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THE SCULPTURE OF ANNE KAHANE

Sylvia A. Antoniou

**A Thesis
in
The Department
of
Art History**

**Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts
at Concordia University
Montreal, Quebec, Canada**

August 1992

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ABSTRACT

THE SCULPTURE OF ANNE KAHANE

Sylvia A. Antoniou

Anne Kahane is a renowned Canadian sculptor and yet an in-depth analysis of her development does not exist. Her development falls in distinct periods although these do not occur into a convenient order. This thesis is an analysis of the styles, the important works and the main themes from each period of Kahane's sculptural production.

Her work was popular with collectors and public institutions and, for a time, she was considered one of Canada's sculptors "par excellence" by art critics and curators. By the mid-1970s the situation had changed. An assessment of Kahane's work in relation to the evolution of sculpture in Canada will assist the reader in understanding the reasons for her reputation, its decline and the role of critics and curators in shaping it.

Kahane was a maverick who did not follow the prevailing abstract movement in Canada. Her sculpture deals with the human form, albeit simplified. By borrowing ideas and techniques from the Cubists, the Surrealists and other moderns, and by combining these with her own inherent sense of design, Kahane developed a figurative form that can be identified as hers alone. For a time, Kahane believed that her adherence to the human form was a handicap.

However, she was mistaken because today many artists turn to the figurative as a form of expression.

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IN MEMORY OF
ROBERT LANGSTADT
(1912-1987)

PREFACE AND INTRODUCTION

THE SCULPTURE OF ANNE KAHANE

Over the course of a more than forty-year career, Anne Kahane has produced a prodigious number of sculptures in a great diversity of styles and materials. Kahane's development was not always methodical and at times changes came seemingly without reference to previous directions. To understand what was happening and why, we must look beyond the works and into Kahane's life. Though my purpose is to offer an assessment of Kahane's oeuvre and not to write her biography, it is impossible to understand the particular directions she took unless we examine some of the experiences that led to her choices. Finally, some of her reminiscences will help to provide glimpses of a period in Montreal that was undoubtedly one of the most vital in the history of Canadian art, the 1950s and the 1960s.

Source materials on Anne Kahane's work consist mainly of exhibition reviews published in newspapers and periodicals, which offer very little information about Kahane. Much of what the reviewers have given us is repetitious as well as inaccurate. Kahane, herself, has offered little biographical information in writing. In

recent years she has passed on to me some vital information in taped interviews and casual conversation and as well, her late husband Robert Langstadt gathered and gave me a small amount of material, both written and in conversation. By piecing this together, I could trace Kahane's career. Coupling this with my own experiences in auditing Kahane's sculpture classes for one term at Concordia University in 1977, I have been able to see Kahane's work, her working and teaching methods in a light quite different from the one which the reviewers and art critics have given us.

No major study has been done on Kahane up to now. For information on her, we have had to depend on the opinions of the reviewers and art critics. This documentation has focused largely on Kahane's technique, a facet of her work which I think ought not to be of primary concern. I see greater importance in the development of Kahane's form and imagery, particularly her views and attitude towards that very familiar medium - wood. In her adherence to and exclusive celebration of that medium, Kahane has given us such innovative sculpture that it would appear as if she herself had invented the direct wood carving method. And I am not here speaking of technique. I do not deny the importance of her technique, particularly in her work between the late-1940s and 1960s. Still, her technique had little influence on succeeding generations of Canadian

sculptors. But by contrast, Kahane's imagery, form and expressive message are still of consequence today. Kahane took wood, a common and traditional medium, and despite its seeming limitations she showed both sculptors and the public that it was possible to make sculpture which spoke to the average collector not only in modestly sized pieces for a domestic environment but also in monumental sculptures for public places

Kahane's imagery and form are still viable, forty-three years later. Her formal terms are not arbitrary but are derived from nature itself and the nature of her media. Compared to other Canadian contemporaries, Kahane was a maverick who was not following the prevailing art movement of abstraction, but seemingly using a traditional material and vocabulary. Yet the sculptures are not strictly traditional. Her personal idiom was developed through painful trial and error, and by tracing that development we can gain insight into the ramifications of a modernistic yet traditional innovation within a hostile abstract art environment. The spark that Kahane's innovation caused across Canada and, in a limited way, abroad makes such an attempt compelling and exciting for me. Kahane struggled for more than a decade to find a satisfactory way of realizing a formal vocabulary in wood and spent another decade in its elaboration and exploitation. Then, she

turned to aluminium and other soft sheet metals fourteen years ago and has since been exploring the possibilities of planar constructions. In this thesis I will attempt to tell of those struggles and of the development of Anne Kahane's sculpture.

There are many people whom I thank for their assistance but my largest debt is to Anne Kahane. The artist was patient, carefully thoughtful, and quite open in answering my questions and engaging in discussion with me about her life and her art. She gave me so much time and opened her heart as well as her archives and photographic files for so many years.

I thank Laurier Lacroix, my thesis advisor, for his helpful direction and encouragement. I would also like to thank Dr. Brian Foss for his assistance in the editing of the thesis.

Maija Vilcins and Nan Bright Sussmann gave me good criticism and many hours graciously and I thank them both very much.

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Abbreviations

A	The artist
AAM	Art Association of Montreal
AEAC	Agnes Etherington Art Centre, Kingston
AGO	Art Gallery of Ontario, Toronto
CU	Concordia University, Montreal
CPR	Canadian Pacific Railway
LRAG	London Regional Art Gallery, London, Ontario
McMU	McMaster University, Hamilton
MMFA	Montreal Museum of Fine Art, Montreal
MOMA	Museum of Modern Art, New York
N.B.	New Brunswick
NGC	National Gallery of Canada, Ottawa
PC	Private collection
SGM	Solomon Guggenheim Museum, New York
RCA	Royal Canadian Academy
UBC	University of British Columbia
UV	University of Victoria, Victoria, B.C.
UWO	University of Western Ontario, London, Ontario
VAG	Vancouver Art Gallery, Vancouver
WAG	Winnipeg Art Gallery, Winnipeg
(?)	Whereabouts or dimensions unknown

Chapter I

ANNE KAHANE'S CAREER

MAIN EVENTS AND CRITICAL RECEPTION

STUDENT IN MONTREAL AND NEW YORK 1939-47

On the 2nd of September 1945, on board the battleship Missouri in Tokyo Bay, the formal surrender ending World War II was signed. The War was officially over. In all three armed services, Canada contributed 1,089,771 servicemen. Of these, 49,252 were women. Figures show that approximately 39,319 Canadian men and women were killed or reported missing in the war.¹ For those who survived, it was most important to try to forget and go on with life and to enjoy a lucky survival in an anguish-ridden world.

Anne Kahane was in her fifteenth year and in grade nine when the war broke out, twenty-one and a working commercial artist when it ended. Kahane's pre-war plan had been to go to New York City to study art immediately after graduation from high school in 1942. As were the lives and careers of so many millions of other individuals all over the world however, Kahane's career plans and life were interrupted by

¹Encyclopedia Canadiana, 1960 ed. Vol. 10, "World War, Second," pp. 376-383.

the war. Travel and education were restricted during the period and due to this, before and after high school matriculation Kahane had to look into what art training possibilities were available at home and she took advantage of what was being offered in war-time Montreal.

Kahane had attended Strathcona Academy which was both an elementary and a high school. Only required academic subjects were taught at Strathcona. No art instruction was included in the school curriculum except for the usual crafts and holiday projects such as cut-paper designs of pumpkins, snowflakes, etc. Kahane's recollections contain few references to childhood art activities pursued with singlemindedness but she does remember drawing cartoons and carving bars of soap into animals or figures in her spare time after-school. Kahane soon discovered that she was attracted more to her after-school art activities than to her regular academic assignments. Kahane also found that she was very good with her hands, and in time she started drawing and copying paintings and illustrations in her spare time.

During her high school years she met and became very friendly with Leah Sherman² who was at Baron Byng High

²Leah Sherman is an art educator and painter who is presently Professor of Fine Art in the Art Education programme of Concordia University. While Kahane was in New York, Leah Sherman was studying Art Education at New York

School, the school where the renowned Anne Savage (1896-1974)³ had started a unique art programme which was to become the point of departure for so many Montreal artists. Leah Sherman was one of Savage's students and Kahane was very envious of her. However, through Leah Sherman, Kahane was introduced to the exciting world of art and started thinking that it was in this direction that she wanted her life to go.

In her last year at Strathcona Academy, Kahane started to attend evening classes at Montreal's École des Beaux-Arts.⁴ Then, in the fall of 1942 she started training as a commercial artist at Valentine's School of Commercial Art. Upon completion of a two year intensive programme she found work in various commercial engravers studios "sweeping

University. On their return to Montreal in the summer of 1947, Kahane and Leah Sherman shared a one-room studio on Park Avenue. Both women were working as painters at the time. In the spring of 1948 Leah Sherman moved out because the studio was too small and Kahane also left it because she could not afford to stay on her own.

³Anne Savage (1896-1974) taught at Baron Byng High School located on St. Urbain Street from 1922 to 1948. See: Anne McDougall, Anne Savage: The Story of a Canadian Painter (Montreal: Harvest House Ltd, 1977).

⁴Kahane began night classes in drawing and sculpture with Pierre-Aimé Normandeau (1906-1965) who had studied at the École des Beaux-Arts (Montreal), at the École Nationale Supérieure de Céramique de Sèvres (France) and the Royal Ceramic School of Faenza (Italy). On his return to Montreal in the 30's he was appointed sculpture instructor at the École des Beaux-Arts.

floors and doing paste-ups"⁵ at the salary of twelve dollars a week. Despite her former plans about going to New York to study, she was happy doing this and would have remained in this field of art work except for an event which took place in the fall of 1944. This was the Emily Carr exhibition⁶ which had opened at the Dominion Gallery in Montreal. This exhibition which Kahane saw several times made it sure and final that what she had been doing in commercial art was not enough and she decided that she could and wanted to become something more than a commercial artist.⁷ Kahane found Carr's paintings very moving and powerful and the fact that it was a woman artist's work made her realize that she too could eventually produce such moving art.

⁵The artist in conversation with the author.

⁶Emily Carr (1897-1945). Dr. Max Stern had chosen 59 works (oils, sketches and watercolours) out of the 72 that the artist had sent him. The Emily Carr exhibition opened on the 19th of October 1944 and ran a little over two weeks. See: Paula Blanchard, The Life of Emily Carr (1987), pp. 288-289; "Work by Emily Carr at Dominion Gallery: British Columbian Artist Has Varied Collection of Oils and Watercolors," Montreal Gazette, October 21, 1944; Robert Ayrce, "Works Are Shown by Emily Carr," Montreal Star, October 21, 1944; and "Emily Carr Painting For Art Association: Local Permanent Collection Now Includes 'Indian Village, Alert Bay'," Montreal Gazette, November 11, 1944.

⁷Anne Kahane in conversation with the author, 15 July 1990 in Montreal.

She was able to see the work of Emily Carr once again at the Dominion Gallery in the spring of 1945⁸ and this reinforced her determination to continue her studies in the fine arts. By August the War was more or less over and travel had once more opened up. With the help of her mother and a little money she had saved on her own, she was able to go to New York to study at the Cooper Union Art School. In September of 1945, at the very same time that the formal Japanese surrender was being signed, Anne Kahane was on her way to New York City.

As she sat on the south-bound train on that early fall day of 1945, she was making no plans nor had even the slightest idea of becoming a sculptor and as she looked out of the train window, all she thought of and hoped for was to succeed in passing Cooper Union's entrance examinations.⁹ Anne Kahane's original intention in going to New York had been to expand her commercial art skills and knowledge so that she would better her chances of getting a more challenging and more lucrative job in the field of

⁸Emily Carr died on March 2, 1945. A fortnight later, March 17th, Dominion Gallery opened a memorial exhibition of the artist's work. See: "Works by Emily Carr at Dominion Gallery: Oils and Watercolors by Victoria Painter Who Died Early This Month," Montreal Gazette, March 17, 1945.

⁹At Cooper Union, tuition was waived if a student succeeded in passing the entrance examinations.

commercial art but she also intended to branch out in the fine arts.

Kahane vividly recalls her first few weeks in New York City. The first day was spent in finding a room and the next fortnight was spent in the school's huge examination rooms, alive with young women writing and drawing because the men had not yet returned from the front. But it was well worth the time and hard work because she succeeded in passing the exams and was admitted to Cooper Union's three-year diploma programme.

Upon being admitted to Cooper Union, a feeling of liberation surged through her. She felt very liberated and therefore her ideas, as her hopes, soared and she found she already had ideas of a new artistic career. She was losing interest in commercial art and had become enamoured of other subjects, especially of painting. Following her instincts, she proceeded to enrol in courses which were not related to commercial art and concentrated on design and painting. She also enrolled in the compulsory basic sculpture course each year, the first in 1945 with Dikran Dingilian and the second in 1946 with John Hovannes (1900-1973)¹⁰. According to the

¹⁰Sculptor and teacher John Hovannes was born in Smyrna, NY, and studied at Rhode Island School of Design and at the Beaux-Arts Institute of Design. He was instructor at the Cooper Union Art School in 1945 and 1946 and at the Art Students League in 1945. He exhibited widely and received many awards. From: Glenn B. Opitz, Dictionary of American

short outline for the sculpture course (the same for both years) Kahane should have acquired familiarity with: "the solution of three-dimensional problems, organization and control of space and volume, tactile and textural values, modelling in plasticine and clay, carving in plaster, wood and stone, and casting."¹¹ The course outline emphasised that:

The subject of Sculpture is presented primarily as an important auxiliary to the equipment of the versatile artist; a valuable educational experience influencing his progress as a designer in many media.¹²

Kahane found that she was enjoying school, the proof being that her grades in the plastic arts were very good.¹³ An important part of her education during these years in New York were her visits to the museums and galleries to study

Sculptors: 18th Century to the Present (Poughkeepsie, NY., Apollo Books, 1984), p. 89.

¹¹The Cooper Union Art School: Free Day and Evening Courses 1945-1946. Student Handbook, p.9.

¹²Ibid.

¹³Letter from Cooper Union to S. A. Antoniou, 3 November 1985. Kahane's subjects and grades:

1945-1946		1946-1947	
Architecture	B	Creative Design	B
Creative Design	A	Painting	A
Drawing	A	Graphic Design	B
English	C	Sculpture	A
Lettering	A	American Lit.	F
Philosophy of Art	A	Philosophy of Art	A
Sculpture	A		

the paintings, sculpture and graphic works of other artists and to this day Kahane vividly remembers the collection of Käthe Kollwitz's lithographs and etchings¹⁴ and the Henry Moore sculpture at the Museum of Modern Art.¹⁵

Apart from her visits to museums and galleries, Kahane led a very quiet studious life and made few friends in New York. She has always been extremely shy but at this time she completely retreated from what she considered frivolous socializing in order to devote all her energy to her art. But there is something else of those years in New York which sticks in her mind. Kahane's mother¹⁶ often visited New

¹⁴The recent death of Käthe Kollwitz (1867-1945) had triggered many exhibitions of her work around the world. Two New York galleries were concurrently showing Kollwitz's work in December of 1945. The St. Etienne Gallery on 46 W57 had an exhibition of drawings, etchings and sculpture and the Tribune Book and Art Centre at 100 W42 was showing a series of lithographs from a private collection. A catalogue, if one was published, was not available to me.

¹⁵The Moore show referred to here is one which was at the Museum of Modern Art in 1946. A catalogue was published: James Johnson Sweeney, HENRY MOORE, in collaboration with the Art Institute of Chicago, the San Francisco Museum of Art and the Museum of Modern Art. (New York: Simon and Schuster, 1946).

¹⁶Lola Kahane, a self-taught dress designer and a woman of great determination and ambition, had secured a job as designer at the Montreal-based firm of D'Allaird's. Even before Kahane had gone to New York to study, the mother had used to go there for short business trips to copy and bring back fashion ideas. But with her daughter in New York City, she found more reason to prolong her visits. Kahane had to put up with the visits because her mother's visits were few and far between and there were bonuses which went with these visits.

York on business and on these occasions they used to have their evening meal at the Russian Tea Room. During his years in New York City, Salvador Dali (1904-1988) had become an habitu   of the Russian Tea Room. Kahane spotted him on several occasions and even though she was terrified to look in his direction she very discreetly pointed him out to her mother.

She stayed at Cooper Union only two years, thus cutting her studies short by a year. In the spring of 1947 Kahane decided that she would leave Cooper Union at the end of that semester to return home to Montreal to concentrate on "serious" painting. She later claimed that this had nothing to do with the courses at Cooper Union since the quality of the instruction was excellent and very enjoyable, but "I was anxious to get on with my thing."¹⁷

PAINTER AND SCULPTOR IN MONTREAL 1947-51

The year 1947 marked the first recorded public showing of Kahane's work, two wood pieces she had carved in John Hovannes's sculpture class entitled **Father and Son** (1946)

¹⁷We should keep in mind that before going to New York, Kahane had already trained and had worked as a professional commercial artist. She had grown anxious to get into more serious work than mere art school assignments and evidently thought that two years' work at Cooper Union constituted all the training she needed to point her in her chosen direction.

and **Starving Youth or Hunger** (1947) (Fig. 1). Kahane was still in New York at the time but she had shipped the pieces to her mother in Montreal and asked her to submit them at the 64th AAM Annual Spring Exhibition held at the Montreal Museum of Fine Arts from March 21 to April 20 (cat. no. 337 and 338). The following year Kahane sent an oil painting, **Still Life** (cat. no. 19) to the AAM Exhibition - we must not forget that she thought of herself as a painter at the time. In 1949 she sent another oil, **The Evening Paper** (cat. no. 52), including as well the small copper sculpture entitled **Pigeon** (1949) (cat. no. 174), (Fig. 2). This piece will be discussed in detail in the next chapter.

Kahane had been painting, drawing and making prints since her return from New York but by the spring of 1949 she had become very discouraged and frustrated with painting. She continued making prints and drawings and also started to construct small sculptures from bits of wood, wire, sheets of copper and brass. To this period belong also tentative approaches to frontal sculpture: experimental reliefs whose flat surfaces related to the picture planes of her two-dimensional work. But she consistently violated the plane by incorporating odd bits and pieces of different materials into the plaster, forcing the forms to protrude from it (Fig. 3). Kahane had also seriously taken up wood carving. Carving in wood as opposed to building up forms with bits

and pieces of different materials now started to draw her interest. She claims that by 1949 it had become much easier and very natural for her to work out her ideas through sculpture rather than through painting or drawing. She found that the painting had slowly evolved into sculpture and that she was "drawing and painting in three dimensions".¹⁸ By 1950 she had completely given up painting and taken up sculpture.

Kahane's long formative stage as an artist was over. A new phase - as a sculptor who was confident of her aesthetic goals and of her technical proficiency - began with several significant events. In 1950 Kahane showed her sculpture and some graphic work in a solo exhibition at La Boutique, a small gallery located on Côte-des-Neiges Boulevard.¹⁹ Her work was reviewed by two Montreal newspapers,²⁰ giving her the much needed assurance to continue her sculpture and to produce many more experimental pieces.

Kahane had already exhibited in the Montreal Museum of Fine Art's AAM Spring Exhibition every year since 1947 but

¹⁸ Anne Kahane in conversation with the author, September 1981.

¹⁹ Anne Kahane, La Boutique, Montreal, November 18 - December 7, 1950.

²⁰ "Free-Form sculpture," The Montreal Standard, November 18, 1950 and "De Ann (sic) Kahane," Photo-Journal, [Montréal] le 23 novembre 1950.

by 1950 she longed for more than just minor recognition. By the late fall she had produced at least fifteen pieces of sculpture and felt confident that these were good enough to be exhibited in the Museum's Gallery XII, a space reserved for small-scale but important exhibitions by contemporary Canadian artists. Therefore, sometime in the fall of that year she went to the Montreal Museum of Fine Arts and asked to see the Director, Robert Tyler Davis. She was taken to his office and after introducing herself as a sculptor, she asked if it would be possible to have some or all of her sculptures exhibited in Gallery XII. We do not know whether it was Kahane's forthrightness that impressed him or whether by coincidence a sculpture exhibition had been in the planning stages for the early part of 1951. We do know that the director got on the telephone and after a few inquiries informed Kahane that this might indeed be possible. Her fortuitous inquiry brought the Director of the Museum to her cold garage studio on Maplewood Avenue where he viewed her collection and chose ten pieces²¹ to be exhibited alongside the sculptures of Sybil Kennedy (1899-1986) and Louis

²¹ First Step (basswood) Mother and Child (mahogany)
Flutist (copper) Flutist (plaster)
Headstand I (pine) Two Birds (oak)
Headstand II (pine) Figure (lead)
Crow (pine) Deer (copper)

Archambault (b. 1915).²² It was not till just before Christmas of 1953 that Kahane finally moved to a warm basement studio at 5232 Byron Avenue, after having worked in one cold garage or another for almost four years.

EMERGING RECOGNITION 1952-60

Kahane's ability as a sculptor was gaining recognition to the degree that in 1952 she was elected to the Sculptor's Society of Canada. From this time on she exhibited regularly with the society and it was through one of its monthly bulletins that she found out about the international sculpture competition The Unknown Political Prisoner.²³ She decided to enter the competition, thus placing herself in the same arena as forty other Canadian sculptors.²⁴ Out of

²²Sculpture with drawings and monotypes by Anne Kahane, Sybil Kennedy and Louis Archambault, Gallery XII, Montreal Museum Fine Arts. 13-21 February 1951. Robert Ayre reviewed the exhibition in "Art Notes," Montreal Star, February 10, 1951 as did the critic of the Gazette. See: "Art Sculpture and Lithos at Fine Arts Museum," Montreal Gazette, February 10, 1951.

²³The Unknown Political Prisoner was the theme of the International Competition sponsored by the Institute of Contemporary Arts, London. National preliminary contests were held in various participating countries.

²⁴The Canadian section was held at the National Gallery in Ottawa in December 1952. The Canadian jurors were: E.B. Cox, sculptor; R.H. Hubbard, Curator of Canadian Art, NGC; Pierre-Aimé Normandeau, President, Sculptors' Society of Canada, Montreal; John Steegman, Director, Montreal Museum of Fine Arts; Orson Wheeler, Treasurer, Sculptors' Society of Canada, Montreal.

all the maquettes sent to the Canadian preview only those of Kahane, Julien Hébert (b. 1917) and Robert Norgate (1920-1956) were sent off for final review at London's Tate Gallery. There were 3,500 other competitors from 57 countries. In the spring of 1953, Kahane startled not only Canadian but also international art critics by winning one of the 25 prizes awarded by the Institute of Contemporary Arts of London. Other prize winners were such twentieth-century masters as Max Bill (b. 1908) of Switzerland, Fritz Wotruba (b. 1907) of Austria, Henri-Georges Adam (b. 1904) and Antoine Pevsner (1886-1962) of France, Alexander Calder (1898-1976), Naum Gabo (1890-1977) and Theodore Roszak (b. 1907) of the United States, and Lynn Chadwick (b. 1914), Barbara Hepworth (1903-1975), Eduardo Paolozzi (b. 1924) and Reginald Butler (1913-1981)²⁵ of Great Britain.

Following this incredible success at the Tate Gallery, several articles were published describing the competition but in these Kahane was mentioned only in general terms. In 1953 Robert Ayre published, in Canadian Art, a sensitive, intelligent analysis of Kahane as a sculptor, the first such monographic article in an art magazine and the only one to

²⁵The grand prize was given to Reginald Butler (1913-1981) but the Project for the Monument to the Unknown Political Prisoner was never built.

appear until 1960.²⁶ Ayre claimed that one could get an immediate emotional impact from Kahane's **Unknown Political Prisoner** (1952) (Fig. 4). "It is an abstraction, the expression is contemporary, but there is no mistaking the bondage and suffering it represents."²⁷ His interview with Kahane provides the most revealing statements on the motivations underlying her sculpture at this time.

