

The Calming Effect of Daniel Plante



DRAWER/Tiroir, 2005, 30 x 24 in.

Time has a way of validating some of those who march to a different drummer and Daniel Plante will be one of those time validates. In many ways he has eschewed the hectic pace

of modern life and turned from it to find a calm and serene existence based not so much on contemporary values but one based perhaps on Rousseau's advice to cultivate your own garden.

And all of this is reflected in his art

which driven as it is could perhaps best be described as timeless in content and style. Plante turned away early on from all the isms that populate and ferment in the modern art world. In some ways he could be described as a modern Pre-



BISCUITS, 2006, 8 x 16 in.



MARBLE/Billes, 2005, 6 x 12 in.

Raphaelite, except that his guiding light has more to do with the Dutch Masters than with Italy.

Plante paints in a hyper-realistic fashion, his images are so detailed that they become etched in your brain, extraordinarily detailed, well balanced compositions in colours that are more like a balm than they are a painting.

Plante was born in Montreal in 1958 and graduated from the University of Quebec in Montreal in 1980 with a deg-

ree in plastic arts. His talent was first spotted and his career launched by no less a figure than the late Denis Beaulieu, the ground breaking director of Multi-Art.

Timeless or eternal are some of the adjectives that spring to mind when you look at his work. Timeless and eternal because although when you look at his paintings you can clearly identify the objects, a room, a child, a person reading or a still life, any temporal iden-

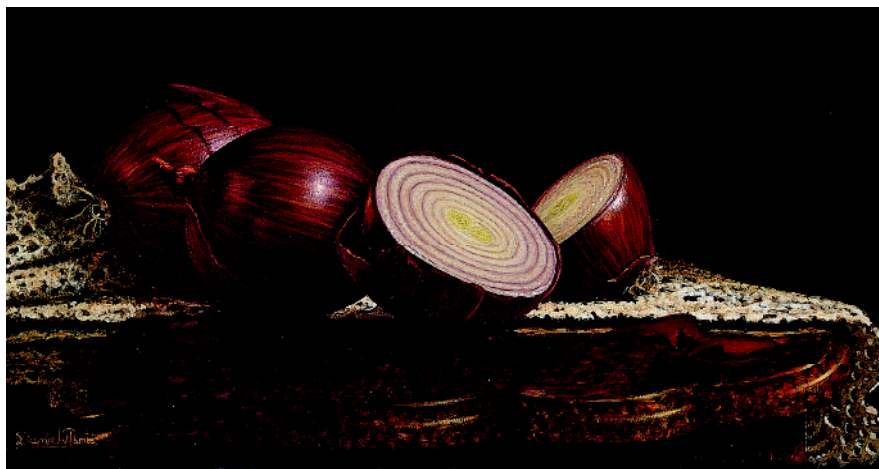
tification is absent. In some ways his paintings could have been executed at any time in the last five hundred years.

In many ways Plante himself harkens back to an earlier time, a time when immense amounts of concentration and attention to detail were required to produce a painting.

A perfectionist in his art Plante has been known to arrive with a paint brush in hand when he delivers his paintings to a gallery in order that he can



AFRICAN FRUITS/*Fruits d'Afrique*, 2005, 8 x 16 in.



RED OIGNONS/*Oignons rouges*, 2006, 6 x 12 in.

repair any damage that has occurred en route. Plante's palette is made up with rich warm tones and colours, as if he were attempting to capture a serene sumptuousness that very few actually enjoy, as if he were saying, look, we can all enjoy this level of existence.

His paintings very much capture an interior state of grace, a quiet joy. Another way of describing them would be to say they are extraordinarily solid. In some ways they are very amazing because he manages to capture in acrylics, effects like the reflection of a pear on the highly varnished surface of a table, that one usually associates only with oil.

Plante lives in the small village of St.

Alexis in the Laurentians with his wife and children, who also act as his models. The quiet and solitude helps him in his work.

