

Lise Lacaille
'I like people to smile'

Lise Lacaille has an intense inner life and a highly active, very developed imagination that constantly draws upon reality itself. Self-taught, she reminds one of certain birds that have not learnt their scales but sing anyway! One does not simply review Lise Lacaille's work, one participates in it!

And her work has teeth (ça mord). There's Simon la terreur: ie not Dennis but Simon the menace. Then there are Grandpa's tales (les histoires de grand-papa), Old Orchard, to name but a few. The themes and titles of her work reveal the artists concerns and interests which she transforms according to her sensitivity and tastes. The problems of day to day living, where she goes and whom she sees- all of the above wafts across her mind.

A word of caution! Others have done the same thing, but they remain dull, not to say trivial, realists, Lise Lacaille des not copy anything but rather invents at the expense of reality.

In the current jargon of the so-called avant-garde, the title figurative rings like an artist's death toll. Yet what is realistic in Lise Lacaille's characters who have no facial features, excessive limbs, stocky bodies, swollen legs and enormous hands? They resemble comic strip or mythological figures more that everyday folk. The women, on the other hand, are slender and graceful. (Do we detect a feminist side?) Lacaille's colours are bright, her contracts harsh. Contrary to the impression of spontaneity that Lise's work exudes, her compositions reveal carefully planning. At the risk of going over the top, this artist pulls out all the stops to translate movement onto the canvas. Everything goes- oblique lines, frottis (scumble), graduations, curves, imbalances, etc. No more horizontal lines or shape angles. Her goal is to show life in action: what happens, what moves. Let us not belabour the point: this is not realism. Of course none of this prevents Lise Lacaille from admiring the warm, rich colours of a work by Léon Bellefleur, an abstract master.

Lise has her own little kinks and favourite themes e.g. the piano lesson, the woman and her lover. Several works including La Romance, Le belvedere and Deux l'intimité, trios la foule revel her predilection. These charming leitmotifs evoke welcome echoes in the viewers own heart.

Curious art-lovers will search for an artistic 'family-tree', e.g. Rubens, the Italian Commedia, Daumier, the American Ashcan School. Yet this tracing of branches proves a tiresome game and changes nothing in the work of a prolific artist.

Born in Saint-Hubert some forty years ago, Lise now lives in Saint Bruno. She began drawing very young. At college, she drew landscapes much applauded by her friends and classmates. At that point she exhibited throughout Québec, in Vancouver and Fort Lauderdale, to name a few places. During that same period, Lise began devouring art books to learn more, (the artist herself may soon be the subject of one such book!).

This art, unlike that of 'current' trends is yet further proof that the inhuman, landless art imposed upon western world is no longer imposing. Art lovers now seek out authenticity, expression and quality. They will be happy to find all of the above in the work of Lise Lacaille.

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