It [sculpture] was natural for her, far more natural than drawing and painting. Nevertheless, it had to be learned. It had to be taught, too, for the sculpture that was to convey her thought - the form, she says, must be the inevitable expression of the idea - was contemporary sculpture, the language of today. Anne Kahane doesn't repudiate the past, but she believes in leaving it where it belongs. The works of the past can be admired, they may have something to teach, but they are not to be irritated. Art is living and growing. It must be part of its own times. Everything that happens must have an effect on it; the art of 1953 must

²⁶Charles S. Spencer, "Anne Kahane Canadian Sculptor," Studio, Vol. 160, July 1960. pp. 21-23.

²⁷Robert Ayre, "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 145.

Art critic and writer Robert Ayre (1900-1980) was editor of Canadian Art from 1944 - 1949 and art critic of the Montreal Star from 1950 - 1970. Ayre's column was called "Art Notes". The Ayre archives are at Queen's University, Kingston. In 1991, Lois Valliant completed an M.A. thesis on Robert Ayre in the Department of Art History, Concordia University.

express the drives and tensions and uncertainties of 1953.²⁸

But it was winning a prize, albeit minor, in the Unknown Political Prisoner Competition which brought Kahane not only a prestigious position in sculpture in Canada but also the much needed self confidence that she lacked earlier on in her career. Later in 1953, she simply walked into the Galerie Agnès Lefort on Sherbrooke Street, east of Peel, asked for an exhibition and got one in the fall of the same year. The press coverage from Unknown Political Prisoner also brought Kahane many invitations from local artistic groups and societies. She took advantage of every possible opportunity offered her as was the case with an invitation from the group of sculptors, led by the young and outspoken Armand Fillion (1910-1983), Robert Roussil (b. 1925) and Armand Vaillancourt (b. 1932), who in 1953 organized and included her in their group exhibition at La Place des artistes.²⁹

To many people who visited Kahane's solo exhibition at the Galerie Agnès Lefort in October 1953, her twenty-five sculptures embodied the essence of the modern movement. The

²⁸Ibid., p. 146.

²⁹La Place des artistes was organized by Robert Roussil in 1953, as a kind of artist-run gallery. It located at 82 St. Catherine Street W., Montreal. There was no selection jury. Each artist had to defray some of the cost of the space.

critic Rodolphe de Repentigny, who until his tragic and untimely death in July 1959, had followed and reviewed Kahane's work, wrote: "Nous sommes loin de l'art académique, devant cette création abondante et continuelle! Voici un langage contemporain qui fait en[t]endre une pensée toute simple et sincère."³⁰

In 1954 the Montreal Museum of Fine Arts honoured Kahane with a second exhibition in Gallery XII. Professional recognition followed. Two sculptures were purchased by the National Gallery of Canada, the 1953 piece **Summer White** (Fig. 5) in 1955 and the 1955 group **Queue** (Fig. 6) in 1956.

The summer of 1956 was spent in England, France and Italy. Kahane was impressed, especially in Florence, with the historical aspect of the places she visited. She told Michelle Lasnier:

C'est en Europe que j'ai découvert mon pays, c'est là que j'ai senti combien j'appartenais au Canada. Comme artistes, il me semble que nous sommes trop timides, nous n'avons pas raison, ce que les jeunes artistes européens font, nous le faisons aussi, mais ils semblent épuisés alors que nous sommes sains. Eux ont un passé, nous avons l'avenir.³¹

³⁰Rodolphe de Repentigny, "Anne Kahane ou la sculpture inhumaine," L'Autorité, [Montréal] le 17 octobre 1953.

³¹Michelle Lasnier, "La jeune gagnante du prix de sculpture est individualiste," La Presse, [Montréal] le 2 octobre 1956.

Her European trip in the summer of 1956 confirmed her belief that she would be able to do her best work in Canada. She never returned to Europe; it was in Canada that her future lay.

While in Florence, Kahane met Paul Lacroix (b. 1929) another Quebec sculptor staying in the same pension. Lacroix told her about the annual Quebec provincial art competition.³² It was to be for sculpture only that year. Immediately on her return to Montreal, Kahane packed two pieces, **Ball Game** (Fig. 8) and **Passant** (Fig. 7), both from 1955, and sent them to Quebec City.³³ The Province gave Kahane the Grand Prix for sculpture for **Ball Game** (Fig. 8). Under the terms of the competition, the Musée de la province de Québec automatically acquired Kahane's prize sculpture for its collection.

³²Le Concours artistique de la province de Québec was established by the office of the Secretary of State in 1944 and administered by the Musée de la province de Québec. After 1950 the competitions alternated between painting, sculpture and decorative arts. In 1948 and 1949 sculpture was included in the decorative arts and painting sections. However in 1953, 1956 and 1959 the competition was only for sculpture. The first prize was worth \$1,500.00 and the three prize-winning pieces from each year became part of the permanent collection of the Musée.

³³Among the jury members for the competition were the La Presse art critic Rodolphe de Repentigny and Kahane's old acquaintance Julien Hébert. Both Kahane and Hébert had been Canadian finalists for the Unknown Political Prisoner Competition and both had shown at the La Boutique in November 1953. See Appendix C.

More recognition was to come in 1956 and in 1959 as she won commissions for two public projects in Montreal. The first, **Façade**, was commissioned by David K. Linden, a town planning consultant and the architect and owner of a modest-sized building at 310 Victoria Avenue, at de Maisonneuve. The close collaboration between the artist and the architect, in the design as well as the concept of **Façade** (Fig. 9), helped to make Kahane's sculpture an integral part of the lobby's and the building's function. Amazingly enough, after thirty-six years, **Façade** is still in perfect condition and still functions as the central focus of the lobby.³⁴ The second commission, **Mother and Child** (1959) (Fig. 11), for which **Mother and Child** (1955) (Fig. 10) is the maquette, was ordered for the entrance of the Rockland Shopping Centre at the corner of Metropolitan and L'Acadie Boulevards in the Town of Mount Royal.

Recognition did not change Kahane's standard of living dramatically, but the \$500.00 she received for **Façade** (Fig. 9) in 1956, a sum that was substantially higher than what she usually earned for her work, enabled her to go to Europe for three months in the summer. Her modest income from the sale of her work had gone primarily into materials and equipment for her art. We must remember, however, that she

³⁴When I last visited the building in November 1991, I noticed that people looked at **Façade** with great interest.

had been without a steady job since 1945. Her living expenses were minimal since she saved on rent by living with her mother and there were no expenses for studio space as she was working in the home of friends. But no matter how carefully Kahane budgeted and despite her frugal life style, she had difficulty making ends meet. In order to meet other expenses such as packing and shipping sculptures to exhibitions, at times a very expensive proposition especially if the piece happened to be very large or an odd shape, she often had to take on freelance work in commercial art. Her first freelance projects came from the commercial engravers Eveily and Carl Dair. After 1951, most of this work came through Robert Langstadt³⁵ whom Kahane had met sometime after her first exhibition at the Montreal Museum of Fine Arts in the spring of 1951 and whom she married in the fall of 1959. In an interview that Kahane gave to a Montreal reporter in 1958, she admitted that she had not found it possible to make a living from her art work since

³⁵Robert Langstadt (1912-1987) was born in Nuremberg, Bavaria (Germany). He studied at the Nuremberg Trade School for Printers, Engravers and Typographers from 1928 - 1930; Berlin with H. M. Pitchstone from 1930 - 1932; and Florence, Italy, from 1935 - 1939. He came to Toronto in 1942 and to Montreal in 1950 as a director of a commercial graphics firm. After the graphics firm closed in 1971, Langstadt taught drawing and painting at McGill and Concordia Universities. Kahane and Langstadt met through mutual friends in 1951. Robert Langstadt was a printmaker and painter. His work is public and private collections.

her decision to devote all her time to it.³⁶ She added that she would have liked it if more people bought sculpture for their homes, not because she, herself, was a sculptor but because:

Art is a need. Lack of space is not a legitimate excuse for not buying sculpture. If you can find place for a chesterfield or a chair, you can find a place for sculpture.³⁷

Throughout her career, Kahane was on the lookout for possible venues in which to exhibit and sell her work. An excellent one was the annual AAM Spring Exhibition sponsored by the Montreal Museum of Fine Arts and Kahane contributed to this from 1947 to 1965. In the early part of her career she also sent sculpture to the Canadian National Exhibition (CNE) in Toronto as well to any other exhibition for which she qualified (see Appendix C). Another annual exhibition which started in 1955 was The Winnipeg Show,³⁸ organized by the Winnipeg Art Gallery. Kahane not only became a regular contributor to The Winnipeg Show but also won the first prize in sculpture three consecutive years (1955, 1956,

³⁶"Financial Reward Small Yet Artist is Optimistic," Montreal Gazette, January 25, 1958.

³⁷Ibid.

³⁸The Winnipeg Show, first organized by the WAG Women's Committee in 1955, became an important annual exhibition, where many artists from all of Canada found acceptance because it was not a juried exhibition. In 1962 it became a Biennial.

1957). Her participation in this annual event, made her very well known in Manitoba and especially in the city of Winnipeg. This resulted in the organizers of The Sixth Winnipeg Show (1960) not only asking her to submit her usual number of pieces but also inviting her to send another four sculptures to be displayed as a small auxiliary show.³⁹ After her election as an associate member of the RCA in 1961, she also started exhibiting at the Academy's annual exhibitions.⁴⁰

Beginning with the 1957 AAM Spring Exhibition, the Montreal Museum's Ladies' Committee established a special prize for sculpture. This provided more of an incentive for Canadian sculptors to send work to the exhibition and subsequently sculpture became an important section of the AAM Spring Exhibitions. Kahane won the MMFA Ladies' Committee prize for Follow the Leader in 1959 (Figs. 15 and 16). There were two other Montreal events to which Kahane contributed in the hope of selling some work. The first was the annual Hadassah November Art Auction Exhibition and the

³⁹The works were:

- # 15 The Talk (wood sculpture)
- # 16 Winter (wood sculpture)
- # 17 Follow the Leader (wood sculpture) illus.
- # 18 Man with his Arms Outstretched (wood sculpture).

⁴⁰See: Evelyn de R. McMann, Royal Canadian Academy of Arts/Académie royale des arts du Canada: Exhibitions and Members (Toronto/Buffalo/London: University of Toronto Press, 1981)

second the Exhibition of Works by Canadian Jewish Artists.⁴¹

The first of these exhibitions usually took place at Eaton's Department Store in Montreal followed by an auction and a gala evening at one of the hotels, usually the Windsor on Peel Street.

There were also other venues outside of Montreal. The Annual Sale of Fine Art exhibitions were organized by the Art Gallery of Hamilton starting in 1956 and Kahane started sending work there. It was through one of these exhibitions that the Gallery became interested in her work and acquired **Figures in Field** (1961) (Fig. 12), one of the finest specimens of Kahane's work. Further west, in 1958 the Women's Auxiliary of the Vancouver Art Gallery started organizing an annual exhibition entitled Do You Own a Contemporary Painting? and Kahane also sent prints and drawings there. It was through this annual exhibition that collectors in Vancouver discovered Kahane and eventually the gallery purchased not only graphic work by the artist but also some sculpture.

As mentioned earlier, Kahane in 1953 contacted Agnès Lefort, the artist and art dealer, who started showing her work in Montreal. However, in the case of her Toronto

⁴¹Waiting Group (1959) was purchased by Mrs. Samuel Bronfman at one of these exhibitions and then donated to the MMFA.

dealer, Av Isaacs, it was he who sought out Kahane on her return home from Europe in late August 1956. She found a letter from Isaacs waiting for her informing her that he had seen her work and was interested in becoming her dealer. In October, shortly after Kahane's success in the Concours artistique de la province de Québec, Av Isaacs came to see her and together they started planning her first exhibition at his Greenwich Gallery, Bay Street, for the spring of 1958.

The first exhibition at the Greenwich Gallery, later called the Isaacs Gallery, was reviewed in the Globe and Mail and in the Toronto Telegram⁴² and was mentioned in The Canadian Architect⁴³. Each critic seems to have noticed slightly different aspects of her work, finding some aspects positive and others slightly negative. Two critics maintained that her work needed to be developed further. The Globe and Mail critic called the exhibition "the most urgent small exhibition of the week", and added the following:

⁴²"Anne Kahane's Sculpture Casual and Controversial," Toronto Globe and Mail, March 22, 1958; "She Sculpts Groups," Toronto Telegram, March 29, 1958; and "Wood sculpture by Anne Kahane," Toronto Globe and Mail, March 29, 1958.

⁴³ "Odds & Ends," The Canadian Architect, Vol. 3, No. 4, April 1958, p. 26.

Her work is controversial, not at all on the trite question of traditional - versus - modern, but on the question if whether the art is too wilfully (or inadvertently) casual in technique. The small figures such as **Wash Day** are potent. The groups sometimes seem to lose rather than gain by looking as if the wood pieces were more crude in finish than need be. Visitors may miss the greater discipline of a contemporary sculptor such as Archambault. Our own guess is that more years will improve Miss Kahane's sculpture without lessening the simplicity and directness.⁴⁴

And again, the critic from the Canadian Architect, whose review was published after the exhibition had ended, noticed the formal aspect of the sculpture: "Nothing she does seems to have any real 'back' to it, a real grief to the child in us who always walks around any piece of sculpture." Adding that the exhibition may have done her an injustice, the critic concluded: "She is serious. Perhaps her work which seems rather expressionless to us, will become more articulate as she proceeds."⁴⁵

On the other hand, the Toronto Telegram critic, who knew that Kahane's work was going to be at the Brussels World Fair and at the Venice Biennale, emphasized the importance of Kahane's involvement in these events and wrote as well about her working methods and subject matter rather than the formal aspect of her creations:

⁴⁴"Anne Kahane's Sculpture Casual and Controversial," Toronto Globe and Mail, March 22, 1958.

⁴⁵"Odds & Ends," The Canadian Architect, Vol. 3, No. 4, April 1958, p. 26.

As she lives in a metropolis, Anne says city life and groups of people are what interest her most. A layman looking at her work will recognize many byplays of everyday life: the glazed look of spectators in an air show or four people caught in a revolving door.⁴⁶

The collaboration between Av Isaacs and Anne Kahane was a long and profitable one both for dealer and artist, lasting as it did for more than a decade. Isaacs promoted Kahane's work and organized many exhibitions of her sculpture and graphics both in Toronto and its environs⁴⁷ as well as in some other parts of Canada. In 1965 Kahane was invited by Professor Otto Rogers of the Department of Art at the University of Saskatchewan to exhibit in Saskatoon, but it was Av Isaacs who took over the organization of the Exhibition of Sculpture and Graphics by Anne Kahane shown at the Marquis Hall Art Gallery of the University of Saskatchewan. The working relationship between artist and dealer was a happy and comfortable one. Often when Isaacs

⁴⁶"She Sculpts Groups," Toronto Telegram, March 29, 1958.

⁴⁷In spring of 1961 the Isaacs Gallery organized a solo exhibition of Kahane's work which was shown at the McMaster University Art Gallery in Hamilton. The exhibition was also shown at the University of Toronto's Hart House Gallery and at the University of Western Ontario's (London) McIntosh Memorial Art Gallery with considerable success. Subsequently, all three universities acquired Kahane's work for their permanent collections. Victoria College of the University of Toronto, Delegation; McMaster University, Winter (destroyed by vandals but later replaced with another work Bather 1962); and University of Western Ontario, September 1958 # 33.

was in Montreal, he would drop in at Kahane's studio⁴⁸ to visit or to pick up a piece of work which he had recommended to a collector or which he needed for an exhibition. There was no pressure on the artist. If Kahane had produced enough work, there would be a biennial exhibition.⁴⁹ Nor did Isaacs have an exclusive monopoly of her work; the artist continued to show with the Galerie Agnès Lefort in Montreal and when Lefort, who claimed that she "never tied any painter to an exclusive contract"⁵⁰,

⁴⁸Isaacs first met Kahane at her 5232 Byron Avenue basement studio and after Kahane and Robert Langstadt moved to 3795 Hampton Avenue, Isaacs would drop in there and he and his wife often shared a meal with the Langstadts.

⁴⁹The collaboration between Av Isaacs and Anne Kahane ended in 1970 through a misunderstanding. This is the artist's version of what happened. It seems that in the fall of 1970 Kahane was looking through Canadian Art and noticed that her name was not on the list of Isaacs' artist. She thought this bizarre but did not confront Isaacs to find out if there was a problem. And as she did not hear from him regarding an exhibition for that or the next year, she assumed that either Isaacs did not want to represent her any more or that he did not like the direction that her work was taking. At the time Kahane was very busy with her public commissions for the Canadian Embassy in Islamabad, Pakistan and the Great Lakes Forest Research Centre in Sault Ste. Marie, so she had no time to prepare for a solo exhibition. In 1989, when I went to look through the Kahane files in the Isaacs Gallery archives, he told me that indeed there had been a misunderstanding. An error had been made in the printing of the announcement in Canadian Art but neither party did anything about it and this unfortunate miscommunication has never been cleared up. Av Isaacs has many of Kahane's pieces in his private collection.

⁵⁰Colin Haworth, "Agnès Lefort Opened the Door to Let in Movement," Canadian Art, Vol. XXI, No. 4, May/June 1964, p. 125. And indeed Kahane did show elsewhere in Montreal e.g.

retired due to health problems and her gallery was sold to Mira Godard in 1964, Kahane went to another Montreal dealer, the Galerie Jeanne Newman. But she also showed at the Gallerie Denise Delrue in 1963.

As mentioned earlier, the event that initiated an intense interest in Kahane's work and which also brought it to the forefront of Canadian art and to the attention of the critics, and to some small measure to the attention of museum curators,⁵¹ was her being awarded an honourable mention as well as a £25 prize at the international competition The Unknown Political Prisoner. Another important factor of Kahane's early success may very well have been that from the very beginning of her career she sought out and was represented by excellent galleries such as the Agnès Lefort in Montreal and the Isaacs in Toronto. Both galleries were owner-run and very well-organized

from 18-31 March, 1963 the exhibition Anne Kahane: Sculptures was shown at Galerie Denyse Delrue.

⁵¹It was through this competition that Robert Hubbard (1916-1990) became aware of and subsequently became interested in acquiring Kahane's work for the National Gallery. It was during Hubbard's tenure as curator of Canadian Art at the NGC that Summer White and Queue were purchased. Furthermore, I would imagine that Hubbard's familiarity with Kahane's work often helped the chances of her work being accepted at annual exhibitions such as the Montreal Museum of Fine Arts because Hubbard was often asked to be on the juries. Another case was that of Rodolphe de Repentigny (see note 54) who was a member of the jury who chose to give Ball Game first prize at the Concours artistique de la province de Québec in 1956.

because the owners had not only the artists' but also their own interests at heart. Both advertised their artists well and sent out exhibition announcements on time, enticing critics to preview and review their exhibitions on a regular basis. Two Montreal critics whom we have already mentioned were Robert Ayre⁵² and Rodolphe de Repentigny⁵³. Both men took a liking to Kahane's work from the very start of her career and until Ayre's retirement and de Repentigny's untimely death, they never failed to review it. Two other Montreal critics, Paul Gladu (b. 1914),⁵⁴ who wrote for Notre Temps and Le Petit Journal throughout the 1950s, and Jean-René Ostiguy (b. 1925),⁵⁵ who wrote for Le Devoir from 1953 to 1955, also took an interest in Kahane early on in her career. Gladu wrote quite ecstatically about Kahane's early work, as for instance in his review of her 1953

⁵²Robert Ayre first noticed Kahane when she exhibited at the Montreal Museum of Fine Arts with Louis Archambault and Sybil Kennedy in February 1951.

⁵³Rodolphe de Repentigny reviewed Kahane for the first time in October 1953 at the time of her exhibition at the Galerie Agnès Lefort. See: Rodolphe de Repentigny, "L'art multiple d'Anne Kahane," La Presse [Montréal] le 10 octobre 1953, p. 55.

⁵⁴Paul Gladu has published a number of works on Quebec artists. Among others are: Henri Julien in 1970, René Gagnon in 1972, J.M. Blier in 1979, and Fecteau and Ozias Leduc both in 1989.

⁵⁵René Chicoine became the Le Devoir critic after Ostiguy joined the National Gallery of Canada in Ottawa in 1955. Chicoine reviewed Kahane's work at every opportunity.

exhibition at Galerie Agnès Lefort, noting that Kahane was able to use ordinary materials in an extraordinary way:

Les masses naissent avec facilité sous ses doigts, allant du métal repoussé à la sculpture presque affranchie de son socle. Quiconque a des notions de technologie admirera son ingéniosité au sein de cette forêt de recettes pratiques et de formules mathématiques, parmi cette foule de *moyens* que l'industrie a inventé avec les siècles, et dont le vocabulaire précis a cédé une infinité d'outils et jouets de toutes sortes, mais peu d'oeuvres d'art.⁵⁶

Nor did Gladu find Kahane's form and subject matter less exciting than her working methods:

Ces êtres bizarres qu'elle tire des profondeurs du bois et du métal, ils ne tentent pas de nous tromper par leur *naturel*, par leur *vie*, par leur *mouvement*, ou contraire! Ils nous attirent vers le défini, vers le symétrique, vers un monde dont l'équilibre indifférent et la perfection mécanique contrastent avec la complexité et la précarité de l'organique!

Voici un langage bien contemporain, présentant des analogies avec le carénage des avions ou des automobiles, et fait pour s'harmoniser avec les constructions des Le Corbusier et des Neutra. Il plaît à notre âme secrète, même si nos habitudes s'y opposent. Il satisfait je ne sais quelle soif de rigueur et de simplicité que nous éprouvons à cette époque désordonnée....⁵⁷

On the other hand, Jean-René Ostiguy was more critical of Kahane's work. In his review of the 1954 AAM Spring Exhibition where Kahane had entered the sculpture made of

⁵⁶Paul Gladu, "Anna (sic) Kahane," Notre Temps, [Montréal] le 13 octobre 1953, p. 4.

⁵⁷Ibid.

hammered copper sheeting, entitled **Three Figures** (1954), he stated:

Ann (sic) Kahane s'obstine dans une voie qui me paraît vicieuse. De la façon qu'elle traite ses feuilles de métal, elle n'atteindra jamais à quelque chose de stable et de significatif. Ses trois personnages ne forment qu'une image agréable, amusante, un bibelot voilà tout.⁵⁸

Ostiguy again reviewed Kahane's work when she exhibited jointly with Léon Bellfleur at the M.M.F.A.⁵⁹ This time he made certain positive remarks about the work in general, for example, "Autres thèmes [sont] bien choisis et bien réussis: **Man Sitting et Solace**. Ces pièces peuvent résister au temps, elles montrent l'homme 'Tel qu'en lui-même enfin l'éternité le change'." Nonetheless, he again slighted such works as **Woman in Blue**, **Summer White**, **A Man Called Joe**, **Monday Wash**, and **Acrobat** by calling them, "les études de problèmes, études de rythmes, d'équilibre, de volumes, [qui] nous apparaissent comme des croquis savoureux, des bibelots agréables," but singled out two other sculptures, **Woman and Child** and **Runners** (1954) (Fig. 13), as being of a different and superior nature: "Voici des réalisations proprement sculpturales dépassant de beaucoup la sculpture-bibelot."⁶⁰

⁵⁸Jean-Réne Ostiguy, "Le Salon du Printemps," Le Devoir [Montréal], le 1er avril 1954.

⁵⁹Leon Bellefleur and Anne Kahane, Gallery XII, Montreal Museum of Fine Arts, 1 - 17 October 1954.

⁶⁰Ibid.

