



# pierre pivet

Champ de blé 62 x 42 po.

Initially fettered by the weight of academic instruction, Pivet managed to liberate himself from his overly rigid schooling while maintaining many of its positive elements. The great names of painting are his real teachers: his artistic endeavours have been nourished in turn by Rembrandt, Vermeer and el Greco. The rendering of light characteristic of Rembrandt, and the lively lyrical strokes of el Greco served as initial guides. He then became enraptured with Cézanne whose prescribed forms and voluminous consistency are, in their strictness and rendering, reminiscent of the Flemish masters who had previously influenced him. Next came Braque, re-orienting his conception of space and design, transformations which Gauguin and especially Matisse were no strangers to in their time.

Although we can talk about influences, Pivet's approach is more reminiscent of a collection of thoughts and sensibilities that unite creators on a level well beyond those of generation or aesthetic. The artist has been able to integrate and amalgamate diverse tendencies - the resulting images both surprise and jostle our standard references - by containing his subject matter in an intimate space that seems folded in on itself, but that also develops from the inside through the fragmentation of different images, all united by colour. In this intimate space, objects speak out in subdued light, as if whispering, as if really important things can only be uttered without being spelled out. In this way a dialog is established between personages and the objects the artist has a particular affection for. Pivet's works, which have erroneously been called examples of «still life», take on a very living expression. In addition, all Pivet's canvasses reflect a human presence, even if the beings seem absent, because the objects they contain invariably refer to the omnipresent human element. One could talk about an «absent presence» or vice versa, but Pivet does not place much importance on such distinctions - his works strive above all to capture reality in a simple and direct way. This does not, however, exclude some measure of the symbolic. In fact the artist maintains a certain distance between himself and the objects or people he represents, a distance that actually allows for a better appreciation of reality. By creating space between himself and his work he promotes his own autonomy.

Colours are of primordial importance in Pivet's work. The different chromatic tones he has retained from the Fauvist period contribute to the construction of image frames that fragment the canvass surface. Here, light assumes its full dimension and almost becomes the very breath of the work. In painting after painting we find these luminous gaps where light springs forth to caress forms and endow them with an active presence. In his recent works, light emanates directly from the forms rather than the other way around, giving the paintings an interior quality, a density of expression that go far beyond the subject matter that is evoked. Through his painting, Pivet offers us both the right and wrong sides of a reality that has yet to be grasped.

\* by Jules Arbec

Born on November 26th, 1948 in Normandy, France. Took drawing and painting classes for four years at the Académie Port-Royal in Paris. Emigrated to Quebec in 1983. He is of Canadian and French nationality.

- 2000 Several important projects, including the decoration of Tsirco restaurant in Montreal. Exhibited in France and Canada.
- 1990-1998 Several trips to Costa Rica and Panama. Discovered the painter Rufino Tamayo
- 1983 Emigrated to Canada. Settled in Montreal, he reconnects with his old friend, the painter Rene Brochard. Exhibits in the United States, Canada and Switzerland.
- 1977 His daughter, Mélanie is born. Influenced by Bonnard, Matisse and the Fauves.
- 1976 Received the first prize at Académie Port Royal. Exhibits in Paris.
- 1975 First of many trips to Morocco.
- 1974 Returns to France. Studies at Académie Port Royal with professors Claude Schurr, Jean Marzelle and Jean-Maxime Relange.
- 1973 Memorable meeting with the artist René Bouchard. Discovers Nicolas de Staël. Travels to the United States, Mexico and Guatemala.
- 1972 Leaves for the United States. Marries Claude Schaller in San Francisco.
- 1969 Death of his parents. Starts working as a programmer in a computer science firm.
- 1965 Visits several exhibitions with his brother, Rémi who supports him unconditionally. Very moved by the Lorjou à Sarcelles exhibit.
- 1962 Starts to paint and draw. Influenced by Flemish and Spanish painters, especially Velazquez and Rembrandt.
- 1953 The Pivet family moves to Paris
- 1948 Born in Guiberville in Normandy.