Because of the nature of the realism he portrays his work must be painstaking: "As opposed to photography which can't make a mistake because of its mechanical nature, when an artist reproduces reality, people have a tendency to latch on to the least flaw which strikes them as being improbable. Everything has to be perfect in order not to break the spell and my work has to be extremely disciplined in order to shine."

Plante has dedicated himself to pro-

ducing a timeless aesthetic sensibility. In order to achieve that Plante has set himself several compositional rules: "My subjects don't wear shoes and their clothes are ample and often neutral to avoid being dated. The carpets, tables and curtains in my paintings don't follow fashion or style past or present."


Clearly Plante is following a Platonic ideal in his aesthetic quest to create timeless art. He is also attempting to create a serene meditative moment of reflection, one dominated by purity and peace as a counterbalance to a world which seems at times to have gone mad, where chaos and violence reigns supreme.

"I never paint action scenes and I refrain from painting anything that could be used violently, a knife, for example. Peace is essential in what I do. I simply want to do justice in my paintings to the reality which surrounds me, to bear witness with feeling to my immediate environment. My paintings aren't uniquely intellectual. They address themselves primarily to the emotions. Emotions matter and you frequently have to disconnect from your mind to reach them."

"I've been pampered my whole life. I had a wonderful childhood. My parents were great and I have a rich personal and professional life without any major

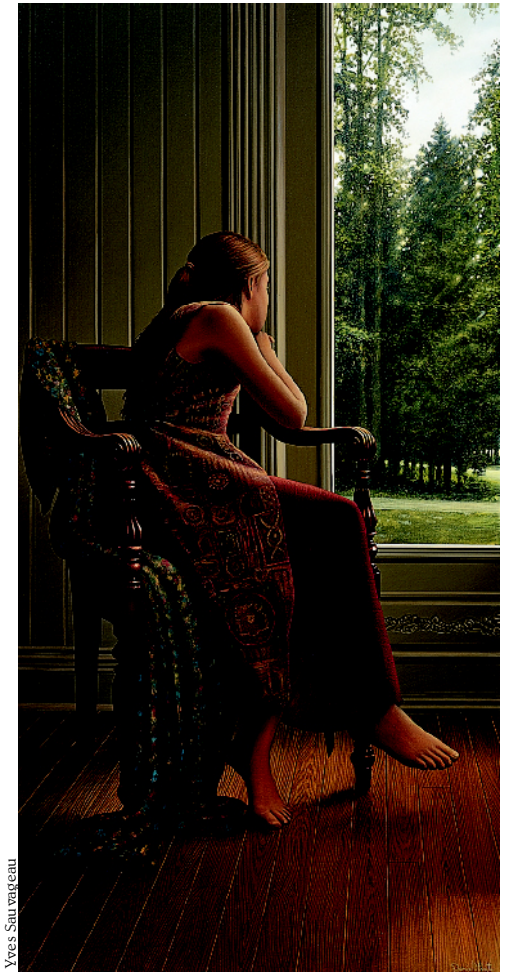
problems. I want to give back what I have been lucky enough to receive and share the feelings I have of confidence and serenity."

Plante went through art school when realism was not a highly valued currency. When he graduated he went to work for an advertising agency as a graphic designer. After a year and a half he decided to teach painting, a career choice which lasted for nine years. In 1990 he abandoned teaching for painting full time. While teaching is something that Plante enjoyed and something he might return to in the future for the moment his only goal is to continue painting.

On November 5th Balcon d'art in St. Lambert will be launching a show containing 35 of his works. Judge for yourself the timeless nature of his work. 

Lisanne LeTellier

Daniel Plante is represented by the following galleries: Le Balcon d'art, St. Lambert; Château DB, Mont-Tremblant; Bonheur du Jour, Magog; Galerie Drummond, Drummondville and Alcove Gift & Art Gallery, Sarnia. ON



Yves Sauvageau

DREAMING/Réverie, 2005, 32 x 16 in.



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absolutely.

STEFAN HORIK



Autumn's Magic, oil, 30" x 24"



Stefan Horik at the Gallery

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