Subsequently, other critics working in Montreal, e.g. René Chicoine, Michelle Lasnier, Claude Jasmin, Dorothy Pfeiffer, Laurent Lamy and Michael Ballantyne, also reviewed Kahane's work and, generally, their criticism was of a positive nature.⁶¹

MATURE ARTIST

From the time that Kahane started showing at the Isaacs Gallery in 1958, the Toronto critics regularly covered her progress from year to year. The Toronto-based Robert Fulford reviewed Kahane's exhibitions at Isaacs for Canadian Art as did other scholars such as the University of Toronto professor Dr. Hugh McPherson. More recently, Kahane's work has found avid admirers in the Hamilton and Toronto art critics Grace Inglis and John Bentley Mays.⁶² And occasionally even magazines which did not have regular art columns reviewed and reproduced her work.⁶³

After Kahane's 1953 honourable mention at the International Political Prisoner Competition in London and the prestigious first prize at the Musée du Québec (Concours

⁶¹See Bibliography.

⁶²See Bibliography.

⁶³"That 'Sculptured' Look," Weekend Magazine, Vol. 11, No. 31, September 1961; and "The Artist, the Camera Looks at Woman and her Fashions," Canadian Bride and Fashion, Fall 1966.

artistiques de la Province) in 1956, she had a solo exhibition at Agnès Lefort in the fall of 1957 and was one of two sculptors⁶⁴ chosen by a "committee organized by an inter-governmental body in charge of Canada's exhibit at the Fair [Brussels]"⁶⁵ to represent Canada in the exhibition Art contemporain au Canada shown at the 1958 Brussels World Fair in the Canadian Pavilion.⁶⁶ Donald Buchanan, Associate Director of the National Gallery and Chairman and spokesperson for the Committee responsible for choosing the artists and the works for the Brussels World Fair⁶⁷, said:

⁶⁴The other was Louis Archambault. He too had five pieces in the exhibition: The Iron Bird, Appel, Jour et Nuit, Seated Figure, and Vence. Archambault was also commissioned to make a "three-dimensional mural wall, 125 feet long and 10 feet high". From: Donald W. Buchanan, "Best Foot Forward in Brussels," Canadian Art, Vol. XIV, No. 2, Winter 1957, p. 66. This freestanding construction of terracotta panels was a permanent installation.

⁶⁵Walter Gilhooly, "Canadian Art: Only New Works Going to Brussels," Ottawa Journal, January 28, 1958.

⁶⁶"Art contemporain au Canada", Canadian Pavilion, Universal and International Exhibition, Brussels, Belgium. (Organized by the National Gallery of Canada)

13 May - 1 June 1958

#34 Queue (wood sculpture) [NGC]

#35 Snowstorm (wood sculpture)

#36 Bras dessus, bras dessous (wood)

#37 Delegation (wood sculpture)

#38 Woman in Italy (wood sculpture)

⁶⁷Paintings, graphic arts and sculpture selection committee. Members: Chairman: Donald Buchanan (NGC), Martin Baldwin (Director, Toronto Art Gallery), Rodolphe de Repentigny (Art Critic of La Presse, Montreal), Dr. R. H. Hubbard (Chief Curator, NGC), Kathleen Fenwyck (Curator of Prints and Drawings, NGC). From: National Gallery of

The purpose of the Fair is to reveal developments throughout the world in every phase for achievement since the war. So, in art, our committee had to choose painters and sculptors who had made new and original contributions since 1935.

Canadians won't see the paintings [and sculpture], as a show, on the wind-up of the Brussels World Fair. There is a large demand for their exhibition in Europe and part will go to Switzerland, part to Venice and others to Yugoslavia. When they are brought back next year they will be returned to the artists.⁶⁸

Kahane's pieces went on to the Venice XXIX Biennale where they were shown with a retrospective exhibition of the Montreal-born post-impressionist painter James Wilson Morrice (1865-1924).⁶⁹ She was the only sculptor representing Canada in Venice that year and the first sculptor to exhibit in the New Canadian Pavilion.⁷⁰ It was in Venice that the English critic Charles S. Spencer noticed Kahane's work and in a later article wrote that he

Canada, NGC Internal Exhibition Files, 1958.

⁶⁸Walter Gilhooly, "Canadian Art: Only New Works Going to Brussels," Ottawa Journal, January 28, 1958.

⁶⁹XXIX Biennale D'Arte, Canadian Pavilion Venice, Italy. (Organized by the National Gallery of Canada), 14 June - 19 October 1958.

⁷⁰Donald W. Buchanan, "Canada builds a Pavilion in Venice," Canadian Art, Vol. XV, No. 1, January 1958, pp. 29-30 and Buchanan, "The New Canadian Pavilion at Venice," Canadian Art, Vol. XV, No. 4, November 1958, pp. 274-278.

The Canadian Pavilion was designed by Enrico Peressutti of the architectural firm of Belgioioso, Peressutti and Rogers. It was commissioned by the Canadian Government through the National Gallery of Canada and built for the sum of twenty-five thousand Canadian dollars.

considered her a "sculptress of considerable originality [who] deserves greater recognition outside her own country".⁷¹ In other areas of the pavilion building were paintings by Jacques de Tonnancour (b. 1924) and prints by Jack Nichols (b. 1921). Afterwards Kahane's pieces from the Biennale and some other works of Canadian art from the Brussels World Fair were amalgamated into a new exhibition which was shown in Utrecht and Groningen (Holland), Geneva (Switzerland) and Cologne (Germany) from November 1958 to April 1959.

At the end of 1958, Kahane was invited to send Winter (1958) (Fig. 14) to the Pittsburgh Bicentennial International Exhibition of Painting and Sculpture held at the Carnegie Institute in Pittsburgh, Pennsylvania.⁷² This event coincided with another exhibition, Paintings Sculpture and Folk Art, presented at the International Festival of Art

⁷¹Charles S. Spencer, "Anne Kahane Canadian Sculptor," Studio, Vol. 160, no. 807, July 1960. pp. 21-23.

Charles Spencer had been writing a series of articles on various non-British artists for Studio magazine. He had first noticed Kahane's work at the Unknown Political Prisoner Competition at the Tate Gallery in London in 1953 and also at the Venice Biennale in 1958. In 1959, he wrote Kahane that he was interested in writing an article on her. He asked if she would consider this and of course she accepted. In 1959 he came to Montreal to interview her and to see her work.

⁷²Winter was on exhibition from 5 Dec. 1957 - 8 Feb. 1958. It was purchased by McMaster University, Hamilton in 1959 but was vandalized beyond repair by students in 1961. The University replaced the piece with Bather.

in New York⁷³ organized by the National Gallery of Canada. Coincidentally, the only sculpture that the Gallery decided to send to the United Nations exhibition was Kahane's **Summer White** (1958) (Fig. 5).⁷⁴ All this international exhibition activity not only helped to raise Kahane's reputation as a sculptor abroad but also brought her added prestige here at home and could very well have been among the reasons that she won a competition for an outdoor relief sculpture for the Annex of Memorial Library of Mount Allison University in Sackville (N.B.) in the spring of 1961. This piece was paid for from a grant that Mount Allison received from the Canada Council.

The jury of the 1959 AAM Spring Exhibition of the Montreal Museum of Fine Arts awarded Kahane the Prix de Salon de Printemps for her wood sculpture **Follow the Leader** (1959) (Figs. 15 and 16). Also in 1959 she had two solo exhibitions, one at Gallery XII of the Montreal Museum of

⁷³Paintings, Sculpture and Folk Art from Thirty-Nine Member Countries of the United Nations, International Festival of Art, Festival Galleries, New York City, from 24 Oct. - 23 Nov. 1958.

⁷⁴The other artists represented from the gallery collection were all painters: Edmund Alleyne (b. 1931), Paul-Emile Borduas (1906-1960), Stanley Cosgrove (b. 1911), Edward Hughes (b. 1913), Kazuo Nakamura (b. 1926), Jean-Paul Riopelle (b. 1923), William Ronald (b. 1926), Gord Smith (b. 1919) and Harold Town (1924-1990).

Fine Arts⁷⁵ and the other at Isaacs in Toronto. Following such success, Kahane applied to the Canada Council for a Senior Arts Fellowship Grant (1960-1961) which she received and which enabled her to buy better quality wood and to experiment further with sculptures of much larger dimensions. These larger sculptures which she was now joining, carving and assembling in the dining-room-turned-studio of a house that she and Robert Langstadt had bought in 1961 at 3794 Hampton Avenue in Notre Dame de Grace, led her further into the field of public art.

The 1960s were very productive and successful years. In the early 1960s the federal Department of Transport was constructing and expanding a number of Canadian airports. In these projects were also included forty art commissions. Kahane was the first woman sculptor commissioned by the Department in November of 1962 to complete a piece for the Winnipeg International Airport. The **Memorial to Captain F.J. Stevenson**⁷⁶ (Figs. 17 and 18), seven feet high, standing on a flat metal base without a pedestal, was placed

⁷⁵Starting in 1963 there was a policy change regarding Gallery XII. It was no longer dedicated to the display of contemporary Canadian artists but rather to the presentation of changing exhibitions of graphics and drawings. The first of these exhibitions featured some of Marc Chagall's book illustrations. From the MMFA annual report (1963-1964).

⁷⁶Captain F.J. Stevenson was a pioneer Manitoba pilot and also owned the land on which the airport was built. Originally the airport was named after him.

and still stands directly on the floor of an enclosed pedestrian bridge between two administration buildings used by the airport staff. This, unfortunately, means that the sculpture is rarely seen by the general public. In the same year, Kahane received another public commission in Winnipeg. This was for a large rough-hewn carving, *Untitled* (1963) (Fig. 19), for the Chapel of the Winnipeg General Hospital.

In the Winnipeg commissions, Kahane was more committed to telling a story than in showing truly representational aspect of the figures. Both works are allegorical representations. In the *Memorial to Captain F.J. Stevenson* (Figs. 17 and 18) and in *Untitled*, a pietà-like grouping which is very appropriate for the religious and medical aspect of the building, Kahane may have sought imagery from the Italian Quattrocento, perhaps remembering her impressions of sculpture seen during her stay in Italy and especially Florence in 1956. Dorothy Pfeiffer who saw other sculptures of the same period and style, wrote:

Miss Kahane's present work contains a quality which appeared to me to be classical at root and also strangely mournful....In fact her sculptures shown appear somehow as a ghostly contemporary revival of the art of Bellini and of Michelangelo.⁷⁷

⁷⁷Dorothy Pfeiffer, "Anne Kahane," Montreal Gazette, March 30, 1963.

As Michelangelo had done in the *Pietà* of 1490 (St. Peter's, Rome), Kahane used the iconography of the *Compassio Mariae* where the Virgin holds the body of Christ on her lap. In Kahane's *Untitled* (1963), contrary to tradition, the mother figure does not gaze at her son's face nor does she hold him on her lap; instead, the seated mother, with downcast eyes and pain in her face, gathers the smaller figure's standing body into her lap, embracing and protecting the figure with both her arms and legs. The figures in *Untitled* (Fig. 19) are united in one painful and solemn communion.

According to John A. Russell⁷⁸, Kahane's sculpture for Winnipeg International Airport "shows a great versatility in wood carving. It symbolizes the spirit which motivated Stevenson."⁷⁹ Even though most Winnipeggers liked Kahane's allegorical representation of Stevenson because her contributions to The Winnipeg Show had made them familiar

⁷⁸Russell, director of School of Architecture, University of Manitoba, was a member of the selection panel for all the art work for the Winnipeg Airport. The other members were: Dr. Charles Comfort, Director of the National Gallery of Canada; John C. Parkin, architect; Dr. Jean Boggs, Chief Curator of the Art Gallery of Toronto; Wolfgang Gerson, Acting Director of the School of Architecture, UBC; Dr. Evan Turner, Director of the MMFA; and G. Leslie Russell of Green, Blankstein, Russell Associates, consulting architects.

⁷⁹Yvonne McWilliam, "From Railway Prints to Riopelle," News on the Dot, Staff Magazine for the Department of Transport, Ottawa, Vol. XIV No. 5, September/October 1963, p. 5.

with the artist's work, a controversy arose. Mainly because "local Stevenson fans were upset not to see his likeness in the work,the D.O.T. [Department of Transport] agreed to place a life-like bronze [of Stevenson] elsewhere in the terminal."⁸⁰

After these two successful commissions, it was perhaps not surprising that Kahane was chosen to execute a sculpture for the new Place des Arts⁸¹ being constructed in Montreal in 1963. The Place des Arts, the latest and most modern opera and concert centre in Canada at that time, received a number of private donations as well as funding from the government of Quebec for eight art commissions. Kahane's piece was one of the privately sponsored pieces.⁸² Because her piece was intended for the side lounge of a concert hall, the Salle Wilfred Pelletier⁸³, Kahane chose a musical

⁸⁰"The Arts," Time, November 30, 1963.

⁸¹The other artists chosen to do commissions were: Micheline Beauchemin and Robert Lapalme for tapestries, Louis Archambault a bronze sculpture for, "a three winged personage" for the area leading from the piano nobile to the theatre, Norman Slater for flying gold-coloured panels for the outside walk, Julien Hébert for abstract aluminum panels for the foyer and Jordi Bonet for ceramics for the main entrance. From: Anne MacDermot, "Artists Create With Wood, Wool," Toronto Globe and Mail, June 13, 1963.

⁸²The Montreal art collector, Mr. R. Fraser Elliott, QC contributed the funds for Kahane's commission.

⁸³Originally called La Grande Hall/Grand Hall. Wilfred Pelletier conducted the first concert there in September 1963. After his death in 1966 the concert hall was named

theme and because she also used to listen to Gustav Mahler's work Song of the Earth, she decided to name the completed piece after the Mahler composition.⁸⁴ The art critics Dorothy Pfeiffer and Anne MacDermot detected certain aspects of the theme in the actual work. According to Pfeiffer,

Each part will group figures, some of them independent, some united by line or position, all having part with one another in their common grounding in the organic and inorganic earth from which they are being raised - enlivened and ennobled and exalted by their hearing of music.⁸⁵

And even though MacDermot reported that "She [Kahane] makes no effort to explain what she is trying to say in her sculpture", Song of the Earth (Fig. 20), she wrote the following:

They [the two sections] stand on two metal stands, juxtaposed, so that the figures emerging from the one sweep over and onto the other. Contrapuntal, someone calls it - like a symphony, like a poem, like a play.⁸⁶

Song of the Earth (Fig. 20), Kahane's largest and most ambitious sculpture up to this time (ten feet high by seven feet across), consists of two free-standing sections. Due

after him.

⁸⁴Kahane to the author in a telephone conversation 23 June 1992.

⁸⁵Dorothy Pfeiffer, "Huge Sculpture for Place has Rough-Hewn Look," Montreal Gazette, May 17, 1963.

⁸⁶Anne MacDermot, "Artists Create With Wood, Wool," Toronto Globe and Mail, June 13, 1963.

to the size and the cumbersomeness of the sections, Kahane had difficulty assembling and manipulating the pieces before the actual carving and she ultimately had to enlist her husband's assistance in putting them together.

After March 1963 when the competition winners for the Place des Arts were announced, all the Montreal newspapers, as well as most other Canadian papers that picked up the story through Canadian Press,⁸⁷ covered the story of the commissions. Kahane gave numerous interviews not only while she was carving the sculpture but also upon its completion and subsequent installation. Most of the reviewers cited Kahane's description of her technique in joining, assembling and then carving the work: "The whole preparatory process took a good two months. Then came the frightening moment when, with chisel and mallet, the work of carving and forming was to begin."⁸⁸

For the Winnipeg sculptures and for the Place des Arts piece, Kahane used the same method of construction. Starting off with the same material, Honduras mahogany, she joined four-inch planks of the required length of this dark-toned hardwood, almost without grain, to make great flat masses or slabs of material which she would eventually carve

⁸⁷See Bibliography.

⁸⁸"Huge Sculpture for Place has Rough-Hewn Look," Montreal Gazette, May 17, 1963.

in low to deep relief. She then affixed the slabs to steel legs on which the work stood during and after the period of carving. All three commissions of 1963 are very closely related in their style, in their frieze-like form and in the artist's technique. **Memorial to Captain F.J. Stevenson** and **Song of the Earth** are also related in size, whereas **Untitled** is a much more intimate work because the space for which it was designed was smaller.

In the next few years other public commissions and honours were bestowed. Kahane continued producing work, graphics and sculpture for her annual exhibitions at Isaacs and Agnès Lefort, except for 1967. In this year she was very busy preparing for several group exhibitions and working on sculptures commissioned for two outdoor centennial exhibitions, Sculpture '67,⁸⁹ organized and curated by Dorothy Cameron, and Sculpture Canadienne / Canadian Sculpture⁹⁰ which was organized by the Corporation of Expo and the Canadian Government for the site of the 1967

⁸⁹The exhibition was held in the plaza of Toronto City Hall from June 1st to July 27th. Kahane carved a large piece entitled Runners from cedar now in the coll. of the University of Alberta, Edmonton.

⁹⁰The exhibition was shown at the Expo 67 site in Montreal from April 28 to October 27. Kahane carved a large piece of mahogany entitled Homme, la tête en bas/Man on his Head.

World Fair in Montreal. Kahane did not have any solo exhibitions in 1967.⁹¹

In 1963 Kahane was quoted as saying that she left **Song of the Earth** (Fig. 20) rough-hewn because this gave it a liveliness, an elemental vitality which she felt would be lost in smoothing the surfaces.⁹² In another interview given the same year, she said that she had found that teak had a tendency to crack, pine was too soft, and walnut was quite hard. Therefore, she liked mahogany best. It did not have a pronounced grain and she somehow preferred the density and feel of the wood.⁹³ She reiterated this preference for mahogany and for a "rough finish" in her comments published in the catalogue for Sculpture '67, 1967. Her reason for leaving the work rough hewn she explained as follows:

⁹¹ Two in 1965, Anne Kahane: New Sculpture at Isaacs from 23 April - 12 May and Exhibition of Sculpture and Graphics by Anne Kahane at Marquis Hall Art Gallery, University of Saskatchewan, Saskatoon from 4 - 24 October (organized by Isaacs Gallery, Toronto); in 1966, Anne Kahane: Sculpture et Gravure at Galerie Agnes Lefort in Montreal from 9 - 29 April; and two in 1969, Anne Kahane: Oeuvres 1954 - 1969 at Sir George Williams University, Montreal from 3 - 20 November and Anne Kahane: Sculpture at Isaacs from 15 October - 3 November.

⁹²Dorothy Pfeiffer, "Wood Sculpture Set for Place des Arts Lounge," Montreal Gazette, May 24, 1963.

⁹³Anne MacDermot, "Artists Create With Wood, Wool," Toronto Globe and Mail, June 13, 1963.

I had been keeping a rough finish (or rather, stopping my work before smoothing it down) in order to retain that immediacy of the surface which is sacrificed by polishing. Unpolished wood has a quality of breathing and scintillating, of catching every flicker, like a drawing. There is a certain kind of sensitivity that you find in a drawing but not in a painting: an intimacy between you and the artist and the work. I wanted to make sculpture with this kind of intimacy.⁹⁴

Despite her preference for the "rough finish" the two commissions for 1967, **Runners** (1967)⁹⁵ and **Man on his Head** (1967) were smoothed and highly polished.

But here in **Runners** [Fig. 33] (as in my work for Expo) where the vital issue was strong projection of an image out-of-doors, both for weatherability and for visual clarity I went back to the rain-shedding polished surface.⁹⁶

Instead of mahogany, she used cedarwood for **Runners** because she felt cedar to be more weather-resistant than mahogany. However, **Man on his Head** which was of mahogany was placed in a more sheltered location.

In 1966 Kahane was appointed sessional instructor in sculpture at Sir George Williams University's, Fine Arts

⁹⁴Dorothy Cameron, Sculpture '67. Exhibition catalogue of an open-air exhibition of Canadian sculpture presented by the National Gallery of Canada as part of its Centennial program at the City Hall of Toronto, Summer 1967. (Ottawa: National Gallery of Canada, 1968), p. 44.

⁹⁵**Runners** was subsequently bought by the University of Alberta, in Edmonton.

⁹⁶Kahane, comments from Dorothy Cameron's Sculpture '67, p. 44.

Department, in Montreal, where she continued to teach until 1980. The University subsequently organized an important retrospective exhibition⁹⁷ of her work in the fall of 1969. The Montreal papers reviewed the exhibition and as Irene Heywood pointed out the important aspect of this retrospective was that it was the first time that "We [critics] see the succeeding phases of her [Kahane's] work together, the stiff primitive groups and single figures which developed into the human-in-landscape and from there to the broken and falling man series to the new torsos, almost abstract, with new sophistication and beauty in subtle planes."⁹⁸ Robert Ayre, whose knowledge of Kahane's work went back to her 1952 maquette for *Unknown Political Prisoner*, concluded his otherwise positive and very touching review with the following observations.

She has made advances in her art in the latest work. These torsos in pale varnished pine are splendid abstractions, experiences of pure form beautifully realized. I admire them but I am not moved by them. I can't help regretting that the humanity has been transcended.⁹⁹

⁹⁷Anne Kahane: Oeuvres 1954 - 1969, Sir George Williams University, Montreal, 3-20 November 1969.

⁹⁸Irene Heywood, "Anne Kahane and How Well She's Done," Montreal Gazette, November 15, 1969, p. 18.

⁹⁹Robert Ayre, "Kahane Displayed," Montreal Star, November 8, 1969, p. 12.

Normand Thériault wrote, "Cette sculpture a l'avantage de ne pas être le fait de hasard mais d'une recherche qui s'étale sur les vingt dernières années." In concluding, Thériault was uncertain as to how far Kahane was going to take her art:

Il serait difficile de voir cet art s'orienter dans l'avenir vers un art plus "intellectuel". Kahane a prouvé son attachement pour le bois et la personne humaine. La valeur de l'oeuvre n'est pas le fait d'une actualité.¹⁰⁰

By 1970 her sculpture and graphics were to be found in many public collections,¹⁰¹ as well as in several important private collections: the Bronfmans (Montreal), and the Zacks and the Duncans (Toronto). But the rough-hewn expressive surfaces and forms had been completely replaced by smooth, highly-polished ones. She had persisted in staying with her preferred medium, wood, and in using the human figure and nature as the point of departure for her imagery, albeit drastically simplified and modified. But as the reviewers of her 1969 retrospective exhibition had noted, her formal

¹⁰⁰Normand Thériault, "Sculpture 'humaine': Retrospective Anne Kahane, 1954-1969, à l'Université Sir George Williams," La Presse, [Montréal] le 8 novembre 1969, p. 40.

¹⁰¹National Gallery, Musée de la Province de Québec, Art Gallery of Toronto, Montreal Museum of Fine Arts, Winnipeg Art Gallery, Vancouver Art Gallery, London Art Museum and Library, Agnes Etherington Art Centre, University of Western Ontario, University of Toronto, McMaster University and Mount Allison University.

expression was changing more and more into "un art de l'assemblage"¹⁰² approaching abstract minimalism. In fact she exhibited two sculptures, both in pale, highly-varnished pine, in this "assembled" and very mechanical style in 1970. **Double Image/Image Stéréoscopique** (1969) (cat. no. 44) (Fig. 21) appeared in the Panorama de la Sculpture au Québec while **Torso II** (1968) (cat. no. 11) (Fig. 22) was in the exhibition Canadians Crossections '70.¹⁰³ In both sculptures the minimal rounded torso shapes supported by planks have an almost classical simplicity and bring to mind the highly polished prodigious craftsmanship found in the work of Constantine Brancusi and Hans Arp (1887-1966).

This formal simplicity and abstraction became even more exaggerated in the work Kahane produced throughout the 1970s, by which time she had earned such a good reputation with her large wood sculptures that she was being sought out by federal government agencies and architectural firms which were always on the look-out for artists to decorate the interiors and exteriors of new buildings with works of art.

¹⁰²Thériault, La Presse, [Montréal], 8 November 1969.

