight, to Leduc, is a precious fleeting moment: light meets dark, good meets evil, God meets Man. Yet, refreshingly, these paintings are not damnation — "thank God" — of Man's evil nature.

Instead, according to the artist, "the idealist is free. He sees Nature as it truly is. It is his joy, his duty to praise it to the skies, to extract its beauty, to discover this beauty in the filth where it so often works."

Painting was both an act of reason and an act of faith for Leduc. The messages — mystical/religious — are brought to life through anagogical secular scenes.

Lovesin breaks in



Johnnie Lovesin
Tough Breaks
A & M Canada

by **Lucien Cloutier**

If you haven't heard of Johnnie Lovesin before, then now's the time you do. Johnnie (a fellow Canadian) has put together an excellent album. The album, his third, contains great material that definitely should see play on the radio . . . at least if I have

anything to say about it.

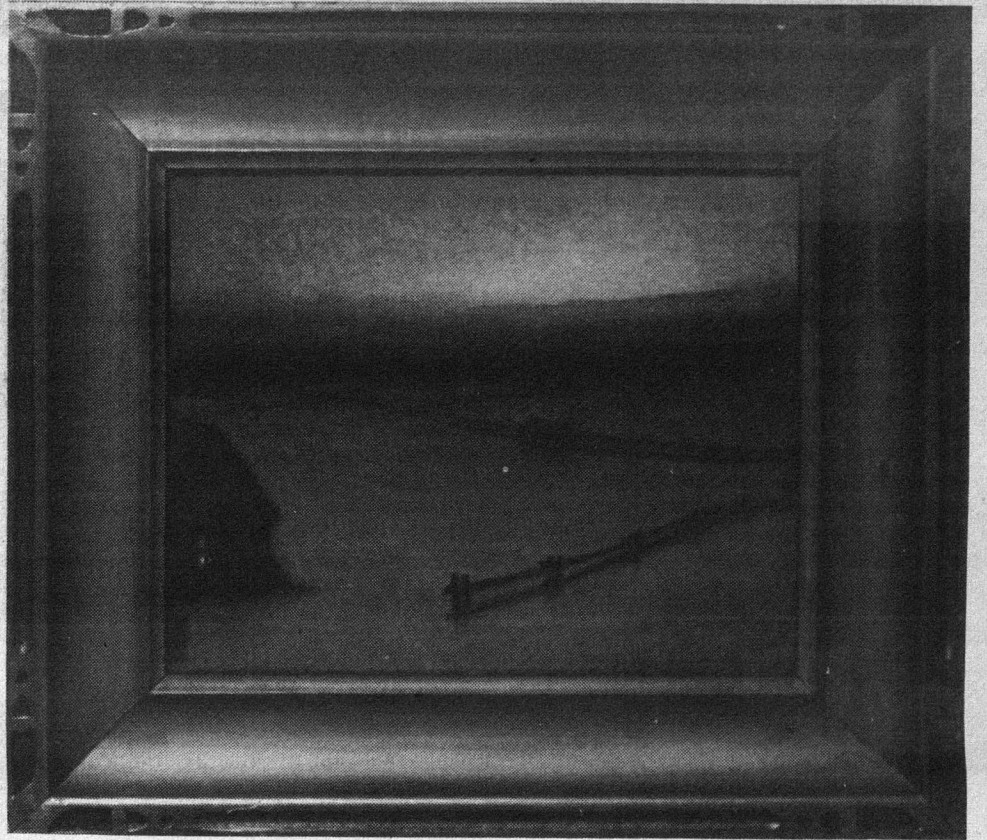
There are at least five choice songs on this album, any of which could very easily qualify for the top 10. "Bad Talk" and "Voices" are particularly good and are a good start to the album being the first two songs. Both songs offer strong vocal performances, a firm beat, and good, clearly understandable, lyrics.

"She's A Woman Tonight" (dedicated to his own sweetie) takes a different route than the first two songs, being a mellow and meaningful tribute.

Other good songs on this album include "He's Got A Hold On You" and "Tough Girls" both of which center around the "playing hard to get" theme. The other songs on this album are all at least worth listening to and that's probably the one single quality that separates this album from so many poor albums.

The only real criticism I have of this album is that almost all of the best material is on the first side, but, considering the quality of the album overall, it's merely a minor annoyance. Anyways, I can always rewind the tape and listen to the "good side" again.

One thing puzzles me about Johnnie Lovesin, though; how can an artist this good fail to have the popularity that other Canadian artists (many of a poorer quality) have? Perhaps Johnnie's previous albums weren't really very good; I don't know. All I know is, "Tough Breaks" is very good stuff.



Just one of many landscapes at Ringhouse

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