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## **GILLES MIHALCEAN OR THE SCULPTURE OF EMOTION AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL STARTING OCTOBER 27**

Montréal, October 18, 1995. From October 27, 1995 to January 14, 1996, the Musée d'art contemporain de Montréal presents the exhibition *Gilles Mihalcean*. Truly a sculpture of emotion, the work of this Québec artist will thus receive its first major exhibition at the Musée. For more than 25 years, Gilles Mihalcean has produced highly evocative, poetically inspired works in which sculpted and manufactured elements along with variously textured found objects create a notion of landscape. From his pieces of the early eighties to his recent works, the exhibition transports us into the world of one of the most singular figures in Québec sculpture.

Exhibition curator Gilles Godmer says of Mihalcean's work: "If creating a series of images on a single theme is also a simple and personal form of narrative, then Gilles Mihalcean tells 'stories'."

### **Pleasure tinged delicately by emotion**

The earliest works in the exhibition, executed in 1980, already possess the characteristics that were to appear in the pieces (some much larger) that followed. At first view, each work strikes us as an accumulation of elements. The initial impression is one of confusion. Then, a recognizable shape, colour or object draws our attention: the lamp in *La Maison*, 1980, or the giant corn cob in *Fin août*, 1980. The curator notes: "Reassured that order will emerge from beneath the apparent chaos, our confusion swiftly dissolves to be replaced by the pleasure of reading the work, a pleasure tinged delicately, from one element to the next, by emotion."

It is probably through the emotion it expresses and inspires that the sculpture of Gilles Mihalcean is most closely linked to that quintessentially emotional language, the language of cinema. According to Gilles Godmer, "sculpture as emotionally charged as Mihalcean's is rare. Above and beyond the landscapes, fragments of landscape and characters that the work transposes and suggests, is the vast range of feeling that is projected and generally sparked in the observer, summoned up by the artist, recognized and shared by the spectator."

### **An affinity with film**

In the exhibition's earliest works, joyful, almost naive pieces, each element of the sculpture is still linked physically to the whole.

Nevertheless, the way the elements are joined means that often the work "unreels" into space: subtly, almost hesitantly in *St-Placide, la nuit*, 1980, and *Fin août*, 1980; more flamboyantly in *L'Averse (à la mémoire de François)*, 1987, and *Brumes gaspésiennes*, 1987. As the artist himself says, each work reveals itself rather like a travelling shot in a movie.