¹⁰³Panorama de la sculpture au Québec 1945-70, Musée d'art contemporain, Montreal and Musée Rodin, Paris; Canadians Crossections '70: An Exhibition in 4 Segments of Works By Canadian Artists, Galerie Godard Lefort, Montreal and Isaacs Gallery, Toronto.

This may have been due to the fact that Kahane had been using a traditional material, the human figure and nature as the basis for her modernist visual language which led her into formal simplicity and abstraction. This formal expression was particularly apparent in two commissions for the Department of Public Works (Ottawa) in the 1970s.

La Mer (Figs. 23 and 24), a laminated pine carving for the Canadian Embassy in Islamabad, Pakistan, was the first. The sculpture was started in 1972 and occupied Kahane for nine months. She received this commission directly from the architect Isadore Coop whose firm, Number 10 Architectural Group of Winnipeg, had won the Federal Department of Works competition for the embassy building. As the firm was also responsible for the artwork in the building and as the architect was already familiar with Kahane's public sculpture from having seen it many times in Winnipeg, he contacted Kahane by telephone and asked her to submit some sketches and a maquette. Her proposal was accepted and as Kahane told Alma de Chantal it turned out to be a very challenging project mainly because of its impressive dimensions:

C'était pour moi une occasion unique, vraiment exceptionnelle, de produire une oeuvre à caractère monumental, laquelle serait ensuite fixée à un mur immense, mesurant 34 pieds de longueur. Sans cette

commande, je n'aurais sans doute pu réaliser une sculpture de cette dimension.¹⁰⁴

Because of the size of *La Mer* (Fig. 23) (29 feet long, two feet high, and ten inches deep) Kahane had to divide the work in three sections which would only be assembled upon arrival at their final destination, the entrance lobby of the Canadian embassy in Islamabad, the new capital of Pakistan. Kahane did not see the complete composition until 1973 when she installed the piece.

In her article de Chantal described *La Mer* as an immense fresco of horizontal fluctuating order, an animated continuous movement where forms and volumes arise, evolve and transform themselves in space evoking the universe unceasingly recreated by the ebb and flow of the sea.¹⁰⁵ Virginia Nixon, the other Montreal art critic who saw *La Mer* before it was shipped to its faraway destination, wrote.

The design interplays rolling waves, overhanging curves and angles, and openings - some larger, others smaller and taking the part of a quicker staccato movement in contrast with the deeper resonant roll of the waves. Against the wall with the light blocked off, these small apertures will appear dark - like caves perhaps, or as the sculptor sees them now, the spray thrown up by the water.¹⁰⁶

¹⁰⁴Alma de Chantal, "Anne Kahane marées de pin," Vie des Arts, No. 69, Hiver 1972/1973, p. 54.

¹⁰⁵Ibid., p. 97. Translation by Mildred Grand.

¹⁰⁶Virginia Nixon, "War cannot long delay progress of a sculpture," Montreal Gazette, August 26, 1972, p. 44.

Both descriptions or interpretations are believable and may be true. However, other interpretations may also be possible. *La Mer* may simply be an abstract design that does not portray any recognizable forms in usual relationships. Nor did Kahane mind people interpreting her art using this approach but in fact told Nixon that she welcomed hearing what someone else found in her work. In 1972 Kahane had no objection to Nixon's saying that *La Mer* was a concrete sculpture.

For what could be more concrete than well defined tangible shapes of such ubiquitous physical elements as waves - whether they be of water, hills or wheat fields, or caves, or the cliff-like projections. The elements of the work step into their self-suggestive roles easily.¹⁰⁷

When asked whether she could offer any view as to the interpretation and possible reaction of the Pakistanis to *La Mer*, she simply replied. "They will see it through their own culture."¹⁰⁸ And after the piece was installed in a site which encouraged quiet contemplation, and the lighting was adjusted to her specifications, Kahane, who attended the opening in 1974, found the local response to her work largely favourable and, as she had predicted, *La Mer* (Fig. 23) could hold its own next to the very rich and subtle art

¹⁰⁷Ibid.

¹⁰⁸Alma de Chantal, "Anne Kahane marées de pin," Vie des Arts, No. 69, Hiver 1972/1973, p. 97.

of the region.¹⁰⁹ Apparent in *La Mer* is the logical inclination and direction that Kahane's work was taking at the time. To another interviewer's question in 1972 as to whether *La Mer* and her more recent pieces were harder to understand, Kahane answered.

Yes, I suppose so - but it can't be helped. It's true, a lot of people wouldn't understand them. Artists would, and people who understand things like music and art. And then too, some people have a kind of natural sensitivity to things like that.¹¹⁰

An interesting point which came out of Virginia Nixon's interview was that, at this point in Kahane's career, there seems to be a very evident change in her view regarding exhibitions. With her commissions and teaching, Kahane had been too busy to prepare for solo exhibitions and had not had one in five years. And even though she was aware that there was a whole new generation of art viewers who had not heard of her she had mixed feelings about planning and organizing for an extensive show:

I'm beginning to feel there's something antiquated about the whole activity. It has no meaning for most people. It's become a bit artificial - But then you have to have shows or else you don't

¹⁰⁹Kahane in conversation with the author, September 1981.

¹¹⁰Nixon, "War cannot long delay progress of a sculpture," Montreal Gazette, August 26, 1972, p. 44.

get commissions. I'm not sure what the answer is.¹¹¹

Nonetheless Kahane did have a solo exhibition at the Galerie Jeanne Newman in Montreal in 1975. But it was not the exhibition which brought in her next public commission because by this time Kahane should have realized that her career had reached fulfilment and she really did not need solo exhibitions to get commissions. Private collectors, galleries and museums sought out her sculpture; the quality and integrity of her work was widely recognized. She was not earning enough from her art to make a living but with money provided by her teaching plus her commissions she was able to make a fair contribution to the family expenses. In 1972, just as she had finished *La Mer* and was getting ready to ship it to Pakistan, she received a second large commission from the Department of Public Works for the lobby of the Great Lakes Forest Research Centre in Sault Ste. Marie. This project took her six months to complete. There were no stylistic limitations imposed on the artist either by the architect or the Department, except that the piece was to be made of wood - a symbolic gesture on the part of the architect. In *The Forest* (1974)) Kahane was able to

¹¹¹Ibid.

follow her natural stylistic inclination, taking her further into the realms of even greater simplification.

The Forest (Fig. 25), a vertical composition of slim, soaring forms leaning in different directions as trees tend to do in a mature forest, occupies the central area in the foyer of the Forest Research Centre's administration building. **The Forest** is described in the catalogue accompanying the small exhibition of sculptures by Kahane organized by the Forest Research Centre to inaugurate the building and the sculpture:

The sculpture, carved from white pine and laminated, depicts the mood and atmosphere of a mature climax forest. The artist has attempted to portray the spatial distribution and age structure of the dominant intermediate and sapling components of the forest, as well as the interplay of light in the tree crowns. (sic)
 "The Forest" represents the balance of nature for which man strives in the management of our forest resource.¹¹²

For **The Forest** Kahane received \$20,000, a sum hardly enough to cover the artist's work, materials, travel, shipping and insurance. There was no money left over to allow her an assistant to help with the sanding, polishing and finishing of the piece, a luxury she had enjoyed when

¹¹²Information Services. Kahane. An exhibition catalogue published for the Official Opening of the Great Lakes Forest Research Centre, Sault Ste. Marie, Ontario, Canada. (Ottawa: Environment Canada, Forestry Service, 1976), [Pamphlet].

doing the Pakistan piece. But this was Northern Ontario where there was a great deal of unemployment at the time and the sum paid to the artist seemed an enormous amount to the taxpayers who felt that their money had not been put to good use and that \$20,000 was an exorbitant sum to pay the artist for what seemed to be a minimal amount of work:

It's, oh, beautiful," said one woman. "But oh the cost. I think that the design is well done but the cost was a bit too much. Don't put this in the paper, but when I first came for a job interview I didn't know it was art. I thought it was left over lumber."¹¹³

There were also questions about her new simplified style and when Kahane was interviewed by the electronic media she was more than pleased to take questions from the audience. "She answered each question candidly with replies she felt the questions warranted."¹¹⁴ As to the absence of the human form from *The Forest*, she answered.

No I don't think it's a departure from my usual style. Although most of my earlier work deals with human forms, *The Forest* shows life, and life is related to people.¹¹⁵

There is no doubt that formal aspects found in her smaller sculptures of that time were reflected in *The Forest*. By 1974, the time when Kahane had begun to

¹¹³Rob Bostelaar, "Reactions interest artist," Sault Ste. Marie Star, April 30, 1976.

¹¹⁴Ibid.

¹¹⁵Ibid.

assemble and carve **The Forest**, she had already started working in her **Couple** series, the earliest piece which dates from 1973. Using flat planks of wood, mainly pine, she had produced angular, mechanical figures which evolved into minimal silhouettes of barely recognizable human forms, an obvious indication that she was on her way to complete abstraction. Some of these were exhibited in Montreal in 1975 at the Galerie Jeanne Newman. Two of them, **Couple 1** (1972) (Fig. 26) and **Tango 2** (1975) (Fig. 27), along with ten other sculptures, were shown in a small exhibition at the time of the inauguration of the Great Lakes Forest Research Centre.

There were no commissions for Kahane after Sault Ste. Marie. There seemed to be very little demand for sculpture at the time and if there were any sales of her work, they were of her older pieces from the 1950s and 1960s. Her new or recent work was not very much in demand mainly because it was different and less "human" than what she had done before. She was not, however, interested in reviving her old style or in modifying the one she was presently working in. Like most artists, she wanted people to appreciate her new work, not that of the decade or two before:

Getting that awareness from other people is a constant struggle.... It takes years until you

find your own way and others can see your way.
Some still have not seen it.¹¹⁶

She enjoyed the last two commissions from the Department of Public Works and would have liked to get more. All her public commissions, except for the Rockland Shopping Centre **Mother and Child** (1955) (Figs. 10 and 11) had been in wood; this, if placed out-of-doors, requires much more maintenance than sculpture in metal or plastic. Kahane thought that if she were able to make sculptures in materials durable both indoors and out she would enhance her opportunities of getting commissions. She needed money for material to experiment with, however, and in 1976 Kahane applied for and received a Canada Council Senior Arts Grant which allowed her to experiment not only with materials and forms she had previously used and now wanted to use in new ways, but also with materials she had not used before. The experimentation was progressive. She went from thin pine planks to even thinner ones. These were followed by plywood sheets and then sheets of heavy and light gauge metal, materials she had already used in the late 1940s and the 1950s. By 1978 she was ready to show this new work and proceeded to organize a solo exhibition at Toronto's Merton Gallery (Fig. 28) on Merton Street, her first show in Toronto since 1969.

¹¹⁶Ibid.

The exhibition consisted of six drawings and fourteen sculptures. All the sculptures had been made during the two-year investigative period sponsored by the Canada Council grant; all were an exploration of two-dimensional flat material, cut, folded or bent into volumes which occupied three-dimensional space. All of the works suggested an orthodox modernist influence and the simplicity of a designer's hand. The human figure was once again at the fore of Kahane's sculpture. Of the fourteen pieces the largest group, eight reclining, seated or standing figures, was made of sharply folded and bent sheet aluminum; four were made of highly polished precious-looking brass; and one, the small **Seated Figure**, was silver-plated over brass. One very large piece was made of plywood: **Reclining Figure** (1977) (Fig. 28 front right).

Three of the small brass pieces were sold and the exhibition was reviewed by the Toronto Sunday Star critic Sol Littman. Littman had not been aware of Kahane's very early work or the more recent work we have discussed. He remembered the time when she "sculpted fat and round" and thought that her sculpture had undergone a total metamorphosis.

Ten years ago, the Montreal artist was still showing the strong influence of Kathy (sic) K  ethe Kollwitz and Ernest Barlach. Her squat, roughly carved wooden figures thrust themselves at the viewer, protesting and demanding to be heard. The

tool marks, which she refused to erase, added their own sense of primitive integrity.¹¹⁷

Littman was receptive to her new work and not at all prejudiced against it:

Although still related to the human figure, these new works are highly simplified and almost entirely abstract....These new sculptures will take some time getting used to. They are coldly intellectual solutions to the problem of implying volume through flat forms - an issue that doesn't exactly grab everybody. Nevertheless there is a pure, minimal beauty in many of these pieces.¹¹⁸

At the same time as Kahane's forms, techniques and materials were undergoing these drastic changes, there were also changes in her personal life. She had almost completely stopped exhibiting in Montreal. She was teaching at Concordia University one six-hour class a week and as she had always been a sessional instructor there had never been employment security from one year to the next. Her husband, Robert Langstadt, who had retired from his full-time job, was only working part-time teaching drawing and painting in the Fine Arts Department of Concordia University and in the Art History Department of McGill University. Even though her mother and all their friends were in Montreal, Kahane felt that professionally speaking there was very little

¹¹⁷Sol Littman, "Flatness somehow becomes beautiful," Toronto Sunday Star, March 5, 1978.

¹¹⁸Ibid.

keeping them there, and that if the opportunity arose they could go anywhere in Canada.

In 1979 she answered an advertisement calling for a teaching position at the Fine Arts Department of McMaster University in Hamilton and to her surprise was accepted. In the summer of 1980 she and Langstadt packed their belongings and moved into a small house very close to the University campus.

There was no studio space in the house except for a small attic where Kahane did make preparatory sculpture sketches, some drawings and some prints - hand-printed as there was no room for a press. She was also happy to be closer to Merton Gallery (Fig. 28) her new dealer.

Settling into a new home and a new city proved to be more strenuous than the couple had anticipated. Kahane's teaching proved to be very demanding. The University sculpture studio was set up more for traditional moldmaking and casting than for the kind of experimental work she was involved in and which as a sculptor instructor she wanted to show her pupils. Then, at the end of 1980, the Merton Gallery closed; this meant that she had to look for another dealer. It was also difficult making new friends and the couple missed their old friends and especially Montreal, the city where they had lived for most of their lives.

Of course there were also positive aspects of their move to Hamilton. In 1981 Kahane's mother, who wanted to be close to her daughter, moved to Hamilton and found an apartment relatively close to Kahane's home. This made life a lot easier for the mother and especially easy for the daughter, who now did not have to go back and forth to Montreal to visit her aged mother. New friendships were struck and new dealers were found: Georges Loranger in Toronto and Ron Moore in Hamilton. Another positive development was that Kahane's home was fortuitously very close to the Royal Botanical Gardens and another park called Coots Paradise where the couple took long walks and where she sketched and was inspired to produce many series of block prints and long suites of large and small drawings. Robert Langstadt started writing and because of his German background and his broad knowledge of printmaking contributed greatly to the documenting and cataloguing of McMaster University's important collection of German Expressionist prints.

As mentioned earlier Kahane found new dealers. Both Ron Moore and Georges Loranger sought her out. Her work was new to Ron Moore but this was not the case with Loranger, who had first become aware of Kahane's work in the late 1950s when he was at the National Gallery of Canada. Her first exhibition in Hamilton was at the Moore Gallery, Hess

Street, in May 1981¹¹⁹; a month later it was followed by another show in Toronto at Georges Loranger's XX Century Art Gallery, Scollard Street.¹²⁰

There were only a few pieces in the first exhibition held at the Moore Gallery in Hamilton. All the works were recent, done with money from the Canada Council grant, except for two pieces from the **Couple** series from 1975. There were several reasons for this. It was less than a year since Kahane's move to Hamilton and she was still settling in. She was very busy with her teaching; and the gallery was very small and could not accommodate more sculpture. Nonetheless, the sculptor as well as the works did catch the attention of Grace Inglis, who interviewed Kahane, for her column Artviews, at the Moore Gallery and also at Kahane's home where the critic saw work of the 1960s and early 1970s. Kahane's comments about the transition from wood to sheet metal and about her love of her new material and form were cited directly but Inglis could not help voicing her own personal preference:

Her [Kahane's] heart is with the metal figures, as they are for her the most logical development of her art; one feels more association however with

¹¹⁹Anne Kahane: Recent Sculpture, Moore Gallery, Hamilton from May 15 to 30.

¹²⁰Anne Kahane: Sculptures in Wood and Aluminum, Georges Loranger XX Century Art Gallery, Toronto, from June 11 to 27.

the satin smoothness and the prim humour in the wood pieces, tall and hieratic figures which seem to use the human body as an inspiration for extraordinary adventures in design.¹²¹

John Bentley Mays was the first critic able to identify in Kahane's recent sculptures the same challenge that the artist herself had felt and tried to bring across when making the new aluminum and brass figures: "All are attempts to answer the old problem of presenting the human body in a fresh way."¹²² Mays saw Kahane's exhibition at Loranger's Gallery in June 1981 and was especially taken by the beauty and potential of her drawings. He wrote:

Miss Kahane has interesting ideas about the body and how it moves and exists in space - hard ideas that seem to have gotten pulped and homogenized over the years. It would be interesting to see an entire show of these drawings, and more sculptures which share their integrity and energy.¹²³

Later, when Loranger organized an exhibition of Kahane's recent landscape drawings in September of 1981, Mays called these drawings "exceptional",¹²⁴ and urged the public to view her retrospective in nearby Hamilton organized by

¹²¹Grace Inglis, "Anne Kahane Changes Cities and her Style," Hamilton Spectator, May 23, 1981.

¹²²John Bentley Mays, "New Answers for an Old Problem," Toronto Globe and Mail, June 23, 1981, p. 15.

¹²³Ibid.

¹²⁴John Bentley Mays, "The Exceptional Landscape Drawings by Sculptor Anne Kahane," Toronto Globe and Mail, October 2, 1981.

McMaster University (Figs. 29 and 30). He himself, however, did not review the exhibition.

One of the most important aspects of this exhibition was that it was accompanied by an exhibition catalogue¹²⁵ which included not only a list, and notes on media and dimensions, but also reproductions of the works - a much needed reference for any artist's work (Figs. 26 and 27). Another point of the McMaster University retrospective was that it was extensive, allowing the viewers to experience and explore almost twenty five years of the artist's work.

Grace Inglis, who was now able to observe the whole development of Kahane's sculpture and who did review the exhibition¹²⁶ at McMaster, as in her first review, could not resist noting her personal reactions:

One can see from these small folded metal maquettes done in the early years that sculpture was her [Kahane's] form, and that ways of creating form which would have some universal relevance have been a preoccupation all along. She has sought a way to simplify and condense her expression but in doing so has removed a precious

¹²⁵Funds for the production of the catalogue were provided by the Ontario Arts Council and the University. In large part, the photographs came from the artist. The catalogue was prepared by this author and the layout work was done by Langstadt, Kahane's graphic designer husband.

¹²⁶Anne Kahane: Sculpture, Prints and Drawings 1953-1976, McMaster University Art Gallery, 3 September - 11 October 1981.

aspect of that sense of relevance to the individual.¹²⁷

And yet, another critic did appreciate the transition.

Her search for deeper understanding of form and the space in which it exists is continual and becomes more intensified in her last pieces. Here she changes from the chunky woodblock which had to be carved, to flat planks which are shaped and assembled, to arrive finally at the satin glow of large sheets of aluminum.¹²⁸

During the retrospective, Kahane was asked about her views on art reviews and art critics, a difficult question which generally bothers most artists. She replied:

As far as I'm concerned, reviews serve one purpose, and that is to bring attention to the public that you are there. Art is an expression of the artist, one does not create art to please the critics.¹²⁹

Even though there were few commissions for her new work, Kahane was not willing to compromise and insisted in following her chosen direction. Of course one must remember that in Ontario during the 1980s there was a recession which resulted in many government cut-backs. This meant that publicly funded projects had been largely replaced by

¹²⁷Grace Inglis, "Friendly Spirits Overflowing at Mac Gallery," Hamilton Spectator, September 26, 1981, p. 79.

¹²⁸John Ruskin Minor [Robert Langstadt], "Anne Kahane at Mac Art Gallery," Silhouette [McMaster University student paper], September 24, 1981, p. 9.

¹²⁹ Andy Knight, "Anne Kahane one of Canada's leading sculptors on Art Faculty," Silhouette [McMaster University student paper], October 8, 1981.

corporate commissions. It is not that Kahane did not want to sell or did not try to market her new work. In 1982, in the hope of soliciting commissions, she sent documentation and photographs only of recent work to be included Art in Architecture,¹³⁰ a catalogue of Canadian artists whose work was appropriate for inclusion in architecture.

In the meantime, by the beginning of 1982, when she had finally adjusted to the workload and the routine of university teaching, her residency at McMaster University was nearly over. Although she could have stayed on had she reapplied for her position,¹³¹ she decided to give up teaching altogether so that she could once more concentrate on her sculpture. By this time she had managed to make space in the basement of her house and had started sculpting and drawing once more. By the end of 1982 she had produced several new works in brass and aluminum as well as many new drawings and woodblock prints. All these sculptures were metal and they were exhibited in two solo exhibitions in 1983.¹³²

¹³⁰Jeanne Parkin, Art in Architecture: Art for the Built Environment in the Province of Ontario (Toronto: Visual Arts Ontario, 1982), p. 201.

¹³¹The position was contracted out and was renegotiable in two years.

¹³²1983: Anne Kahane, Art Gallery of Hamilton, 10 Feb. -13 March and Anne Kahane Sculptures 1977-1982, Stewart Hall Art Gallery, Pointe-Claire, Quebec, 23 April-22 May.

From this time on Kahane was quite adamant about not showing wood sculpture she had done in the past, but only new work. Only in very rare cases when her dealers insisted, would she include a few examples of older works. This happened only on two occasions, one of which was for a solo exhibition¹³³ in 1984 when Ron Moore thought that she should include some pine sculpture and Kahane sent him *Torso No. 2* (1968), *Torso No. 4* (1969), and *Tango 2* (1975) (Fig. 27).

At this time, there were important changes in Kahane's personal life. Her mother died in 1984 and then her companion of twenty-eight years, Robert Langstadt, died on August 25th, 1987 of a heart attack. She felt the loss deeply. Robert's death happened within two months of an important solo exhibition¹³⁴ held at the Carnegie Gallery in Dundas, Ontario. This exhibition included works after 1977 only, and of special interest were five new pieces.¹³⁵ As she had no reason to stay on in Hamilton, during the fall of

¹³³Anne Kahane: Sculpture and Works on Paper, Moore Gallery, Hamilton from 17 January - 4 February 1984. The other occasion was in 1986 for the exhibition Anne Kahane at The Ha'ku Gallery, St. Catharines, held from 5 July - 17 August.

¹³⁴Anne Kahane Sculpture and Woodcuts New and Old from 5 June to 1 July 1987.

¹³⁵Reclining Figure II 1986 (aluminum), Figure 1986 (brass), Swimmer 1986 (aluminum), Untitled 1986 (aluminum) and Group 1987 (brass).

1987 she went to Montreal to look for a house and in the summer of 1988 she moved back to Montreal where she found her old friends waiting. The move without her husband was a difficult one because she had to do all the planning and the work of packing and moving. After moving her large inventory of sculpture and graphics as well as the huge production of paintings and prints by Langstadt, she found that she had used up all the available storage space in her new house on Marlowe Avenue in Notre Dame de Grace, including the basement and garage.

On her return to Quebec, she was invited to organize a solo show for the fall of 1988 at La Galerie Arts Sutton in the Eastern Townships. The exhibition¹³⁶ went unnoticed. When the pieces were brought back Kahane put them in storage. But she was not discouraged because she had acquired a new interest.

