



BERNARD MULAIRE
Drawings

January 6 - 27, 1978
Gallery 1.1.1.
School of Art
University of Manitoba

About My Work — Bernard Mulaire

"... though that while I'm aware of a lot of artists who have dealt with erotic subject matter — and while I may actually like some of it, I really don't feel my approach, or my images, resemble anyone else's. For some reason, an artist that had a great impact on me is Georges de la Tour, and I love Iponsteguy's sculpture, and of course Man Ray's photos, and Fusseli who pops up in drawing No. 13. For the self-portrait in No. 14, I thought somehow of Maurice Quentin de la Tour's mocking self-portraits, although with a somewhat different intent for me."

"The bust in No. 16 was suggested to me by busts made by a great-grand uncle of mine who was a sculptor."

"And of course there's a relationship between the drawings and the kind of glossy erotica available on our newsstands. The drawings then are a comment on such erotica... although on a practical level I would not overlook its availability."

"Of importance to me too is the tension which can exist between elements in the drawings. While I don't have a clear idea on all of it myself, I try to choose elements for their evocative qualities. Even sometimes for me on a subconscious level I decide on certain elements together purely for their capacity to create tension."

"In terms of influence, one that has been suggested to me recently was Allan Jones — which I refuse! Probably because an Allan Jones... did not invent the 'stocking leg' — it has become part of our iconography."

"In terms of my productivity, I admit to being very slow. This past year I produced 5 drawings — working 4 to 5 hours per day every day. The small drawings took me between one month and two and a half each to make... I'll start with a sketch directly on the paper, after having chosen various elements and thought of a possible composition — vaguely. The drawing starts very lightly, and I build up very slowly towards the deepest blacks, which are the very last step. But it is no (fixed) recipe. I also find it important to alternate between hard and soft leads as I progress throughout the drawing."

"Image is also not pre-determined and faithfully executed. I come back to my drawing every day in a different mood and greatly alter the image as I work on it — at all stages. Some elements are shifted about — removed or replaced. Lighting too can be changed. Emphasis changed. Often-times a drastic change of thought at the very last minute is what gives the drawing life."

WORKS IN EXHIBITION

(all measurements in inches)

PENCIL DRAWINGS

Erotic suite February 1975 to October 1977

1. Initial drawing, $5\frac{1}{2} \times 7\frac{1}{2}$
2. Figure and self-portrait in mirror, $7\frac{1}{2} \times 5\frac{1}{2}$
3. Figure and glove, $7\frac{1}{2} \times 7\frac{1}{4}$
4. Figure and self-portrait No. 2, $7\frac{3}{4} \times 6\frac{1}{2}$
5. Figures and dogs, $7\frac{1}{2} \times 7\frac{1}{8}$
6. Figure, vulture and boot, $7\frac{1}{2} \times 7\frac{3}{16}$
7. Figure and bird, $7\frac{1}{2} \times 7\frac{1}{4}$
8. Figure, dog and self-portrait No. 3, $7\frac{9}{16} \times 7\frac{1}{4}$
9. Figure and butterfly, $7\frac{1}{2} \times 7\frac{5}{16}$
10. Figure and dream one, $7\frac{1}{2} \times 7\frac{1}{4}$
11. Figure and fish, $7\frac{1}{2} \times 7\frac{3}{16}$
12. Figure, photo and self-portrait No. 4, $7\frac{1}{2} \times 7\frac{1}{8}$
13. Figure and dream two, $7\frac{1}{2} \times 7\frac{1}{8}$
14. Figure, trees and self-portrait No. 5, $7\frac{1}{2} \times 7\frac{1}{8}$
15. Shadow (drawing with self-portrait No. 6), $7\frac{1}{2} \times 7\frac{1}{8}$
16. Figure and bust (self-portrait No. 7), $7\frac{1}{2} \times 7\frac{3}{16}$

Homage to Antonio del Pollaiuolo, Portrait of a Lady, Uffizi

January to May 1973

17. Triptych, each image 6×4 , collection Art Bank
18. Homage No. 5, 6×4 , collection Glenbow-Alberta-Institute
19. Homage No. 9, 6×4 , collection Art Bank
20. Laura at the window, $39 \times 27\frac{1}{2}$, 1972

CHARCOAL DRAWINGS (photographs only)

- 21. Seated woman, $\frac{3}{4}$ side view, 36 x 22 $\frac{1}{4}$
- 22. Seated woman, front view, 47 $\frac{1}{2}$ x 36 sketches, both charcoal and white conte on brown paper, June 1972

Les grands fusains January to March, November 1974,
May to June 1976

- 23. Woman, twisting, 41 x 30
- 24. Crouching woman, 41 x 30, collection Art Bank
- 25. Woman, frontal, 41 x 30
- 26. Lips, 30 x 22 $\frac{1}{4}$, charcoal and red conte
- 27. Couple, 41 x 30
- 28. Woman and black shape, 41 x 30
- 29. Woman kneeling, 41 x 30
- 30. Large nude, red and black, 41 x 30, charcoal and red conte
- 31. Two figures, 41 x 30, charcoal and conte
- 32. Woman and phallus, 41 x 30, charcoal and red conte
- 33. Woman and phallus two, 41 x 30, charcoal and conte

Director of Gallery 1.1.1.: Daniel Mato
Gallery Technician: Robert Achtemichuk