# painter

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# curriculum vitae

## Prizes

- 1979 Grand Prix de l'Académie de Port-Royal
- 1976 Grand Prix Chardin
- 1977 Prix Drouant - Paris
- 1981 Silver medal of the Bilan de l'Art contemporain, Quebec
- 1982 Selected for the Prix de Monte-Carlo

## Honorary titles

- 1997 Exhibition organised by the Embassy of France in Panama with the personal collaboration of the Ambassador, Alain Pallu de Beaupuy. Guest of honour
- 1993 Thematic exhibition, «Nous sommes ce monde, il est notre reflet...» - Montréal with the participation of TV5 Television
- 1987 At the Falcon Club Polo, in Cheltenham (United Kingdom), for a month-long exhibition on polo. Guest of honour
- 1984 First Fall Salon in Frelighsburg, County of Missisquoi (Quebec), with the collaboration of the Bâtonnier Guy Gilbert, Guest of honour  
Exhibition «Montréal vue par les peintres de 1860 à 1984», Montreal City Hall

## Permanent exhibitions

### Canada

Montréal, Galerie MX  
Calgary, Wallace Gallery  
Toronto, Harbour Gallery

### France

Paris, Galerie Art Comparaison  
Marseille, Galerie Asakusa  
Clermont Ferrand, Galerie Salvany



La théière bleue 48 x 36" po.

## Exhibitions

- 2000 Canada Montréal, Galerie de L'Isle  
France Marseille, Galerie Asakusa
- 1999 Canada Montréal, Galerie de L'Isle
- 1998 Canada Québec, Galerie L'Héritage Contemporain
- 1996 Panama Panama City, Habitante Art Gallery  
Canada Montréal, Galerie de L'Isle
- 1995 USA Lansing, Dusty's English Inn  
Canada Edmonton, West End Gallery  
Canada Montréal, Galerie de L'Isle
- 1994 Canada Calgary, Wallace Art Gallery  
USA Fort Lauderdale, Noblesse Oblige Gallery  
Canada Toronto, Hollander York Gallery
- 1993 Canada Montréal, Galerie de L'Isle
- 1992 Canada Toronto, Hollander York Gallery
- 1991 Canada Montréal, Galerie de L'Isle  
Luxembourg Art Modern Gallery
- 1990 Canada Toronto, Hollander York Gallery
- 1989 Canada Montréal, Galerie de l'Isle
- 1988 Canada Toronto, Hollander York Gallery
- 1986 Canada Montréal, Galerie de l'Isle  
Suisse Genève, Galerie du Théâtre
- 1985 Canada Montréal, Galerie de L'Isle  
Suisse Genève, Galerie du Théâtre
- 1984 Canada Montréal, Galerie de L'Isle
- 1983 France Fougères, Galerie Beffroi
- 1982 Suisse Genève, Galerie du Théâtre
- 1981 France Paris, Galerie ZL
- 1980 France Limoges, Galerie Municipale
- 1979 Suisse Genève, Galerie du Théâtre
- 1978 France Paris, Galerie de la Mandragore
- 1976 France Paris, Galerie Chardin
- 1975 France Caen, Galerie de la Girafe
- 1973 USA San Francisco, Alliance Français



Les vendanges 48 x 60 po.

## Group exhibitions

- 2002 France Paris, Galerie Art Comparaison
- 2001 France Marseille, Galerie Asakusa
- 1999 France Marseille, Galerie Asakusa
- 1996 USA Key West, Caribbean Gallery
- 1987 USA Palm Springs, Galerie Palm Springs  
Canada Galerie de L'Isle, Exposition «Les Artistes et la Musique?»
- 1986 USA Fort Lauderdale, Galerie Daniel
- 1981 Canada Québec, Bilan Art Contemporain
- 1978 France Paris, Cimaise d'été Galerie Chardin

## Salons

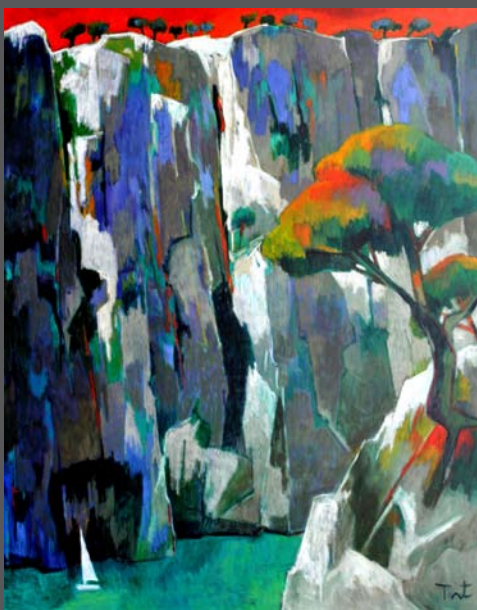
- 2000 Art Expo, New York
- 1997 Art Expo, New York  
Art Americas, Miami
- 1994 Salon National des Galeries d'Art, Montréal
- 1991 Salon d'Automne, Paris
- 1990 Salon d'Automne, Paris
- 1986 Salon National des Galeries d'Art, Montréal
- 1984 Salon National des Galeries d'Art, Montréal  
Grand Salon de L'A.P.P.A.F., Paris
- 1975-1983 Salon d'Automne, Paris
- 1979-1982 Salon d'Issy-Les-Moulineaux
- 1976-1978 Salon FIAP, Paris
- 1975-1977 Salon National des Beaux-Arts, Paris



Paysage de bourgogne 40 x 40 po.