On her return to Montreal in 1988, her dear friend Ruth Portner introduced her to the playing of the harpsichord. Kahane fell so much in love with this instrument and its sound that she bought one for herself and started taking private lessons. She then enrolled in music theory classes at the McGill Conservatory of Music. She found that the

¹³⁶ Anne Kahane: Sculptures, La Galerie Arts Sutton from 1-30 October 1988.

harpsichord lessons, the practising and the theory classes took so much of her time that she had none left for sculpture. When pressed about the issue of sculpture, which she often is by friends, including her best friend Ethel Achtman in whose house she had worked for so many years, her answer is that she worked at making sculpture for over forty years and that the time has come to do something else. She also points out, and rightly, that if there are people who want Kahane sculpture she still has plenty of it sitting around ready to sell. She sees no reason to add more to her vast collection.¹³⁷ Possible reasons for the lack of sales and Kahane's decline in popularity will be examined in the concluding chapter.

Indeed, a good part of Kahane's work, recent and not so recent, is still in the artist's collection. This was returned to Montreal in 1988 and put into storage. Only one major piece was sold after her return to Montreal: **Distant Figures** (1962) (Fig. 31), two and a half meters high, one of her most impressive sculptures from the early 1960s. Only after several years of intense negotiations did her Toronto dealer Georges Loranger finally manage to sell **Distant**

¹³⁷Kahane in conversation with the author, May 1992.

Figures (1962) will now become part of the collection of the Musée d'art contemporain de Montréal.

In April 1992 the Musée du Québec featured Kahane's sculpture in its exhibition La Sculpture au Québec 1946 - 1961: Naissance et persistance. Six of her sculptures were included in this exhibition which was shown only in Québec, the place where Kahane has spent most of her life and to which she chose to return. Her sculpture **Runners** (Fig. 13) from 1954, borrowed from Mrs. Ethel Achtman, was highlighted on the catalogue cover, the exhibition poster and the invitation.

It is time to highlight the artist even further. Let us re-examine her sculpture, representational and abstract. Kahane's sculpture must no longer exist in stillness or be confined to storage. Let us put her sculpture on centre stage so that through its form, rhythm and theme it can once again demonstrate human folly, delight, despair. Let a new generation of art lovers come to know and understand Anne Kahane the sculptor.

Chapter II

ANNE KAHANE

FORMAL ANALYSIS, WORKING METHODS, MATERIALS AND STYLE

It is only after close observation and careful study of a number of Anne Kahane's polished and rough-hewn sculptures that their persistently enigmatic quality is revealed as the distinctive hallmark of the artist. Their rhythms are alluring yet refined, their surfaces subtly modulated. Slowly all sorts of overtones emerge (sentiment, wit and often a macabre humour) threatening the serenity of their form. Although such lapses from pure form might be thought of as evidence of a lamentably insufficient commitment to the principles of abstract language, it becomes evident upon a study of Kahane's sculptures that her intentions lay quite outside the notions of an art of formal purity. From her first sculptures in the 1950s, Kahane devoted herself to creating images so simple as to be unforgettable, and so extendable in their suggestion as to defy precise and limited definition or meaning.

Kahane was in no sense naive about the various directions of modern art. She first encountered the modern art movement in Montreal in the early 1940s through

Surrealism brought from Paris by Alfred Pellán (1906-1988) and through the Contemporary Arts Society led by John Lyman (1886-1967). Kahane again encountered the modern movement in full force in New York City while studying at Cooper Union during that extraordinary post-war period when so many European modernists had congregated there. As a painter and graphic artist, she tried out a variety of abstract methods. Long before she turned definitely to sculpture, Kahane was aware of the simple elegance of Constantine Brancusi (1876-1957) and Max Bill (b. 1908), the angular compositions of Henry Moore (1898-1989) and the interplay of spaces and voids of Alexander Archipenko (1887-1964). Kahane began sculpture not as a neophyte but as a mature artist and although for some years she entertained doubts about her sculptural knowledge and went through an extensive period of experimentation, she quickly established a sculptural style and imagery very much her own.

Kahane began as a meticulous draughtswoman and commercial artist and for a time she worked at a commercial engraver's studio in Montreal. Although this was not a very satisfying experience, the techniques and the disciplined accuracy she acquired there turned her into a very good graphic artist and her competent drawings and prints have evoked commendations from art critics from the beginning of

her career.¹³⁸ But when she began to paint in the late 1940s, she deliberately emphasized bold colour, texture, and design as if to compensate for the well-defined forms of her commercial art. She was possibly trying to escape into a freer realm of thought by means of colour. This experimental phase did not satisfy her however, and she found that she could resolve her painting problems through sculpture; indeed her sense of precision and sculptural wholeness eventually won out, turning the tightly controlled painted or printed images into happier sculptural forms. That she should have fought the idea of sculpture for almost three years (she had studied sculpture in 1940 in Montreal with the noted ceramist/sculptor Pierre-Aimé Normandeau (1906-1965)¹³⁹ and in New York with Dikran Dingilian in 1945

¹³⁸"La succès même des gravures, dont la finesse technique est admirable.... Elle y joue avec les valeurs de noir et blanc pour ce qu'elles permettent de contrastes, de contours précis." Cited from: Rodolphe de Repentigny, "Lutte avec la matière derrière un imagerie neuve et humoristique," La Presse, [Montréal] le 7 novembre 1957, p. 34.

¹³⁹Pierre-Aimé Normandeau (1905-1965) studied at the Ecole des Beaux-Arts (Montreal), at the École Nationale Supérieure de Céramique de Sèvres (France) and the Royal Ceramic School of Faenza (Italy). On his return to Montreal in the 30's, he was appointed sculpture instructor at the École des Beaux-Arts and in 1945 he took over the direction of Ceramics Department of the Ecole de Mueble in Montreal. Also see: Suzanne et Laurent Lamy, La Renaissance des métiers d'art au Canada Français. Quebec: Ministère des Affaires culturelles, 1967, pp. 39-40 and Jules Bazin, "Pierre Normandeau Sculpteur et Céramiste", Vie des Arts, no. 135, été 1989, pp. 26-28.

and with John Hovannes (1900-1973) in 1946¹⁴⁰ but had concentrated on painting between 1947 and 1950) is puzzling but may account for the love and astonishing intensity with which she worked at sculpture once she admitted it to be her primary mode of expression. The painting and graphic techniques¹⁴¹ carried over into her sculpture which she often painted and carved to a contoured planar flatness as if it were meant to be hung or to be displayed in front of a backdrop. After Kahane started working in three dimensions and her primary consideration became the space displaced by the sculpture, these concerns carried over into her two-dimensional works and thereafter the resulting graphic studies showed how things looked and worked sculpturally. Instead of using her chisel to delineate and bring forth forms she drew or engraved the finest of cross-hatch lines around the figure images represented on the paper. The enigmatic quality we have mentioned as being in her sculpture is not found in her prints or drawings however, but it certainly haunts the sculptural forms of people and animals that have appeared throughout her career.

¹⁴⁰Sculptures done in Hovannes's class were the first ever works by Kahane to be exhibited in Montreal at the AAM Spring Exhibition of 1947.

¹⁴¹She totally gave up painting in 1949 but continued to make prints and to draw. Few paintings have survived because Kahane destroyed most of them.

Humour, beauty and despair are unlikely companions in any art, yet they mysteriously meld in Kahane's sculpture as well as in those of Elie Nadelman (1882-1946) and Alexander Calder (1898-1976). Kahane depended for the most part on abstraction of form and the exaggeration of gesture, colour or emotion, contradicted by a undeviating adherence to the human image. For example **Lonnie Lohn** (1965) (Fig. 32) a woman with a bouffant hairdo wears a strapless gown of tin can tops. The cedar figures of the **Runners** (1967) (Fig. 33), split in half at the waist and going in opposite directions, cause the viewer to ponder Kahane's contradiction. Out of such contrast comes both humour and a measure of pathos because the human acts of overdressing or being confused, both basic human frailties, fail to match the sculptural form. Yet Kahane's form is buoyant with optimism. Sometimes the contrast is between expectation and the sculptural fact: a man falling miraculously finds his balance; a coat of white paint added to a carved plank of wood becomes a **Snowstorm** (1956) (Fig. 34); fifteen wooden coat hangers turn into a **Fish** (Fig. 35). All is done with such formal coherence that these contradictions end up taking on a logical air despite ordinary common sense.

Sometimes a homely act or human gesture caught up in the rhythms of form produce not humour but a sense of loneliness, as if the detachment of art symbolizes the

isolation of the individual. At other times the loneliness and humour go hand in hand in a kind of bittersweet relationship. Some other images are outright expressions of anguish and despair. Up to the late 1950s Kahane had been making meticulously polished flattened forms out of wood and metal, but now she began to find their formal beauty unsatisfactory as they lacked an emotional expression which she wished to make explicit. During the 1960s the rough-hewn, rounded and volumetric forms she produced rivalled those of Ernest Barlach (1870-1938) and Jacques Lipchitz (1891-1973) in their earthy energy. Later, little by little, she returned to the sleeker forms of her earlier work. Many of her most enigmatic and pristine images were produced in the latter part of the 1980s. Kahane has always worked alone, yet she has never resorted to shortcuts such as ready-made forms; the hand of the artist is always apparent. To fully understand the complexities of her sculpture one must examine the entire range of her work to discover the patience and wit of her sculptural world. It would be easy to associate Kahane with her earlier sculptures especially those done in wood. What has been lacking, however, in the last fifteen years is a willingness to examine seriously Kahane's later and very recent work and to acknowledge its stark form and boldness, its technical

innovation and its freedom from contemporary stylistic trends.

Before such an examination, it is essential to trace her development from the beginning. Her first works *Hunger* and *Father and Son*, were produced at Cooper Union in John Hovannes' class in 1946-47. When Kahane met the Turkish-born Hovannes, he favoured the direct method of carving and he encouraged his students to do so as well. Kahane was introduced both to direct wood carving and to using mahogany, teak and other exotic woods by Hovannes, and it was two mahogany carvings she had done in Hovannes's sculpture class that were included in the first recorded public showing of her work, at the 1947 AAM Annual Spring Exhibition.

Hunger (Fig. 1), has suggestions of Henry Moore as well as the African sculpture which had obviously inspired the work. It is rather crude in its execution. It, like similar African works, is not far removed from the original mahogany block from which it was carved - cylindrical trunk, arms folded upwards at right angles close to the head, slightly squared oval head topped with a cap of corn-row braided hair, two slits for eyes and another for a mouth. The spoon-like, deeply concave lower half, vertically pierced in its centre, is answered by the forward thrusting convex upper torso. *Hunger's* formal interest lies not in

its upper part but in its lower half, an enveloping hollow shell pierced by an opening, which refers to its title **Hunger** or man's empty belly.

The acceptance by the jury of the 1947 AAM Annual Spring exhibition of **Starving Youth** (the original title for **Hunger**) and **Father and Son** might have influenced Kahane's decision to leave Cooper Union. The conclusion of her second year at Cooper Union marked the end of art courses and the end of being an art student.

After her return from New York, Kahane continued painting. In the 1948 AAM Annual Spring Exhibition she exhibited an oil painting entitled **Still Life**. By 1949, though she still considered herself primarily a painter, Kahane had started making sculptures by taking what odd bits and pieces of different materials she could find and incorporating these into very small intimate works. The small dimensions were mostly due to financial and physical limitations such as the size of her various studios, the tools at hand and the supply and cost of materials. At this time, she would often haunt lumber yards for scraps of wood and she was always on the lookout for bits of wire, lead, copper and anything else she perceived as materials.

In the late 1940s and early 1950s Kahane would have liked to concentrate on art alone but as she had to have money in order to finance her sculptural activity, she took

on free-lance jobs in commercial art. She did lay-out, book illustrations and the occasional window design. The number of sculptures she produced depended on various factors. Certain materials demand a slower pace; her garage studio could be uncomfortably cold; and her part-time jobs limited the number of hours she could spend there. Kahane worked slowly at her painting and sculpture, perhaps because she was afraid that the work would suffer if she rushed it, but she worked steadily. Her friends¹⁴² particularly admired the style and formal aspects of the two wood pieces she had done at Cooper Union in Hovannes's class and encouraged her to do more of them. So, even though she had also started experimenting with sheet metal, wire and tubing, and was modelling in plaster, she continued to carve in wood. Although the materials and their capabilities were very different, the resulting small sculptures display such unifying factors as size, formal simplicity, curved lacquer smooth surfaces of volumetric perforated and configured

¹⁴²Among them the Achtmans who, in 1953, found Kahane working in a cold garage and offered her work space in their warm basement. Robert Ayre, who interviewed Kahane in 1953, writes: "When she returned to Montreal to practise as a free-lance commercial artist, her friends admired the pieces she brought home with her and urged her to concentrate her talent and energy in sculpture." From: Ayre, "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 145.

forms, all associated with the human figure or animal forms.

"OPEN SPACE" SCULPTURE

Kahane's work cannot conveniently be divided into successive periods with a clear differentiation of style. Rather, her work forms an organic whole where many subjects, styles and forms are explored, dropped and then picked up again for further exploration. As mentioned earlier, one of her first sculptures, **Hunger** (Fig. 34), consciously emulated the work of Henry Moore. As a continuation of this vein of formal exploration, Kahane created at least ten small-scale sculptures between 1948 and 1954, in which she not only worked or carved the material directly but also explored, with intense enjoyment and curiosity, the outer and inner shapes of her forms, space and material. Among these are **Birds** (1948) (Fig. 36), **Headstands** (1950), **Adolescent** (1951), **Dancer** (1953), **Playtime** (1953) (Fig. 37), **The Rider** (1954), **Queue** (1955) and **Troubadour** (1949).

In **Troubadour** (Fig. 38) Kahane stresses the curves of the forms - even the stool on which the figure sits has no sharp angles. But even though all straight or angular lines are totally eliminated, **Troubadour** does not result in a limp or structurally weak composition. On the contrary, an impression of strength is present because underneath Kahane's smooth and contoured surfaces there is a knowledge

of the human body's anatomical structure and the supporting system of bones and muscles which completely determines the weight of her figures. In *Troubadour*, our eye is confronted by a combination of strong, diagonal lines - albeit contoured and flowing - supported by three parallel verticals, two for the bent legs of the seated figure and the other for the stool. The principal diagonal line runs from the outer edge of the lower half of the lute directly upwards, crossing the body of the musical instrument, where it is enforced by the left shoulder of the *Troubadour*. This line is echoed by the parallel, slightly contoured curve of the head, the right shoulder and the arm. The position of the arms and the legs, arranged so that our eye travels across them with the least possible interruption, effectively contributes to the immobile character of the sculpture.

Even though *Troubadour* is only eight inches high and five inches wide, it appears monumental to the viewer. To achieve this effect, Kahane borrowed a proportional device often used by Henry Moore who put very small heads on his figures to suggest great bulk and stability in the rest of the figure. Although this device can become problematic in the hands of a lesser artist, Kahane managed to control the resultant masses and weights successfully. By carving into the rosewood and piercing it, by contouring the forms and

making them flow one into the other, by reinforcing their directional movement, and by repeating the open and closed spaces, Kahane achieved the effect of the classical balanced strength she was obviously seeking.

Between 1957 and 1961, Kahane continued exploring innovative ways of organizing her material: she worked in block-like forms, she hollowed, perforated and hammered her materials and even added motion to her compositions. All these approaches will be discussed in more detail further on in the text. But Kahane still continued to investigate the problems of equipoise, equal distribution of open and closed spaces. The result of this examination, executed both in direct metal manipulation and wood carving, was a series of small-and-large-scale sculptures whose main theme was the "human group". Investigating the formal possibilities of the group theme with variations of poses and shapes while holding the figures to a minimal yet total image, Kahane produced at least half a dozen major pieces most of which were eventually acquired for public and private collections.

In one of these, *Poem* (1957) (Fig. 39), carved out of three mahogany planks joined together to form a group, the wholeness of the group is highly suggestive and its elemental simplicity pervades the figures with a sense of form emerging from formlessness. In *Poem* the forms seem to be part of the growth process itself. Kahane uses the grain

as an integral part of the composition, allowing it to flow in and out of the open forms. Like **Troubadour** (1949) (Fig. 38), which it echoes in its highly finished and polished surface as well as its softly rounded forms, **Poem** is balanced by an organized pattern of convex and concave planes, a repetition of shape and surface, and a continuity of edges and planes.

Winter (1958) (Fig. 14)¹⁴³ and **Rain** (1957) (Fig. 40),¹⁴⁴ both smaller than life size, are similar in the equipoise of their open and closed spaces but quite different in their surface finish and their construction. Both are assemblage works, created by combining separate and distinct sections of planks and beams of wood which are altered slightly by shaping and cutting and their colour changed by painting. **Winter** and **Rain** still retain much of the appearance of their lumber yard origin. Kahane carved

¹⁴³Winter 1958, painted mahogany, was in the McMaster University collection. It was purchased from student and alumnae funds and for many years it graced the University's student lounge. Ironically, it was vandalized by a group of students during initiation in 1961. McMaster subsequently replaced it by buying another sculpture by Kahane entitled Bather 1962.

¹⁴⁴Rain (1958), polychromed basswood, was exhibited at The Third Winnipeg Show held at the Winnipeg Art Gallery. It was awarded 1st prize for sculpture and at the end of the exhibition it was purchased by the Winnipeg Art Gallery for its permanent collection.

certain sections into related or complementary forms and then carefully joined them into spatial group compositions.

It must be noted that this group of works, although free-standing, three-dimensional and finished on all sides, remain quite frontal and very much related to relief sculpture. This is due to the fact that Kahane was working with planks of wood and joining them edge to edge. One reason for this has already been explained - financial and physical limitations such as the size of her various garage or basement studios and availability and cost of material. It was easier to get thinner or shorter pieces of lumber, or smaller completed sculptures¹⁴⁵, up and down the narrow stairs of the basement space she was using as a studio between 1952 and 1961. Getting bigger pieces up and down or out of the studio was impossible.

Kahane resolved the spatial and transportation problem by inventing an ingenious process of making sculpture. When she wanted to make or was commissioned to make larger sculptures, she designed them in sections or in small pieces which she would then assemble at the site where it was to be exhibited. If the sculpture was to be returned to her, she

¹⁴⁵Over the years Kahane faced many physical and financial limitations. For instance, in March 1955, she had great difficulty getting the 63.5 cm Queue up the narrow stairs of the tiny basement studio in the Achtmans' house at 5232 Byron Avenue.

would disassemble it into parts and sections before taking it back down to the basement studio for storage. If however it was designed for a specific place, it was assembled and left on the site it was to occupy permanently.

Kahane continued to use the open and closed space concept, but she also began assembling sculptures using sections of single and grouped figures to make new works. As a result, the sculptures reflected many different styles. She effectively combined the various formal concepts and techniques from her previous sculptures, e.g. *Queue* (1956) (Fig. 6). She used this formal way of working in her first public commission, *Façade*, in 1956. This was a relief sculpture, in that it was to be placed along a flat wall. In this project Kahane combined both the equipoise concept of organization of space and the concept of working out the project in sections and then assembling it as a whole at the site for which it was designed.¹⁴⁶

Kahane's first public commission, *Façade* (Fig. 9), was commissioned by the architect and town planner David K. Linden for the lobby of a modest five-story office building on the north-west corner of Victoria Avenue and de

¹⁴⁶This technique was used in other public commissions executed by Kahane, one for Mount Allison University, Sackville in 1961 and two others in the 70s - Canadian Embassy, Islamabad, Pakistan in 1973 and The Great Lakes Forest Research Centre, Sault Ste. Marie in 1976.

Maisonneuve Boulevard in lower Westmount in the west end of Montreal. The office building, carefully designed and built to fit into the border region of an industrial site which included a CPR train station on the south-west and a residential area on the north, was considered avant-garde for its time. However, the building fitted in with its environment at the time and, thirty-six years later, does not look out of place .

Façade is on the left wall (as you come in) of the entrance lobby of 310 Victoria Avenue and directly next to it is a mahogany-panelled elevator wall. The wall around **Façade** is faced with light biscuit-coloured travertine marble and its expanse is broken by a door leading to a cafeteria. **Façade** occupies more than one-third of the two-and-a-half meter height of wall to which it is attached. The one meter high by three-meter long **Façade** is placed exactly one meter from the floor, a little below the halfway mark of the cafeteria door, and goes up to a meter and a half below the white rough plastered ceiling. During the daytime **Façade** is lit by direct light coming in from the large glass doors of the entrance. After sundown there are two light sources: overhead light diffused from the ceiling and a direct light from below which Kahane herself designed and which is inconspicuously hidden just behind the mahogany base supporting the eleven-figure composition.

Kahane had no say as to the mahogany on the wall across from **Façade** or the type or colour of the stone behind it since these materials had been chosen by the owner and had already been incorporated into the architect's plans. Electing to comply with these materials, she carefully designed her sculpture to incorporate and set off the existing elements. However she took full advantage of the areas under her control, such as the lighting which she had designed to her specifications and the positioning of **Façade**. All these elements, combined with Kahane's superbly designed figures which are so beautifully set in the space they occupy and which seem to move just over so slightly as the viewer moves across the lobby, create the effect of a harmonious wholeness between **Façade** and its environment.

The sensitively designed figures which make up **Façade** are organized into three groups. The heads and bodies of the figures carved in contrasting redwood and mahogany turn and face in different directions. The figures and the base, a narrow three-meter length of mahogany, are bolted right into the travertine marble wall. The protruding iron bolts are quite evident. The placement and relationships of the individual figures to one another create a grouping perceived as one; yet, it is a spatial environment that is comprised of separate and distinct parts. The interplay

between solids and voids of the three groups in **Façade**, while preserving their main character as a single unified sculpture, is invaded by peripheral space. This space around the figures also emphasizes the figure in the environment, i.e. the actual three-dimensional space. Our eye tends to move back and forth, in and around the space surrounding the protruding forms of the figures. This is Robert Ayre's brief description of **Façade**:

The subject, which has no allegorical significance but which simply suggests eight or nine people brought together in conversation, in what might well be the ordinary course of business, is perfectly suitable for the lobby of an office building and the semi-abstract treatment is in keeping with the architecture.¹⁴⁷

I perceive the figures to be involved in something more dramatic than "business". Actually **Façade** consists of eleven male and female figures, torsos and busts carved from blocks of laminated mahogany and redwood. Kahane chose to use mahogany to harmonize with the mahogany panelling on the opposite wall. The slightly less than life-size sculptures form a frieze on a horizontal platform extending the length of the wall. These figures, in their protruding twisted volumes and spatial arrangement, inexplicably suggest a slow intricate movement. Each figure or group underlines the

¹⁴⁷Robert Ayre, "Coming Events at the Art Museum; Sculpture in Local Architecture," Montreal Star, September 1, 1956.

elegance, mystery and reflective contemplation of the human condition presented in a simplified formal semi-abstract representation. Kahane's delicate intermingling of negative and positive space in each figure and in each group creates an internal dynamism within a very contained framework. This dynamism or energy is transferred from one figure to another and gives the whole work a formal ritualistic movement - perhaps what Ayre calls "semi-abstract". There is a solidity of bulk and of sensuous line which anchors each figure in place; some do not touch, others do, and move together in a constant undulation of subtle rhythm. As the viewer moves in front of *Façade*, he continuously gets glimpses of the persons represented. There is tenderness, affection and passion reflected in the work: the repose of the heads and their direct gaze at each other and at the viewer, the relaxation or agitation of the shoulders or the handless arms, the solidity of the vertical legs cut short at the ankles. By balancing and manipulating the spaces in the carving, by contrasting the two colours of the wood and by keeping her materials to the minimum, Kahane achieved a creative solution to the space contained within the lobby. These factors help to generate the constant and palpable energy one experiences on entering the lobby of 310 Victoria Avenue.

