

The Art of Elisée Maclet
January 28 – May 20, 2011

This exhibition celebrates the generosity and artistic vision of John Young II and Nelga Young, who in 2005 donated their collection of art to the Bermuda National Gallery. Consisting of 105 artworks, including this selection of Elisée Maclet paintings, this collection is the largest private donation made to the Bermuda National Gallery. Join us in celebrating this important cultural gift to Bermuda.

EXHIBITION LISTING

Moulin de la Galette, c.1913 Oil on canvas 21 ¹ / ₄ x 25 ¹ / ₂ inches	Église St. Médard, c.1950 Oil on canvas 18 x 21 ³ / ₄ inches
Le Théâtre de l'Atelier, c.1920 Oil on board 6 x 8 inches	Street Scene, c.1940 Oil on board 16 x 12 inches
Vase des Fleurs, c.1930 Oil on canvas 10 ¹ / ₂ x 13 ³ / ₄ inches	Moulin de la Galette, les Tonnelles, c.1950 Oil on canvas 18 x 21 ¹ / ₂ inches
La Maison de Balzac, c.1920 Oil on board 6 x 8 inches	Montmartre, c.1950 Oil on canvas 18 x 22 inches
Rue des Saules Sous la Neige, c.1945 Oil on canvas 10 ¹ / ₂ x 13 ³ / ₄ inches	Moulin de la Galette (man with cane), c.1946 Oil on canvas 10 ¹ / ₂ x 13 ³ / ₄ inches



Rue des Saules Sous la Neige



Montmartre



Moulin de la Galette les Tonnelles



Moulin de la Galette

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BERMUDA NATIONAL GALLERY



MACLET

The Art of Elisée Maclet (1881-1962)



MACLET

The Art of Elisée Maclet (1881-1962)

Elisée Maclet, born 30km north of Paris, was largely a self-taught artist. Originally a gardener, Maclet left home in 1906 to set up a studio in Montmartre.

As an artist Maclet continued in the post-Impressionist vein of Van Gogh and those artists reacting against the atmospheric impressions of Monet, Renoir and Morisot. Soon Maclet had a circle of admirers, collectors and patrons. These gave him both financial support and the confidence that his style had appeal and commercial value.

While the Fauves, the Cubists and later the Surrealists were forging ahead with artistic innovation, Maclet was neither tempted nor forced into experimentation and focused on perfecting his own style. Maclet was not as radical as many of his contemporaries yet he preserved a slice of Parisian life for future generations.

This exhibition shows the evolution of Maclet's style from simplified contours to greater architectural detail and his developing mastery of perspective. The prominent role of colour is consistent throughout and the recurring man with a cane adds both a reflective and a humorous touch to these early twentieth century works.



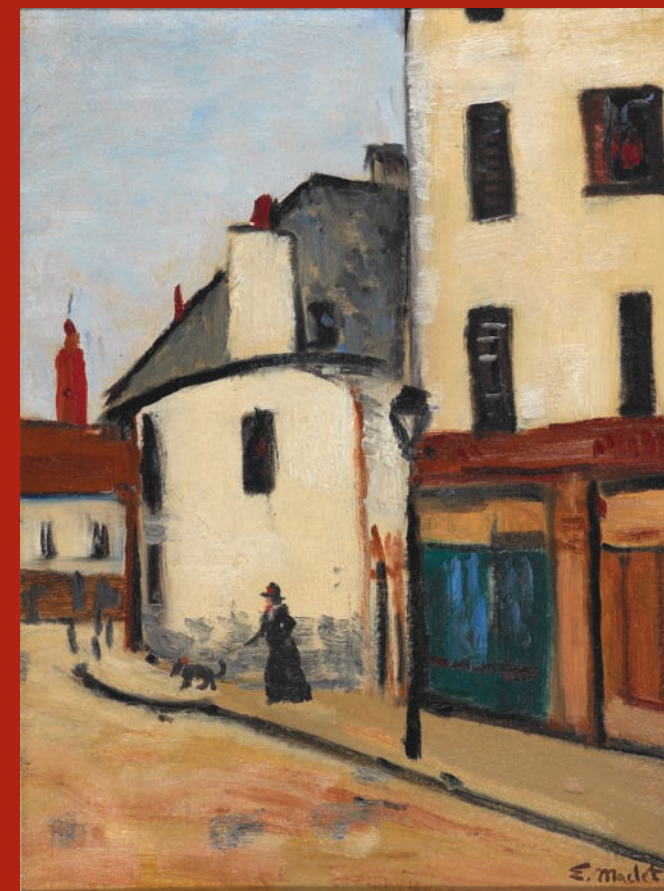
Le Théâtre de l'Atelier



La Maison de Balzac



Moulin de la Galette (man with cane)



Street Scene



Église St. Médard



Vase des Fleurs