Theiere et citrons 30 x 30 po.



Les grandes calanques 48 x 60 po.



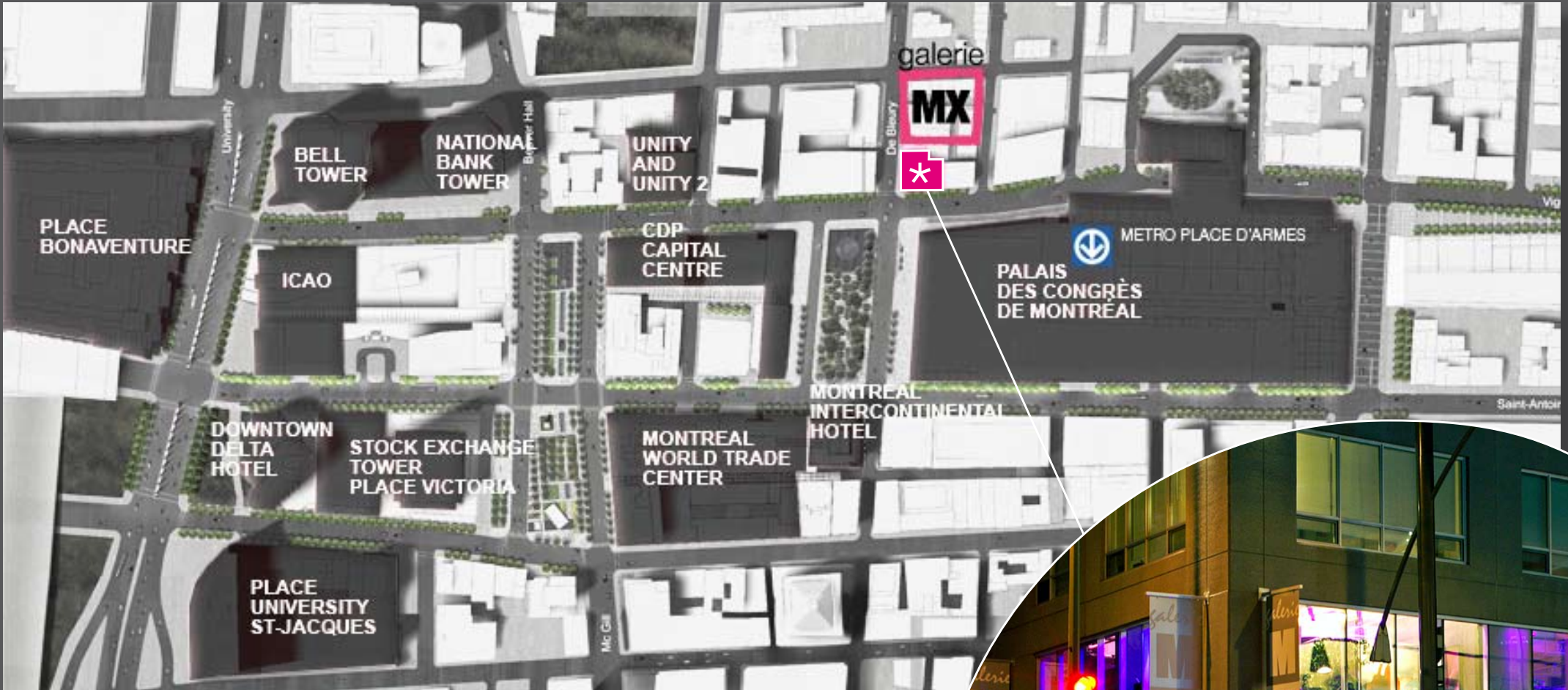
Mauvais temps 24 x 36 po.  
Le pique-nique 48 x 60 po.



La lecture 40 x 40 po.



Devant la fenetre 40 x 40 po.



\* Map Montreal's International District

galerie **MX** .com

333, Viger avenue West / Montréal (Qc) H2Z 0A1  
www.galeriemx.com  
T 514.315.8900



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