In November 1960, Kahane sent a sculpture entitled **Slumber** (1959), (Figs. 41 and 42), a torso of a sleeping figure supported by iron rods, to the First Wood Sculpture Exhibit held at the Beaverbrook Art Gallery in Fredericton, N.B. Picked from among more than 30 entries submitted by Ontario, Quebec and Maritime artists, Kahane's work received top honours as well as a monetary prize.¹⁴⁸ As a result, Kahane and her winning sculpture received a fair amount of publicity in the Maritimes. This publicity possibly influenced a Mount Allison University committee to consider commissioning a work of art from Kahane. The work was funded by a Canada Council grant to the University for "sculptural embellishment".¹⁴⁹ Kahane was one of the five artists invited to submit a proposal for the outdoor sculpture intended for the Tweedie Annex wall of the Memorial Library of Mount Allison University in Sackville, New Brunswick. Kahane and two others¹⁵⁰ accepted the invitation but it was Kahane's maquette entitled **Sculptural**

¹⁴⁸"Prize Sculpture: Best Wood Carvings Chosen at Gallery," Fredericton Daily Gleaner, November 12, 1960.

¹⁴⁹Mount Allison Record, Vol. XLVI, no. 1, Spring 1961, p. 20.

¹⁵⁰Ibid.

Wall (1961) (Fig. 43) which was unanimously approved¹⁵¹ for the site.

Like *Façade*, it is a relief sculpture made to stand against a wall and intended to be seen from a limited range of frontal positions. *Sculptural Wall* (1962) (Fig. 44) contrary to the implication of its title, is not a sculptured wall but a sculpture on a wall; the sculpture does not take up the whole wall but only a small portion of it. It projects from the Annex wall next to the University library as figures on a background.

Sculptural Wall is composed of six figures grouped together into a mass of interlinked arms and legs, simplified facial features and overlapping forms of body parts to suggest that the figures are one behind the other. The whole relief is made up of nine three-and-a-half meter planks of mahogany, with the joints¹⁵² between the planks clearly visible. The left and right edges of the relief sculpture are almost untouched, making very obvious the sculpture's planar beginnings. The upper and lower edges as well as the areas where the planks meet are much more worked. The top portion of the planks is carved into a deeply scalloped outline formed by the heads which are

¹⁵¹Ibid.

¹⁵²The planks are individual and separate from one another but so placed that they look as if they are joined.

themselves flat planes incised by shallow undercutting roughly demarcating the facial features of the six figures. **Sculptural Wall's** bottom edge is made up of nine vertical forms representing the legs sawn straight across at the bottom and again straight but diagonally upwards, on the left and the right of what would normally be the sides of the calves of the figures. The cut-off legs are not flush with the edge but arranged in an uneven zig-zag pattern. Most of the carving is done in a shallow gradual undercutting technique showing the emergence of the figures from the underlying mahogany planks. At the places where the planks seem to meet there is deeper and steeper undercutting, a device used by Kahane to separate the major forms of the figures from themselves and from their background. The total impression is one of low flat relief divided into a grid-like composition by the nine vertical lines of the planks.

Sculptural Wall was the first major piece of sculpture completed in Kahane's basement studio in her new home on Hampton Avenue - she had left the Achtmans' residence on Byron the year before. Due to its size and complexity, it too had to be made in sections and then shipped to, and assembled at its permanent outdoor site in Sackville. Before mounting **Sculptural Wall** on a wall next to the entrance of the library in Sackville, Kahane had it

pressure treated which made the mahogany very dark. The University has since had it heavily covered with many coats of urethane to protect it from the elements. These treatments and the constant exposure to the extremes of climate have turned **Sculptural Wall** quite dark, almost black, and this change of colour is further accentuated by the white of the wall against which it is mounted. This accidental patina is not aesthetically displeasing because the contrast between the dark of the sculpture and the white of the wall creates a chiaroscuro effect leading the viewer to look inside the work into the hollows which suggest the inner parts of the bodies of the figures. As a result of this accentuation of light and dark, the viewer feels that the forms move toward him, as if to join him.

Because of the distribution of light and dark, the limited amount of carving, the use of flat thin planks of wood and the tendency to avoid protruding parts, **Sculptural Wall** appears to be more of a two-dimensional piece than **Façade** (Fig. 9), which achieves a more volumetric three dimensional form. Yet **Sculptural Wall** displays more surface interest and more energy than **Façade**. Kahane achieved this energy by working in a richly varied textured surface which she then broke up even more by an uneven yet rhythmic distribution of deep and shallow incisions and vertical and horizontal lines. To add to this agitated movement of the

surface, Kahane carved the human forms so that their heads face in different directions, their arms and legs turn and their bodies twist so the viewer sees them from many angles and perspectives. However, despite all the seemingly energetic movement of the figures within the surface, **Sculptural Wall** maintains a solidity and massiveness because of its few voids, its many solid areas and its screen-like form.

Kahane used the open and closed concept not only in wood but also in metal sculptures. In fact her first sculptural attempts after returning to Montreal from New York were in metal. In the fall of 1948 Kahane completed a small sculpture entitled **Pigeon** (Fig. 2) which is made of a cut and bent sheet of copper and mounted on a piece of driftwood. She sent **Pigeon** to the 1949 AAM Annual Spring Exhibition and the following year it was included in her first solo exhibition¹⁵³ where it was noticed and described by the Photo Journal critic¹⁵⁴.

Pigeon is not only the first of a series of animal sculptures produced by Kahane but also the first metal sculpture she exhibited publicly. Kahane's choice of metal for **Pigeon** was thin copper sheeting, very likely because it

¹⁵³See: Solo Exhibitions, Appendix B.

¹⁵⁴"De Ann (sic) Kahane," Photo-Journal, [Montréal] le 23 novembre 1950.

was readily available at art stores, for use in etching, and also because she wanted to experiment with materials she could physically manage on her own without needing to use heavy and expensive welding equipment and tools. And even though, at the time, her friends were encouraging her to continue working in wood and in the manner of her student sculptures¹⁵⁵, Kahane felt the need to break up, open and lighten the closed forms of her earlier works such as **Hunger** (1947) (Fig. 1) and **Father and Child** (1952) (Figs. 52 and 53). The solution seems to have been **Pigeon** - or rather the first step toward it - a cutout simple paper-like shape transferred to copper in which volume, weight and thickness are rendered by a lightness and a transparency of space that passes right through the sculpture. **Pigeon** can be seen in its totality from almost any outside point and its forms, which were fully defined by the shears from the outset, can be inferred, one from the other, organically and logically. The rhythms of the curved left breast and wing of **Pigeon** flow gently into its tail through the flat shallow plane

¹⁵⁵Among them the Achtmans who, in 1953, found Kahane working in a cold garage and offered her work space in their warm basement. Robert Ayre, who interviewed Kahane in 1953, writes: "When she returned to Montreal to practise as a free-lance commercial artist, her friends admired the pieces she brought home with her and urged her to concentrate her talent and energy in sculpture." From: "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 145.

indicating the bird's lower back. In turn the breast and wing appear to meet even though they do not touch the right side of the pigeon's back. Volume in the **Pigeon's** body is realized by enfolding and curving the metal outside the void of the bird's breast. Kahane had obviously been looking at the open space constructions of sculptors such as Jacques Lipchitz (1891-1973) who cast in bronze, Naum Gabo (1890-1977) who was involved in making open transparent constructions, and the welder sculptors Julio Gonzales (1876-1942), Reg Butler (1913-1981) and Lynn Chadwick (b. 1914) who were working with forged and welded iron, wire, metal and iron rods.

It appears that from the bits and pieces of copper sheeting left over either from **Pigeon** or from other sculptures, she developed the idea for the construction of **Deer** (1949) (Fig. 45) which, is similar to, yet quite different from **Pigeon** in that it is much more open. **Deer** is like its predecessor in that it is made of copper cut in paper-like shapes and in that it deals with the problems of the relationship of suggested volume and space in a non-illusionistic way; it differs from **Pigeon** in that it is quite geometric, more airy and much more open. Reminiscent of the stabiles of Alexander Calder (1898-1976), the fifteen-inch high **Deer** is a minimal sculpture made up of two small cut-out sheets which curve but whose arcs do not

touch. The heads and upper torsos are elegantly curved and shaped to create an open structure. The animals are highly stylized with triangular heads, pointed legs for supports and narrow bodies. The stag is indicated only by his antlers, a very thin strip of copper bent into a symmetrical arch which pierces the top edge of his neck. *Deer*, simplified to the utmost, and most carefully thought out in its balance and its masses, deserves our admiration.¹⁵⁶

Kahane's central preoccupation at the end of the 1940s and the early 1950s was to open up her sculpture spatially and formally. In order to do this, she allowed herself a diversity of materials, structures and forms. For some of the pieces she used the language, material and the ideas of the Constructivists, Naum Gabo, his brother Antoine Pevsner (1886-1962) and their later followers¹⁵⁷ who used wire or metal rods to trace their linear compositions. Kahane was probably also inspired by the linear constructions of the animals produced by Alexander Calder in the late 1920s.

One of the sculptures resulting from this exploration is the eighteen-inch *Bird* (Fig. 46) from 1949 in which like

¹⁵⁶At the exhibition Sculpture with Drawings and Monotypes by Anne Kahane, Sybil Kennedy and Louis Archanbault, held at Gallery XII of the Montreal Museum Fine Arts from 13-21 February 1951, *Deer* was bought by a private collector, making it the first piece of Kahane's to be sold.

¹⁵⁷Richard Lippold (b. 1915) and Ibram Lassaw (b. 1913).

Pevsner, Kahane used thin rods to define the outer edges of her form. Unlike Pevsner, who used geometric forms, such as the hyperbolic paraboloid, Kahane took an organically vital natural form - the shape of a bird. Just as Calder¹⁵⁸ had done when making the human and animal performers of his circus figures (Fig. 47), Kahane - mainly because she did not have welding equipment - bent, twisted, wove and wrapped wire into the web-like and warped surfaces which represent the emerging wings, tail and other parts of her Bird. Both Calder and Kahane attached their wire figures to a wooden base but unlike Calder's animals, Kahane's Bird is not completely open or mobile, although it is light enough that if touched, it will vibrate slightly, creating the illusion of a bird springing and ready to take flight.

Bird is a painterly scribble, a mere notation in space which obliges the viewer's eye to examine areas rather than surfaces and, although abstracted and reduced to thin lines, its natural prototype is still recognizable but its nature is ambiguous. Is it a dead bird in a state of decay or a featherless fledging not long emerged from the shell? Here

¹⁵⁸For more on Calder's animals see: Jean Lipman, Calder's Universe (New York: Viking Press in cooperation with the Whitney Museum of American Art, 1976); Jean Lipman with Margi Conrads, Calder Creatures Great and Small (New York: Dutton, 1985); and Alexander Calder, Calder's Circus (New York: Dutton Press, 1972).

is the wit and the pathos; the armature suggests a skeleton, but its form is vital enough to suggest a living bird. The viewer is left in the ambiguous position of not knowing exactly which interpretation to give it.

For a time, Kahane continued experimenting with the wire armature either on its own or as an underlying structure of her modelled pieces. *Flutist* (1949) (Fig. 49) is the finest work of this period of experimentation and it too is concerned with open space but in this instance Kahane chose a human rather than animal form. *Flutist*, which on the one hand is quite humorous in its use of commonplace material, but on the other hand is quite serious, as it illustrates how the range of sculpture can be extended. Here is a new openness in Kahane's sculptural space; it reads as a free and inventive figure drawing in three dimensions. The representational elements are brilliantly reduced in the *Flutist* to an absolute minimum, yet it is precisely that minimum which gives the figure its extraordinary meaning. Particularly effective is the contrast of the curves of the arms and the curved angles of the lower part of the figure, with the vertical lines of the torso and the horizontal line of the flute.

To fashion this piece, Kahane bought long tubes of copper at a hardware store, and then proceeded to cut, twist, flatten, drill and solder the tubing, transforming it

into a flute-player. Kahane's ingenious treatment of this ordinary material is witty, the plumber's tubing gaining in meaning by being transmuted into a work of art from a common material whose original purpose was quite different. While looking at the copper tubing at the hardware store, Kahane was able to visualise and translate it into a language of form - the faceless stick-like figure of the *Flutist*.

To this category of works exploring "open forms" belong two sculptures that followed *Flutist* and *Bird*, but do not have such simplified skeletal forms. Here the armatures are modelled, one with mortar/cement and the other with plastic wood. *Three Figures* (1949) (Fig. 49), a frieze-like composition and the first modelled sculpture of Kahane's to be ever exhibited,¹⁵⁹ was striking enough to be reproduced by the Montreal Standard¹⁶⁰ and to be reviewed by the Photo Journal art reporter who wrote:

Trois "figures debout", forment une sorte de grille. Ici encore la stylisation est poussée à l'extrême. Mais l'original c'est que la pièce est

¹⁵⁹Exhibited: 14 March - 9 April 1950, Art Association of Montreal, 67th Annual Spring Exhibition, Montreal Museum of Fine Arts; 18 November - 7 December 1950, Anne Kahane, La Boutique, Montreal; and 5-17 October 1953, Sculpture by Anne Kahane, Galerie Agnès Lefort, Montreal. See also Appendices B and C.

¹⁶⁰"Free-Form sculpture," The Montreal Standard, November 18, 1950.

en béton recouverte d'une patine que la fait
ressembler à du bronze.¹⁶¹

And even though Kahane had previously modelled in clay and plaster at the École des Beaux-Arts in Montreal and in New York at the Cooper Union where "modelling in plasticine and clay, carving in plaster, wood and stone, and casting"¹⁶² were an important part of the sculpture curriculum, **Three Figures** proved to be challenging because it was larger than anything she had produced as a modeller. Previously Kahane had produced some small projects but knew little about building an armature and adding masses of material so they would adhere to it. The process was all the more difficult because she was using a commercial cement mixture, rather than plasticine or modelling clay, and could not build up her model quickly but had to wait for each wet layer to dry before adding the next one. Kahane added a dark green pigment to the final layer of the mortar/cement so that the sculpture would be read as bronze - the "patina" mentioned in the Photo Journal. **Three Figures** is not only a conscious continuation of Kahane's intent to allow the interplay of spaces but is also an expansion of the basic, traditional processes of modelling she had learned at school. Formally

¹⁶¹"De Ann (sic) Kahane," Photo-Journal, [Montréal] le 23 novembre 1950.

¹⁶²The Cooper Union Art School: Free Day and Evening Courses 1945-1946. Student Handbook, p.9.

speaking, **Three Figures** is an exploration of simplified forms, curved smooth planes and rhythmic serpentine contours. As well, it forecasts Kahane's obsession with human themes and forms, and with her preference for frontality. More importantly, this examination of a traditional technique using a "new", readily available material in an untraditional way, directed Kahane to the technique she would use in executing **Unknown Political Prisoner** (1952) (Fig. 4). A maquette for an upcoming international competition, **Unknown Political Prisoner** proved to be one of the most important sculptures of her entire career.

For the maquette of **Unknown Political Prisoner**, Kahane once again used an armature for the underlying structure of her composition. This time the understructure was made of copper tubing and wire on which she built up the masses and volumes, not with clay, plasticine, or mortar, the materials she had usually utilized in the past, but with plastic wood which she procured from her customary source - the corner hardware store. Like its predecessor (**Three Figures**), **Unknown Political Prisoner** is patinated but because of its much smoother finish and lustre, a structural property inherent to plastic wood, the maquette displays an even closer resemblance to polished bronze. The base on which the figure stands, a graded platform of three rectangular

wood planks, is well designed, finely proportioned and sets off and enhances the figure. The success of **Unknown Political Prisoner** comes from the unity of its spiky, pointed forms. With knife-like precision, the entire body, head and all, has been rendered as a series of projecting wedges, bumps and cones, creating a sense of great agitation and unease. The hands clenched into fists, gigantic in comparison to the other parts of the figure, the sinuous legs, and bent knees add power to the gesture.

Except for the years from 1949 to 1953, Kahane has avoided modelling,¹⁶³ mainly because she has not wanted her work to be associated with the term "academic" which had the unpleasant flavour of the derivative and to which she felt modelling and casting were related. She may also have abandoned modelling in 1953 because she wanted to work in larger sizes which would naturally require larger armatures. Then, if she wanted these larger works to be more permanent, she had to have them cast by a professional foundry. Casting would be expensive, but it was not so much the expense that disturbed her as the fact that she would have

¹⁶³The following are modelled works which appeared at exhibitions: Three Figures (mortar) 1949, Flutist (plaster) 1951, The Cyclist (mortar) 1951, Cellist (mortar) 1951 Maquette for Unknown Political Prisoner (copper tubing and plastic wood) 1952, and Bernie (clay) 1953.

to give up direct control of her work.¹⁶⁴ This is unfortunate because even though Kahane may not have produced many pieces using modelling techniques, the ones that she has produced exhibit a degree of spatial freedom which she has rarely achieved in her wood sculpture.

As mentioned earlier, Kahane experimented with many materials and styles concurrently. It cannot be said of her that she established a recognizable idiom and stopped at that. Kahane's approach to space, volume and form was equally experimental.

From 1949 to 1956, Kahane used metal and wood quite frequently, each on its own or the one combined with the other. An example is *Fish* (1952) (Fig. 35) in which she used wooden slats and an aluminum sheet to produce a hanging piece. Nevertheless, during these seven years, wood was the material that she preferred and used.

However, as noted earlier, Kahane was flexible. She not only changed her material readily but experimented with many moods and styles. An example of her range is a series of sculptures which she called *Quadrum*.¹⁶⁵ She started the

¹⁶⁴Kahane placed great importance on the "artist's own hand" showing in a work of art. Kahane in conversation with the author, Hamilton, September 1981.

¹⁶⁵The wood version of the *Quadrum* series consists of: *Quadrum I* and *Quadrum IV* of mahogany, *Quadrum II* and *Quadrum III* of poplar. The pieces average between 30.5 and 48.2 cm high.

series one year after *Facade*, the piece she had done for the foyer of the building in lower Westmount in 1956. Although she made most of the series out of wood, e.g. *Au Vernissage* (Fig. 50), Kahane made the first *Quadrum* (1958) (Fig. 91) of metal. This time she used the metal quite differently, however. As in *Facade*, and all the works that have been discussed so far, she used the open and closed space concept. In *Quadrum* (Fig. 91), like *Pigeon* and *Deer* and unlike the *Flutist* from 1949, Kahane returned to using sheets of copper. Although this was not the first time Kahane had used this type of material, it was the first time she used techniques borrowed from tinsmiths and silversmiths. Like the tinsmith she cut, bent and rivetted her copper sheeting into a box-like shape, and like the silversmith she exploited the malleability of the metal sheets by hammering, raising and repoussé to achieve the double-curved surface forms. By combining these two approaches, Kahane was able to achieve a greater variety and subtlety of curvature.

For *Quadrum*, Kahane used four rectangular smooth copper plates, cutting each one with metal shears as she would cut a piece of cardboard or paper. From the top edge of each copper sheet she removed enough material to create the silhouette of a stylized human head. At different points, she pierced the interior of each sheet with openings of

various shapes, leaving the edges of the sheets straight and untouched except for one clip just below the halfway mark where Kahane bent back the edges to form a second plane. She then stretched and distorted the openings and the outlines of the heads outwards into convex surfaces by hammering and repoussé. After all this was done, she assembled the four pieces by rivetting them and mounting them on a wooden board.

In *Quadrum*, we find that the material limited Kahane's manipulation. Her particular way of working the sheet metal tended to confine her to flat planes and single curved surfaces. But by combining the techniques of the tinsmith and the silversmith, Kahane was able to produce sculptures with volume but not weight, with openings but not transparency. *Quadrum* forms enclosures that the eye can penetrate and leave and penetrate again; on each side of the sculpture the eye finds different openings - a black and white kaleidoscope effect.

These sculptures incorporated the interplay of solids and voids. All physical detail and individual personality had been pared away, thus achieving Kahane's aim to capture a particular gesture, a movement, a moment, a feeling rather than an exact resemblance. Through this simplification and intuitive backing away from life, Kahane gives an impression of a passing figure or image which is fleeting, yet long

remembered. Kahane uses this method to draw out the essential aspect of reality. The effect of Kahane's simplification is to convey reality. In these timeless sculptures of the 1950s and early 1960s the hallmarks of Kahane's mature sculpture are already evident.

"MASSIVE" SCULPTURES

Most of Kahane's sculptures of the 1950s were made of wood, as were the sculptures of the 1960s. Although at first she had pierced those of the 1960s with small openings as she had done in *Sculptural Wall* (Figs. 43 and 44), her later tendency was to avoid holes and protruding parts and to concentrate first on exploring the many effects possible with wood, and then, on the enhancement of the surface. She certainly produced sculptures with many varied surfaces, ranging from the smoothly finished and highly polished to the rough and rugged where her chisel cuts were left as part of the general design or treatment. In this exploration, as well as giving attention to the surface, Kahane went to great extremes to complete her work with the most meticulous finishes. She oiled, waxed, painted, polished, and stained the wood. She preferred a natural surface, but sometimes she stained her material achieving another kind of effect or simulating a different material. From afar *Ball Game* (1955)

(Fig. 8) has the appearance of bronze but on closer examination we can see that it is wood. With so much energy devoted to the surface treatment and finish, perhaps it seemed desirable to her to maintain the solidity of the wood mass.

"A walking clothes-pin" is what Robert Ayre¹⁶⁶ called **First Step** (Fig. 51), the tiny figure of a toddler which Kahane carved in 1951. At first glance the figure looks monolithic, as if it was hewn out of one piece of wood. A fairly small carving which could very easily have been made out of one block of wood, **First Step** is, in fact, made up of three pieces of wood joined together. The body mass is fashioned from two vertical blocks glued together at the centre. The arms and shoulders, a horizontal bar across the main body mass, are slotted into the lower part of the body. The grotesque head, a square block of wood whose corners are rounded at the back and highpointed at the front, is part of the vertical piece of wood but it appears to be attached to the shoulders at a slightly off-centre angle. The constructed and carved **First Step** is meticulously finished; nevertheless all its joints have been left in plain view - the central joint goes up to meet that of the breastbone,

¹⁶⁶ Robert Ayre, "Art Notes," Montreal Star, February 10, 1951 and Ayre, "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 146.

just below the armpits, and the neck joint meets the neck squarely at the shoulders. These lines emphasize the overall cross-like form of the figure in that they are a line within a line. In **First Step** Kahane has brought together, in a new form, two older forms of sculpture: the archaic Greek Kouros and the medieval Crucifix. This piece displays the characteristics of the Kouros - rigidity of stance, tautness of muscular tension, articulation of the body, and a suggestion of a forward stride. Its cross-like form, frontality, its geometric construction, the use of wood, and the joining of the arms and head to the body can be identified as medieval elements. The only visual relief from the form's symmetry is the slight positioning forward of the left leg, symbolic of the first step a child takes. Although the sculpture is small, its simple forms are carved with such economy as to suggest a large scale.

Anne Kahane started making massive forms gradually but she did not do these kinds of pieces to the exclusion of other types of sculpture. At the same time she continued to explore open-space sculpture and mobile work. However convenient it would be for the art historian, her career cannot be neatly compartmentalized into stylistic periods which follow one another sequentially.

First Step can be said to be the beginning of a series of small massive sculptures which Kahane produced in the

1950s whose theme happens to be the family components: i.e. the couple, mother and child, father and child, children, etc. This thematic preoccupation can be attributed to her friendship with the Achtmans whose basement she was using as a studio from 1953 to 1961. She saw them and their three children every day. In the very active and curious Achtman children, Kahane found ready-made models. Although they did not actually sit for her, they provided her themes and influenced the sizes of her sculptures. The husband and wife might also have inspired her many sculptures of couples.

Despite the classic beauty of sculptures like **First Step**, it seems that Kahane was not content with either its verticality or its rectangular regularity, since in 1953 she began to make more complicated figures, and at the same time she introduced a greater degree of mass. She did this either by building up her forms and then carving and shaping them into rounder masses or by expanding her laminated wood planks into very long wall-like pieces. From 1952 through the late 1960s and even into the 1970s Kahane's sculptures, both freestanding and relief, include a complex of curvilinear and diagonal relationships which give them qualities both of richness and monumentality. Kahane's figures, alone or in groups, assume a greater presence and frequently begin to take on a specific mood or personality.

