

Gosselin's art reveals personal, universal image

The walls within the Centre Culturel Franco-Manitobain in St. Boniface are enriched with the panoramic landscapes created by Manitoban artist, Marcel Gosselin.

After an exhibition of his work five years ago, I said he revealed a fertile imaginative mind, with his drawings and three-dimensional fantasies serving as a panorama of his vision and prying within our own subconscious realms. This remarkable exhibition of work created in only 12 months confirms that initial impression.

The acrylic paintings are lushly colored, energetic works. The paint extruded, trailed, smeared, and at all times was essentially textural, whether portraying concrete surface elements or insubstantial atmospheric illusions.



Galleries

John Graham

This almost indulgent use of color and a vigorously calligraphic gestural line constitute the most noticeable change from his earlier, more deliberate and less spontaneous imagery.

As before, his images seem to be at once personal and universal, reflecting the substance of dwellers in this chaotic global village. He reveals himself to be the classic clown, a tragicomic mix, using irony, wit, satire,

even whimsy to elaborate his song and dance. The over-all tone is reminiscent of the "wot the hell!" chorus of Archie and Mehitabe.

Two levels

Most of Gosselin's paintings can be viewed from two levels or distances. The long view is frequently seductive in coloring and composition. But in many, the close view brings you face to face with disintegration and decay, projecting an enigmatic sense of being somewhat like the imagery of Dali or as in Paper Bag Monarch and One Eye Open, recalling the refugees of war and pillage with the bite of a Goya.

Though individual images may have this dark aspect, this spirited exhibition has a counterbalancing sense of

light and life. The vital yet dreamy quality of *How I Would Like To Be A Cloud* is of the sort you might associate with a Chagall, and the shorthand articulation of *Levitation* combines the wit and play of a cartoon character.

In contrast to this introverted territory is an excellent exhibition in Gallery III, the thesis work produced this past year by Giselle Beaupre, a 1982 graduate of the University of Manitoba School of Art.

If Gosselin takes us inside his head to view his inner world, Beaupre takes us inside hers so that we together may use her eyes to look inside.

In developing this series of drawings, prints and related ceramic pieces, she has used her own personal space as subject matter, taking her own body or

remembrance of it, rather than that of a model.

She transforms the customary self-portrait, freed of any hint of narcissistic fascination, into a universal statement. By her own declaration she has been concerned with the political and formal elements of her subject matter and the manipulation of the printmaking process.

Fine draughtsman

She is a fine draughtsman and an honest interpretation is seen throughout her work but, especially in the likeness of herself in a drypoint portrait which serves as a signature to open the show. This is the only print in which she stands outside her subject.

In the bath sequence she transforms

her supine body into a landscape of islands, promontories, channels and bays. The most complex are those in which she capitalizes on the foreshortening and complex modulations of reflections and intersecting limbs.

There is a rich simplicity of line in *Emergence*, and a succulent quality to the almost abstract reduction seen in two magnificent deep bite line etchings. In the luminous, almost humid black light mystery of the etching trials, the *Grip*, the colors and textures of the prints are sensuous but the subject projects no erotic overtones.

It is this aloofness of her hand and eye which enables her to retain an objectivity in the treatment of that most subjective object — herself.