During this time Kahane also experimented with polychromy on wood and with working directly with other metals. Starting in 1952, Kahane produced a number of small wood sculptures which illustrate her desire to explore bolder and rounder forms. Among them are **Father and Child** (1952) (Figs. 52 and 53), and from 1953, **Figure of a Woman** and **Mother and Child** (Fig. 54).

Mother and Child, a fifteen-inch high mahogany carving, is remarkable in its intensity of form and emotional impact. For **Mother and Child** Kahane's method was to first build up mass with narrow planks of mahogany and then to energetically saw, cut, and file front, back, and sides, enthusiastically removing areas of wood until she was left with the definite outline of two forms clear and comprehensible in their relationship. In **Mother and Child** Kahane is mostly concerned with the interplay of bold shapes. Details are avoided: hands are totally omitted and feet are barely defined, and faces are stylized into two oval shapes meeting at points representing the figures' foreheads. On one hand **Mother and Child** is sensitively carved and highly finished but on the other hand it is not a "pretty" piece. Despite its formal starkness and lack of beauty and detail, the statuette is not without feeling. The featureless faces in **Mother and Child** add a poignancy absent from the slightly more naturalistic work **Summer White**.

(1953) (Fig. 5). Much of this feeling can be attributed to the sense of communication between the two figures, revealed in the unity of the embracing lines and forms, in the astonishing sensitivity of the carving and in the appropriate choice of the close-grained reddish brown mahogany wood which has a silky appearance. The tenderness and the warmth of the embrace between the two figures does not give the viewer a sense of a fleeting moment but rather of the continuity of motherly love.

Kahane continued the production of these small sculptures representing figures interacting or in isolation. Each of Kahane's pieces represents a highly individual personality. This individuality can be illustrated by three works, all "massive", produced within a two year period. In **Standing Female Nude** (1953) (Fig. 55), **Solace** (1954) (Fig. 56), and **Woman in Blue** (1954) (Fig. 57), Kahane focuses on the human countenance, and yet, each work reflects a distinct and different sensibility. In **Standing Female Nude** from 1953 (Fig. 55), a woman's body is transformed into extremely dynamic serpentine curves suggesting a high degree of sensuality - an effect which has rarely if ever been achieved by Kahane so successfully.¹⁶⁷ Through the

¹⁶⁷In 1957 Kahane exhibited a similar piece, Standing Woman, at her solo exhibition Exposition Anne Kahane: sculptures récentes, held at the Galerie Agnès Lefort in

simplicity and charm of the pose and the subtly achieved balance of the curvilinear sensuous forms of **Standing Female Figure** (1953), Kahane has created a strong feeling of sexuality. She achieves another emotion, compassion, in the 1954 **Solace** (Fig. 56) where the close embrace between the two standing figures is presented to us in a solid and enclosed block that is barely enlivened and animated. The strong form of **Solace** almost inevitably leads the viewer to consider the responsibility each one of us has to show human compassion. Again in **Woman in Blue** (1954) (Fig. 57), with its ruggedly carved body, flamboyantly painted dress and stylized metal hat, Kahane presents vanity: an image of a woman whose main preoccupation in life seems to be her appearance.

Kahane also produced figures of this type and size in metal. One of these, from 1955, is **Figure of a Woman**, as it has sometimes been called (Fig. 58). As with **Quadrum** (1957), Kahane employed a smithing technique. Unlike the **Quadrum** (Fig. 91), however she did not pierce the form but left it solid and then used repoussé and hammering to bend,

Montreal from 28 October - 9 November. Rodolphe de Repentigny also called Standing Woman "monolitique" and noted that: ".... et figure debout nous montrent ce qui est l'essence de Mlle Kahane - rondeur et angles caractéristiques du bois, forme orientée dans l'espace." From: Rodolphe de Repentigny, "Lutte avec la matière derrière un imagerie neuve et humoristique," La Presse, [Montréal] le 7 novembre 1957, p. 34.

stretch and distort the surface of the figure in order to bring into focus the forms of the head and the parts of the body.

From about 1959 to the mid-1970s, (but again it must be noted that this activity was not uninterrupted by other technical approaches), Kahane produced many "carved" pieces that can be described as traditional in their technique. They are worked mainly in wood, either from a single block or from a built up block and sometimes covered with gesso, and sometimes with a light-coloured stain that gives the pieces a porcelain appearance. These sculptures, in comparison to the small works discussed previously, are not only larger but are also totally in the round and, as noted above, are stained and waxed rather than painted. **Boy** from 1961 (Fig. 59), with its compact form, crossed arms, simplified facial features and coloration, brings to mind Cycladic statuettes. There are also precedents for **Boy** in Kahane's own work. Sculptures of children done in the late 1940s and early 1950s, e.g. **Passant** from the fall of 1956 (Fig. 7), and also sculptures such as **Woman in Italy** (1957) (Figs. 61 and 62), **Woman with Apron** (1958), and the 1959 pieces **Standing Woman** (Fig. 63) and **Sleeping Child** (Fig. 62) are all related to **Boy** and to each other in their pose as well as in their smooth finish. With the exception of the last two, these works, although rounder than most pieces

Kahane had done up to that time, still bear vestiges of the laminated rectangular block from which they were carved. Kahane's renewed interest in rounder forms may have been triggered by some of the Moore and Epstein sculpture she had seen and studied in England during her trip there in the summer of 1956. Kahane visited art galleries, museums and other sites during the day and upon returning to her hotel or pension in the evening, she would record her impressions in her sketchbook.¹⁶⁸

Sleeping Child (1959) (Fig. 62), a warmly rhythmical work on the mother and child theme, and **Standing Woman** from 1959 (Fig. 63), are unlike Kahane's earlier angular figures not only in their emphatic roundness but also in their painstakingly polished surfaces. Gone are the traces of colour and rough texture that Kahane had often added to her surfaces. Her substantial figures resemble, in their massive forms, the figures done by such sculptors as Gaston

¹⁶⁸In the 1981 solo exhibition Anne Kahane: Sculpture, Prints and Drawings 1953-1976, organized by McMaster University Art Gallery, a suite of 24 pen and ink drawings entitled Sketches from Italy were shown for the first time. These were done in Florence during the summer of 1956. At the time we were preparing the catalogue, Kahane told the author that the sketches were just notes jotted down to record her day's activities like an entry in a diary, and that only one of them was done from life. These notes were later used as reference material for sculptures, etchings and woodcuts. See: Sylvia A. Antoniou, Anne Kahane: Sculpture, Prints & Drawings 1953-1976 (Hamilton: McMaster University, 1981), pp. viii and 24-25.

Lachaise (1882-1935),¹⁶⁹ Francisco Zúñiga (b. 1913)¹⁷⁰
(e.g., *Woman* (Fig. 64)) or Carl Milles (1875-1955).¹⁷¹

However Kahane, unlike these sculptures did not call attention to sexual anatomy, such as breasts and buttocks, but emphasized the figure's maternal characteristics. Kahane's *Sleeping Child* (1959) (Fig. 62) suggests "a very lovable and very modest expression of an adult's thoughts contemplating a child at rest".¹⁷² She extracts from the scene, in abstract form, the essence of motherly love.

In the above works, Kahane tended to give the human figure a columnar construction. But androgynous is a good description for the group of sculptures Kahane carved

¹⁶⁹See: Carolyn Kinder Carr, Gaston Lachaise: portrait sculpture. Exhibition catalogue. National Portrait Gallery, Washington, D.C. November 22, 1985 - February 16, 1986. (Washington: National Portrait Gallery, 1985).

¹⁷⁰See: Francisco Zúñiga: an exhibition of sculpture and drawing. Everson Museum of Art, Syracuse, New York, April 23-June 19, 1977; De Cordova and Dana Museum & Park, Lincoln, Massachusetts, June 26-August 28, 1977. [introduction, Sandra Trop-Blumberg; foreword, Ronald A. Kuchta]. (Syracuse, N.Y.: Everson Museum of Art, 1977); and Francisco Zúñiga: sculpture, drawings, lithographs, (New York: Brewster Editions, c1982).

¹⁷¹Joan Marter, Carl Milles: sculpture and drawings from Milles gården, Stockholm. With an essay by Joan Marter and notes on the drawings by Göran Söderlund; organized by Milles gården and circulated by the Trust for Museum Exhibitions. (Washington, D.C.: Trust for Museums Exhibitions, c.1988).

¹⁷²Robert Fulford, "Anne Kahane," Canadian Art, Vol. XVII, No. 1, January/February 1961, p. 31.

between 1963 and 1965, **Falling Man I** (Fig. 65), **Falling Man II** (Figs. 66 and 67), **Falling Man III**, **Falling Man IV**. These are all heavy, arresting images of figures fully in the round. **Tumbling Figure**, **Red Figure Falling**, **Small Fallen Figure**, **Fallen Figure**, **L'Homme tombe**, and **Falling Figure** are also from the same series and from the same period. They were first exhibited in the spring of 1965 at the Isaacs Gallery, Toronto. All of them are made out of mahogany except **Falling Man II**, **Fallen Figure**, **Red Falling Figure**, and **L'Homme tombe** which are made of pine. The last two are painted. Some of them are life-size but the majority are small. All of them display Kahane's great sensitivity for the properties of wood, a supple surface appeal and are enhanced by excellent chiselling.

In the sculptures of the generous-sized figures one finds most improbable poses used. In **Falling Man I** (1963) (Fig. 65), the man's right stumpy leg, securely attached to an unrealistically small base, is required to support: the figure's left leg; his arms which are amputated below the elbow, one arm fully stretched out to the ground and the other arm sticking up in the air; and finally his extremely rotund body.

Falling Man II (Figs. 66 and 67), however, is the most implausibly posed figure of the series. He is balanced only by his left arm cut off at the wrist. His right arm is

fully stretched out in the air at a 180-degree angle to the supporting left arm. His legs are both in the air at right angles to the body. **Falling Man II** (1964) looks as if he has failed to complete a cartwheel and is desperately trying to break his fall. **Falling Man II** is a disquieting sculpture and, at the same time, its position is provocative. If the piece is viewed upside down, then it may be easily read as a gorilla hanging by his arm from the base, a quite normal pose for a member of the ape family, but this interpretation was perhaps not Kahane's intent.

Kahane's people in the **Falling Man** and **Falling Figure** series are caught in mid-pratfall, and the viewer tends to smirk along with the artist. Here are all these buffoonish men literally collapsing and "falling" whether because of drink, disease, slippery pavements, waxed floors, ice, or simply a banana peel. Any of these possibilities may be tragic, but it is the last that amuses.

Defying gravity, the figures "appear untrammelled by any tension or strictures of the wood itself."¹⁷³ In this series, Kahane, like the ringleader of a circus in which the audience is amused by funny, but potentially painful performances, has become a master of the pratfall. In reality, the joke is that **Falling Man** and **Falling Figure** are

¹⁷³Anne MacDermot, "Anne Kahane," Toronto Globe and Mail, April 24, 1965.

like the clowns, only "going through the motions." In 1967 Kahane said in a taped interview which was published the next year:

I feel a certain affinity with the comic spirit in Eli (sic) Elie Nadelmen. But there is a double thing with me, a tragicomic thing; though other people do not usually see my serious side.¹⁷⁴

Kahane carved and constructed other massive single figures "in the round" in the late sixties and continued to do so up to 1975. In the case of the unpainted **Torso** series, of which there are at least five pieces, the headless, armless, minimal rounded human shapes are supported by long planks. In all of them the sensuous potential of the grain and colour of the pine is wonderfully revealed. In her earlier sculptures, she had painted the pine wood both to protect its vulnerable soft surface and to call attention away from its grain in order to emphasise the form. The laminated sculpture **Portrait of Unknown** from 1975 (Fig. 68) is also unpainted. Here Kahane exploits again the natural colour and the grain of the wood, using them to make the transitions from form to form so gentle that they seem to be blended with a soft watercolour-like wash. In

¹⁷⁴Dorothy Cameron, Sculpture '67. Exhibition catalogue of an open-air exhibition of Canadian sculpture presented by the National Gallery of Canada as part of its Centennial program at the City Hall of Toronto, Summer 1967. (Ottawa, National Gallery of Canada, 1968), p. 44.

Portrait of Unknown, Kahane carved what looks very much like a display-window dummy of a man's form, thus creating a surrealistic contradiction between sculptural form and function. In contrast to this absurdity, and its jig-saw puzzle characteristics, **Portrait of Unknown** displays the unity of form, finished craftsmanship, and monolithic stability of classic sculpture.

"MASSIVE FLAT"

One may group together a number of sculptures for their massive quality. In this same grouping can be found some sculptures in which the frontal aspect is stressed. **Summer White** (1953), (Fig. 5), was first exhibited in Kahane's 1953 solo exhibition Sculpture by Anne Kahane at the Galerie Agnès Lefort in Montreal and again in 1954 in the exhibition Leon Bellefleur and Anne Kahane at Gallery XII of the Montreal Museum of Fine Arts. It must be noted that the first of these exhibitions took place the same year as Kahane's success with the maquette of **Unknown Political Prisoner** (1952) (Fig. 4) which had so established a reputation for her that the National Gallery of Canada wished to acquire it. However, as the Achtmans had already purchased **Unknown Political Prisoner**, and the National Gallery bought **Summer White** instead from Dominion Gallery, Montreal.

Summer White is made up of planes and single-curved surfaces which give it a somewhat arid and mechanical quality. Kahane may have been looking at the early work of such Cubist sculptors as Jacques Lipchitz, Henri Laurens (1885-1954) and Ossip Zadkine (1890-1967), all of whom had used an abundance of planes, and cylindrical and conical surfaces. As in **First Step** (1951) (Fig. 51), Kahane achieved her planes in **Summer White** by joining several pieces of wood together edge to edge but, unlike **First Step**, here she built up additional planes by adding more pieces at what appears to be cross angles to the main mass of wood. By doing this she was able to build up wood blocks of a substantially larger size. The tall **Unknown Political Prisoner** (Fig. 4) is the antecedent of the columnar presence, the base, and the even distribution of light and dark in **Summer White**. The chiaroscuro in the later piece is achieved by the use of colour, white painted surfaces contrasted with the dark natural colour of mahogany, rather than by the counterpoint of open and closed spaces. Except for the heads of the two figures, **Summer White** is made up of simple planar shapes and has a rectangular regularity that is absent in the earlier work. In this tall wood construction, Kahane obtained a high degree of abstract simplification. Even though there are present two implicit and well-integrated human figures, they have been reduced to

a series of shallow, vertical and horizontal planes penetrating one another, with some counterpoint of curvilinear contours. The four posts, representing the legs, are intersected by the large rectangular mass of the figures which rise in two opposing cylindrical and conical shapes suggesting male and female heads covered by a sailor and a brim hat. The cylindrical form of the male head is in turn intersected by a vertical ridge and two horizontal shelves which suggest the nose, chin, and mouth. The conical form of the female head is less simplified and therefore relates more closely to facial anatomy.

As noted previously, humour is very often present in Kahane's work. She truly enjoyed carving and colouring her sculptures, revealing her personal commentary on everyday life and her attitude to it. An example of this humour is another flat "massive" work of 1957, *The Talk*. In *The Talk* (Fig. 69), a polychromed wood construction of volumes and planes, mingling angles and curves, Kahane again approached the building of volume and form as she had done in *Summer White*, that is by laminating pieces of basswood together.¹⁷⁵

¹⁷⁵Although the planes look as if they are added at cross angles, it is not so because Kahane believes this to be bad structurally. She joined her pieces of wood with the grain always in the same direction and carved away the excess to achieve the desired effect or the desired relief. Kahane to author in a telephone conversation, August 1992.

Addressing this way of construction in *The Talk*, Robert Ayre writes:

In "The Talk", the sculptor dismembers her subjects and re-assembles them in complete abstract terms, in the manner of the cubists.¹⁷⁶

Kahane was able to suggest a very animated conversation between two people with a minimum of elements and the simplest of forms. Differently from *Summer White*, where the forms are smoother and attenuated, in *The Talk* the rough blocks forming the bodies and the posts representing the legs give a much cruder effect. Kahane's figures are normally serene, their faces impassive, almost expressionless. However, in its primitiveness and its expressionism *The Talk* (1957) is a somewhat atypical work for this period. Kahane has depicted the left figure twisting and thrusting upward, its right arm, a large planar form which also serves as the shoulder and arm of the other figure and which goes upward diagonally, touching the right figure's left cheek. The left figure's facial features, especially its mouth, are boldly and deeply incised in upward curves. As well, its animation is heightened by the shapes of the heads which are well defined by the sharp vertical ridges moving upwards. And then there is the strong vertical post-like form, dividing the main part of

¹⁷⁶Robert Ayre, "New Shows Crowding In: Hadassah Display at Eaton's," Montreal Star, November 2, 1957.

the composition in two. This vertical serves at once to define the form and to suggest the garment worn by the left figure, but it can also be read as the left arm shared by both figures.

The true animation of **The Talk** lies in the varied texture that Kahane's carving and treatment have added to the forms and sections of this piece. The posts are sawed and only slightly smoothed, and the front planes have areas which are roughly chiselled. And parts of these same planes have been left completely untouched, the industrial saw-marks still showing.

Kahane produced several other works which are similar or related to **The Talk** both in their formal composition and in their thematic matter. Among these are **Group in the Street** (1954) (Fig. 71), **Au Vernissage** (1957) (Fig. 50),¹⁷⁷ (a redwood piece which is related to the "Quadrum" series started by a metal sculpture which was bore the name **Quadrum**), **Rain** (1958) (Fig. 40), **Winter** (1958) (Fig. 14) and **Waiting Group** (1959) (Fig. 70).

Group in the Street, like **The Talk**, retains the massive planar forms that give it the appearance of having been roughly hewn or cut out with a chain saw. **Group in the Street**, however, is polychromed. Furthermore, **Group in the**

¹⁷⁷This piece may be considered as part of the **Quadrum** series.

Street gives a sense of a three-dimensional sculpture, with its three figures and three sides, whereas **The Talk** is somewhat frontal and occupies space differently. In both sculptures Kahane uses flattened angular planes to represent the legs and arms, reducing them to roughly articulated stump-like forms. Unlike the anonymous figures of **The Talk**, the figures of **Group in the Street** are women as indicated by their dresses, executed as flat forms ending below the knees. Their naturalistic heads, one in profile and two in the round, are less animated than those of **The Talk** but show a marked contrast to the primitive forms in the rest of the sculpture. However, no anatomical characteristics, such as breasts and buttocks, suggest that the figures are female; except for the heads, all the forms are flat or slightly faceted planes.

Rain (1958) (Fig. 40) is a group of three women huddled together under umbrellas. The work was exhibited in The Third Winnipeg Show in November of the same year it was produced and, immediately after the exhibition, it was purchased by the Winnipeg Art Gallery. The same year she carved **Rain**, Kahane also completed an edition of small etchings which were untitled (Fig. 72). These etchings and woodcuts have images of people under umbrellas, as well as other elements also seen in the sculpture **Rain**. It would seem that she had worked out the formal ideas and problems

which **Rain** had posed for her through the prints and then developed these ideas further into the sculpture.¹⁷⁸

As she had done with **The Talk and Group in the Street** and with most of the other massive sculptures we have already discussed, so also in **Rain**, Kahane built up her forms by the additive process. To achieve the required dimensions for the sculpture she laminated planks of wood.¹⁷⁹ Then, either to define her forms and volumes or to show space, she subtracted chunks of material from the already built-up structure by carving, sawing, filing and planing. In other words Kahane combined the techniques of both modelling and carving for her constructions. Like the modellers, she built up her initial block of wood from the inside out to the surface. Unlike them, however, Kahane built up volume and form with a hard material, wood instead of modelling with a soft material such as clay, plasticine or mortar. In **Rain** we find an additional element. Here, not only does she build up volume by construction but she also encloses space. The umbrella forms give the viewer the

¹⁷⁸"When interviewed, she was photographed with a piece that she claims she was 'stuck on.' 'Sometimes I arrive at a problem that I can't work out, then the piece takes a long time to finish. Often I do a woodcut at the same time, so when I have a problem with one [piece] I'm not inactive.'" From: Zoe Bieler, "Montreal Sculptor Chooses Wood as Favourite Medium," Montreal Star, November 18, 1962.

¹⁷⁹See footnote no. 175.

impression that they were created by enfolding the wood about the void of the heads and the bodies rather than moulding it or carving it out to free the forms of the heads etc. Kahane here creates form by apparently enfolding wood around a void by the construction and additive processes rather than the subtractive process used by sculptors of wood such as Ernest Barlach and Leonard Baskin (b.1922). However, she used their techniques in her subsequent works such as **Group in the Street**.

Kahane had made a high relief sculpture for the building on Victoria Avenue in 1956 and a low relief sculpture for Mount Allison University in 1961. In both cases the sculptures were enhancements for a wall and it is important that we think of them as conceived to endow the simple wall plane of a building with dramatic meaning or symbolism. It is also important to note that the group of flat sculptures which Kahane started as a series in 1961 and which will be discussed below, although having similar characteristics to the relief pieces **Façade** (1956) (Fig. 9) and **Sculptural Wall** (1962) (Fig. 43) in that they are wall-like, almost without a profile and very pictorial, are not meant to fill a niche or to be a façade. In this series Kahane has flattened her forms intentionally with the front of the sculptures becoming dominant. However in all cases, although the pieces are free-standing so that the viewer can

walk around them sculpture, it is obvious that the back was considered of lesser importance - in most of the pieces the interest is all on the front side even though the back surface is animated with shallow carving. Here their frontality gives them the character of bas-relief.

This series includes **Figure and Distant Figures** (1961) (Fig. 89), **Figures in Field** (Fig. 10) from 1961, and from 1962, **Memorial to Captain F. J. Stevenson**, (Winnipeg International Airport), **Distant Figures** (Fig. 31), and **Landscape and Figures**. In this group of sculptures Kahane did not use construction methods to built up her forms. She did not leave parts of the sculpture completely untouched, nor did she enhance the surface with colour. She returned to the practice of direct carving, finding in the wood enough stimulus for her formal expression and her fertile imagination.

In this group of sculptures, the forms are never raised as sharply or in high points as in **Façade**; nor are they planar as in **Sculptural Wall**. Rather they melt and flow one into another as softly and gently as do the granite forms worn down by the glaciers, in the Laurentian Mountains. With these frontal sculptures, the softness of focus becomes a tool of artistic expression for Kahane who uses this visual technique for the purpose of heightening the aliveness of the sculpture and its subject matter and for

controlling the attention of the viewer. The figures in the 245-centimetre high **Distant Figures** from 1962 (Fig. 31) are much less focused than the sharp forms of the figures in the 1956 **Façade** (Fig. 9), in which they had emerged from the sculptural relief into an almost "full round". For **Distant Figures** and the rest of the works in the series, Kahane used Honduras mahogany as she had done in **Façade**. However, under her new confident carving with the impeccable chisel marks visible, the laminated wood in **Distant Figures** is transformed into soft and hard properties of flesh, earth and grass as the new subject required. At the same time, because of the sculpture's block-like character and the material heaviness of the images, Kahane maintains the viewer's awareness of the material and the carving process by which the forms were created.

Most of the series was first exhibited in Toronto at the Isaacs Gallery in November of 1962 and then in Montreal at the Galerie Denyse Delrue in March of 1963. These exhibitions impressed critics in both cities but the Montreal showing evoked wonderful reactions both from the critics and the public. At the preview before the opening, Claude Jasmin overheard:

Un livreur de vins (à vernissages!) (sic)
s'exclame: "Mais c'est le frère André!" Il a
bien vu cet art quasi religieux, ces têtes
d'ascètes, ces longs corps effilés qui surgissent

stôiquement au dessus de ces murets de bois
rouge.¹⁸⁰

The bodies of the two **Distant Figures** (1964) (Fig. 31), of equal importance both in size and definition, seem to have only half-emerged from the rectangular block representing the picture plane. With the rest of their bodies still in the block, their heads and shoulders rise completely above the line defining the edge of the block and perhaps representing the horizon. They are given greater importance in that they rise above the "edge" as if from the open end of a sleeping bag that has been made to stand on its lower edge. Perhaps the emerging heads and shoulders might suggest the power of the mind over body or even the moment of birth when they appear before the rest of the body into a new world of light. The series invoked Dorothy Pfeiffer to write of:

The sculptor's power of causing wood to suggest the warm color of terra cotta, the honeyed freshness of youth, the devastating weight of earth and rock, the formal flower-beds of gardens, and the voluptuous softness of downy pillows.¹⁸¹

¹⁸⁰Claude Jasmin, "Trois sculpteurs: Kahane, Jackson et Lewis," La Presse, [Montréal] le 23 mars 1963.

¹⁸¹Dorothy Pfeiffer, "Anne Kahane," Montreal Gazette, March 30, 1963.

Pfeiffer also found the pieces to be "classical at root" and she thought them to be "a ghostly contemporary revival of the art of Bellini and Michelangelo."

The previous year, Elizabeth Kilbourn also saw earlier precedents in Kahane's 1961 series. "Her largest piece, of figures rising, reminds me of the movement of figures in the apotheosis in the dome of a Baroque church."¹⁸² Kahane has never told us whether these or any other sources inspired her to carve these pieces.

This series is really a further development of Kahane's earlier interest in flat surfaces. Such wood sculptures as **Ball Game** (Fig. 8), **Bras Dessus**, **Bras Dessous** (Fig. 73) from 1956, the 1957 piece **Delegation** (Fig. 74), and the 1954 and 1958 sculptures of women holding out sheets, as in **Monday Wash** (Figs. 75 and 76), come immediately to mind. However, there were also massive relief-like sculptures in metal which preceded this series of mahogany sculptures. One of these is the cut and folded brass piece **Group** from 1957 (Fig. 77). Like her early metal works **Pigeon** (Fig. 2) and **Deer** (Fig. 45), **Group** was carefully planned. Kahane conceived the piece as an inkblot-like flattened form. It might also remind one of the unfortunate comic characters

¹⁸²Elizabeth Kilbourn, "Dramatic Sculpture," Toronto Daily Star, October 27, 1962.

squashed by buildings or run over by a steam-rollers. And with an amazing economy of means, she cut out the form and folded it to make the planar sheet form composition of **Group**. The simple sweeping curves of its outline and the subtle play of light and shade on its surfaces combine to give **Group** a sense both of movement and solidity. As in the wood pieces, this consistent use of planes, albeit varied, makes a total unit of **Group**, forcing the viewer to look at the sculpture frontally and further magnifying the impression of the united front that groups make. The small heads, the spindly legs or supports, and the slab-like form of the bulky draperies are ingeniously used as a means of uniting several figures and turning them into a single group.

Kilbourn saw reminiscences of Baroque sculpture in **Distant Figures** (Fig. 31). But even if Kahane had referred to earlier sources, it is of little consequence because Kahane had gone far in adapting an older style to contemporary needs. Moreover, in **Distant Figures** and in the other works from the series, she had achieved two requirements fundamental to sculpture - unity of expression and total effect. All these pieces fulfil these requirements and the viewer can sense Kahane's evident enjoyment of her material, as he can sense her first love is for wood. This pleasure is common to most sculptors who

carve directly. In a 1963 interview with Anne MacDermot, Kahane said that she liked to build, and she did not like clay-modelling, and that when she had found wood she stuck with it. Kahane told the same interviewer:

It's a sort of old-fashioned medium [wood], in the age of plastics and iron and so on, but I like the directness of it. There's no melting or twisting. I like the material in itself. Also, I can handle it, physically, which is important. Anything in stone is so heavy and bulky.¹⁸³

In this series, instead of using large blocks of wood at the outset, Kahane achieved her massive dimensions by building up mass through lamination. From these built-up blocks, Kahane carved her sculptural forms through the reductive process of cutting out or removing portions of the mass. In other words, to use the old metaphor, Kahane was able to "liberate" the form from the block or, to put it another way, she was able to visualise the image she wished to create as lying within the particular size and shape of the wood block. Because of the nature of the block, she was led most naturally to conceive her form in terms of the block's volumetric properties. For example in **Figures in Field** (1961) (Fig. 12) the volume and mass of the material and the block became a basic visual element of the finished work. In 1962 Zoe Bieler of the Montreal Star asked her

¹⁸³Anne MacDermot, "Artists Create With Wood, Wool," Toronto Globe and Mail, June 13, 1963.

about this very thing and Kahane replied, "What I'm releasing is something in me, not something in the wood I'm carving."¹⁸⁴ In the same interview, Kahane told Bieler that:

She orders her material by phone from the lumber yard and that she keeps a stock in her studio. Before starting a piece of sculpture she often has to join pieces of wood together with glue to get the right size. "I work then like a cabinet maker." After the piece is the right size she goes to work with chisels.

The success of the 1961 series is demonstrated by the fact that many of the individual works were acquired by public institutions, purchased by corporations or commissioned by government departments.¹⁸⁵ Unfortunately, because of the large dimensions of the sculptures, few private collectors could easily accommodate them in their homes and hence the remaining pieces of the series, at least three, are still in the artist's possession. But it was as a result of the 1961 series that Kahane's work was recognized as being suitable for public places and thus she

¹⁸⁴Zoe Bieler, "Montreal Sculptor Chooses Wood as Favourite Medium," Montreal Star, November 18, 1962.

¹⁸⁵Pieces from the series in the Art Gallery of Hamilton, London Regional Art Gallery, Art Collection Society, Kingston, and the Lavalin Inc. collection now in the Musée d'art contemporain de Montréal. The Department of Public Works commissioned the piece for the Winnipeg International Airport, and funds from a private donor went into the piece for the Hall of Salle Wilfred Pelletier at Place des Arts, Montreal.

received two more commissions from the Federal Department of Public Works.

The landscape concept was not new in Kahane's work. She had already used elements of landscape in **Figures in Field** (1961) (Fig. 10) and **Figure and Distant Figures** (1962) (Fig. 89) which we have described above. But she did only two pure landscape sculptures, the first was **La Mer** in 1972 (Fig. 23), the second **Forest** in 1975 (Fig. 25). Both of these were public commissions. These commissions, in their formal resolution, have contributed significantly to Kahane's development and style. Both sculptures are made of laminated pine. **La Mer**, like **Façade** (1956) (Fig. 9), is horizontal. It was designed for a wall in the lobby of the Canadian Embassy. Unlike **Façade**, **La Mer** has no figures but like the roughly hewn **Distant Figures** (Fig. 31) and the other related works from that series, it suggests a landscape and contains variations of contoured planes. Unlike **Façade**, **La Mer** is highly finished instead of roughly hewn but like **Façade** it occupies a long horizontal space. The polished **The Forest** from 1974 (Great Lakes Forest Research Centre in Sault Ste. Marie) (Fig. 25) is also a landscape, but unlike **La Mer** and like the **Distant Figures**, it is placed on a vertical axis and is freestanding so that the viewer can walk right around it.

As mentioned earlier, the commission for *La Mer* came directly from the Isador Coop, architect for the Canadian Embassy in Islamabad, who provided Kahane with details concerning the lighting and space but who did not specify any preference to specific material or subjects. Kahane picked the material, Canadian white pine - for its light weight and colour, and as the sculpture was to be in the Canadian Embassy, Kahane chose "the sea" which she felt represented the Canadian reality of "from sea to sea".¹⁸⁶ The final outcome was *La Mer* (Fig. 23) which was completed in the fall of 1972, and which was a major achievement for Kahane who said:

This was for me a unique opportunity, truly exceptional, of producing a work of monumental character, which would then be installed on an immense wall measuring 34 feet in length. Without this commission, I would certainly never have been able to achieve a sculpture of this dimension.¹⁸⁷

In *La Mer*, Kahane achieved a unity of form and expression which up to that time had been absent from her work. This work with its apparently simple yet eminently complex forms -- smooth gently curving volumes, subtle delicate surfaces of carefully carved white Canadian pine,

¹⁸⁶Kahane to the author in a telephone conversation, December 2, 1990.

¹⁸⁷Alma de Chantal, "Anne Kahane: marées de pin," *Vie des Arts*, No. 69, Hiver 1972/1973, p. 96.

sanded down to perfection and highly varnished to mirror finish--invites the viewer to feel the movement of the sea, a movement not explicit in itself but implied as the forms rise and descend into the hollows of the open cave-like spaces. As previously indicated, *La Mer* was completed in the fall of 1972 but due to a civil war in Pakistan, the transportation and installation were delayed and it was not until 1974 that Kahane went to Islamabad to supervise its installation and to attend its inauguration. Kahane reported that she was pleased with the positive response to the work which she attributes largely to good overhead lighting and to an excellent site conducive to quiet contemplation.¹⁸⁸

In 1972, while she was putting the finishing touches on *La Mer*, Kahane was again asked by the Department of Public Works (Ottawa) to submit a proposal, drawings and a maquette for another project intended for the main lounge of the Great Lakes Forest Research Centre in Sault Ste. Marie (Ontario). The Department of Works was already familiar with Kahane's work¹⁸⁹ and as this art work was intended for a

¹⁸⁸Gwenda Lambton, "Canadian Women Artists in Canadian Public Art," Master's Thesis, Carleton University, 1988, p. 72.

¹⁸⁹Winnipeg Airport in 1963 and the Canadian Chancery in Pakistan 1972 were also done with funds from Department of Public Works.

"forest" research centre what better artist than Kahane who had worked and made her reputation as a wood sculptor? For this project it was more or less understood that the material used would be wood but as in *La Mer*, Kahane was given free choice regarding the subject. She felt it was appropriate to use a theme relating to the Research Centre. **The Forest** (Fig. 25), which was completed in 1974 and placed on site in April 1976 became the focal point of the building.

Kahane in an effort to inspire in the viewer the feeling and power of a mature forest, took thin strips of pine. Then the strips, going in various vertical directions, were finished in sections in her studio in Montreal, laminated and shipped to the site where they were assembled. Of an abstracted nature, **The Forest** (Fig. 25) is reminiscent of Emily Carr's painted forests in that it is so overpowering that it appears larger than life. Indeed **The Forest** is larger than anything that Kahane had ever done.

On the surface, its subject seems to be different from her more usual figural groups. However in an interview after the installation, the artist explained:

"No, I don't think it's a departure from my usual style." she had replied to a question about **The Forest** before the program [television]. Although most of her earlier works deal with human forms,

The Forest shows life, she said, and life is related to people.¹⁹⁰

Kahane's experience with public commissions had been happy, and in a 1976 television interview published in the Sault Ste. Marie Star it was reported that:

She's enjoyed working with the fine arts program of the fine arts Department of Public Works which commissions art for federal buildings. "It was an opportunity to do something in addition to what I've done, a new experience," she said. "I like it very much. With it there's a purpose to what you're doing."¹⁹¹

As we have seen, by the early 1970s Kahane's work had become much flatter than had been any of the early frontal works such as **Summer White** (Fig. 5). She was using not only narrow wood planks but also plywood to construct her pieces.¹⁹² And although many of her sculptures had entered public collections and were displayed in the lobbies of federal and other public buildings, they were highly unsuitable for installation out-of-doors because wood is a fragile medium requiring much more maintenance than metal or plastic. Kahane hoping to receive more commissions for

¹⁹⁰Rob Bostelaar, "Reactions interest artist," Sault Ste. Marie Star, April 30, 1976.

¹⁹¹Ibid.

¹⁹²See: Sylvia A. Antoniou, Anne Kahane: Sculpture, Prints & Drawings 1953-1976 (Hamilton: McMaster University, 1981), pp. 16-20.

outdoor sculptures and in 1976, funded by a Canada Council Senior Artist grant, began making large-scale works in metal. But as we have seen, and as Sol Littman noted in 1978:

The transition from heavily worked wooden figures to shining metal did not take place in one leap. Over the years Kahane gradually left out more and more detail until she was able to gain the effect she wanted with just a touch of carving on a pair of narrow planks.¹⁹³

What Sol Littman failed to say was that Kahane had been working with metal from the start of her long career and that for the pieces he had seen at the Merton Gallery (Fig. 28) in Toronto, she had returned to her very early technique of using scissors and paper. With the human form as her point of departure, she worked out her ideas by cutting paper shapes of simplified human body forms and heads and then folding them into paper sculptures. If the ideas worked with paper she would then enlarge them and solidify these fragile paper maquettes by cutting them out of sheet metal such as copper, brass and aluminum. Then she would fold or bend the cut-outs into the shapes dictated by the paper maquettes. Many series of sculptures, both large and small, resulted from this experimentation. The smaller pieces are usually silhouettes of human heads or torsos

¹⁹³Sol Littman, "Flatness Somehow Becomes Beautiful," Toronto Star, March 5, 1978.

reminiscent of much earlier works such as **A Man Named Joe** from 1954, but some of these are smaller versions of the larger whole-figure pieces. Technically they relate to the previously discussed small metal pieces **Pigeon** (Fig. 2) and **Deer** from 1948 (Fig. 45) and 1949. Pablo Picasso (1881-1973) used this process for his famous sheet metal **Guitar** in 1912 (MOMA) and continued to use it all through the 1960s. Kahane described her process to Grace Inglis:

I worked a lot with paper, and discovered that what I really liked was using flat strips of material: wood, paper or metal. I had been doing this before with wood, making laminated figures, but had not thought of exploiting the flatness of the individual pieces. I kept making thinner and thinner figures in pine, then in plywood and then I moved in natural way into sheet metal aluminum. The heavy metal I have to have fabricated, but the thinner aluminum I can bend myself and I prefer that. I love working this way; I love the silhouette, because that brings the figure to its simplest form.¹⁹⁴

In 1977 Kahane produced the first large cut-out piece of this series out of metal. Later, because the money ran out, she produced a very large cut-out piece out of less expensive plywood. The arm and legs of the plywood **Seated Figure** from 1977 (Fig. 28, front right) are laced to its body with rope. The piece can be partly opened for exhibition and conveniently folded flat for storage. However, she found that she liked the particular qualities

¹⁹⁴Grace Inglis, "Anne Kahane Changes Cities and her Style," Hamilton Spectator, May 23, 1981.

of sheet metal, e.g. its flexibility and colour, thus all of the bent-metal series of the seated, reclining or standing figures, Kahane went directly from the paper maquettes to sheet metal. She is quoted as saying.

If you don't bend it [the metal] the right way you can ruin the entire piece. And you can't unbend it. But I get sort of reckless. I get impatient and either I get it or I don't.¹⁹⁵

Kahane used two 4 x 8 foot aluminum sheets of different thicknesses in order to make the first large metal piece of the series. In **Seated Figure on Slab** (1977) (Fig. 78), the figure is made out of the thinner sheet because it was easier to bend whereas the base, which carries equal weight in the composition, is made out of a much heavier sheet. At this stage the piece brings to mind the **Falling Man II** (1964) (Figs. 66 and 67). Kahane gently curved the leg and the arm in opposite directions, bringing their edges down to the same level as the line representing the buttocks so that the figure touches the slab platform at three places.

Some of the figures of this series are seated while others recline, and some of them are totally or partly painted with enamels. The colour which is applied only to one side of the sculpture is used to separate areas of the sculpture, to call the viewer's attention to a particular

¹⁹⁵Murray Malkin, "Kahane's Sculptures at Loranger Gallery," Toronto Canadian Jewish News, June 25, 1981, p. 15.

planar surface and to form a contrast with the unpainted areas. As well, Kahane took advantage of the reflecting surface of the metal, using it as colour and thus allowing it to provide, as hatching lines in drawing, the illusion of mass and depth to the forms. The bends of the arms and the legs are sometimes gently curved, as in **Seated Figure on Slab** (Fig. 78) but in others, like the **Large Reclining Figure 2** (Fig. 79), the limb forms are more sharply folded, enclosing less space. All the pieces of this series are meticulously and elegantly finished, and are thus given both a precious and a remote quality. The resulting forms combine the two-dimensionality of drawing, the three-dimensional planes of the bent or folded sheets, and the transparent space between the flat or curved surfaces.

Kahane has made many variations of these cut-out metal sculptures. Some other examples of the series of aluminium pieces are **Blue Seated Figure** from 1978, **Seated Figure** from 1979 and **Reclining Figure II** and **Swimmer** from 1986. **Two Seated Figures** (1978) (Fig. 90), **Figure** (1986) and **Group** (1987) are smaller brass works done in the same vein and have a Brancusi-like simplicity.

Formally speaking, Kahane's metal sculptures of the 1970s and 1980s are flattened and stretched-out versions of the works in wood. However she no longer gives as much attention to varying the surfaces. In fact, there is no

surface treatment except for the rare time when colour is added. But the real change is that these metal sculptures cannot be displayed against a wall or a backdrop of any sort. They demand a great deal of floor space. When Kahane showed a few of these at McMaster University in 1981, something unusual happened. The opening was crowded, but around the pieces **Seated Figure on Slab** (Fig. 78) and **Large Reclining Figure 2** (Fig. 79) there were two perfect semi-circles of space. These two sculptures really commanded an area far larger than the pieces themselves. Perhaps the viewers reacted to the metal pieces rather like the Hamilton art critic Grace Inglis who had seen the older pieces at the artist's home in 1980 and was seeing them again at the McMaster exhibition:

One feels more association however with the satin smoothness and the prim humor in the wood pieces.¹⁹⁶

Perhaps also, the viewers were looking at Kahane's metal sculptures and asking: "Where does your space begin, where does mine end? How close can I get, where must I stop?" **Large Reclining Figure 2** might have answered the viewers at McMaster University exactly as the artist had responded to another critic:

¹⁹⁶Grace Inglis, "Anne Kahane Changes Cities and her Style," Hamilton Spectator, May 23, 1981.

I don't have physical mass, rather I have spatial mass. The reflection of metal gives you the illusion of mass space".¹⁹⁷

"HANGING PIECES"

A number of hanging sculptures represents an unusual and somewhat peripheral departure in Kahane's work. For the very few sculptures of this type, she turned to animal forms. **Fish** (Fig. 35) and **School of Fish** (1956) (Figs. 80 and 81) immediately come to mind. The 1952 **Fish** is made of wooden slats and copper sheeting. This is an unusual piece for Kahane as it is the only instance in which she made use of found or ready-made materials.¹⁹⁸

For the second hanging piece, **School of Fish** (1956) (Fig. 81), Kahane cut a copper sheet into wavy strips which remained joined because the cuts did not extend to the edges. The strips were then hammered and joined with wire. **School of Fish** conveys the delightful economy of means found in children's art. Although these two examples hang, they

¹⁹⁷Murray Malkin, "Kahane's Sculptures at Loranger Gallery," Toronto Canadian Jewish News, June 25, 1981, p. 15.

¹⁹⁸In a telephone conversation on March 23, 1992, Kahane said that her mother, being a dress designer, had a lot of clothes and often brought boxes of wooden clothes hangers home. Kahane took a box of these, removed the metal hooks and then constructed Fish. Kahane also made the piece to hang horizontally but since it was wrongly published in Robert Ayre's article in 1953, most viewers think of it as hanging vertically.

are not mobiles; their parts are rigid and do not move as do Alexander Calder's mobiles.

"ANIMAL SCULPTURE"

Another subject that Kahane has explored is the theme of animals. Often, when studying the construction of form in nature, Kahane found herself turning to sculpting animals.¹⁹⁹ Between 1948 and 1955, birds, deer and fish attracted Kahane's interest. This interest in animals went dormant until 1971 when it was reawakened briefly with several cats and a caterpillar. Kahane's animals were made mostly for experimental purposes or for personal enjoyment and involved the use of materials close at hand - bits of wood, copper, tin, aluminum, and steel or some combination of these. Robert Ayre offers us this description of the piece entitled *Fish* (1952) (Fig. 35):

Wooden coat-hangers suggested the skeleton of a fish; she articulated them so that the spine would be flexible, fashioned a head and tail of aluminum, and had a -- well, perhaps sculpture

¹⁹⁹Kahane's animal subjects were:

<u>Two Birds</u>	1948-1949	(oak and iron)
<u>Birds</u>	1948-1949	(pine)
<u>The Pigeon</u>	1949	(copper)
<u>Crow</u>	1949	(pine)
<u>Pair of Deer</u>	1949	(copper)
<u>Bird</u>	1950	(wire and mortar)
<u>Fish</u>	1952	(aluminum and wood)
<u>School of Fish</u>	1955	(hammered copper)
<u>Cats</u>	1971	(tin)
<u>Caterpillar</u>	1971	(polychromed wood)

isn't the word for it: mobile would come closer; anyway it's a three-dimensional creation and it's fun to have it around as it was fun to make it (scc).²⁰⁰

Animals interested Kahane in that their shapes, in total or part, suggested certain compositional forms. Kahane did not treat her animal subjects realistically and used materials in an unconventional way in order to achieve the final forms. As Ayre has pointed out, hangers inspired and suggested the skeleton of *Fish* (1952) whereas in *Caterpillar* (1971), its shape and its movement are alluded to only by its green colour, and the zig-zag symmetric design of its underside. In her animal creations, Kahane searched at once for those masses which were most telling and led her to a natural simplification and free expression.

In all of her sculptures Kahane has been concerned neither with the representation of physical actualities nor with the strict adoption of older models but rather with the evolution of a very personal system of notation in two-dimensional and three-dimensional forms. By using the elements of her composition purely schematically and, to a degree, abstractly, Kahane developed her themes and her forms. All considerations to representational truth are disregarded and the human or animal figure with its

²⁰⁰Robert Ayre, "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 146.

supporting linear and compositional elements is reduced to a minimum configuration of planimetric elements. Through a minimum definition of the forms and a maximum variation of the planes, she has succeeded in obtaining the required amount of interplay of light and shade upon which the dramatic unity and internal vibration of the pieces depend.

Chapter III

THE HUMAN FIGURE AS THEME IN KAHANE'S SCULPTURE

Anne Kahane's sculpture has mainly dealt with the human figure which has been a subject of sculpture since antiquity. She, however, has not treated the figure realistically. So as not to confuse the meaning of figurative art with that of realist art, I propose to follow the definition of Frank H. Goodyear:

Figurative art is not equatable to realism. Rather, it is art that uses the [human] figure at the very least as a point of departure....There are three points that help to define the best of contemporary art devoted to the figure: it is new (even though its subject is as old as art itself) without breaking completely with past figural traditions; it has no single conceptual basis, like, for instance, the academic tradition; and it is not a single style oriented genre. This is not to say that it does not share things in common.²⁰¹

The figurative sculptor proposing to deal with the world, usually works in three dimensions. Although both human forms and sculpture are three-dimensional, the differences between a statue and its model are so obvious that the sculptor, like the painter and graphic artist, has

²⁰¹Frank H. Goodyear, Seven on the Figure. Exhibition catalogue. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1970), p.13.

which will suggest representational equivalents which often are very different from the physical appearance of the human figures used as subjects. Unlike painting and graphic art which are usually displayed on walls or put in drawers, sculpture has the capacity to occupy the viewer's space and to compel belief in its claims to be somehow more real.

Contemporary artists who paint and sculpt the figure do so in a great variety of styles and representations. These can cover a wide range of expression ranging from the suggestive to the obsessively complex and realistic. A case in point of the latter is the verist American sculptor, Duane Hanson (b. 1925)²⁰² who tries to produce exact replicas of natural forms and human figures. This artist not only casts his figures life-size but tints them as realistically as possible and then fits them out with real accessories of hair and clothing. The resulting figures correspond so closely to the model that one feels they ought to move and breathe.

²⁰²For further discussion of Duane Hanson's work see: Dennis Adrian, John De Andrea, Duane Hanson: The Real and Ideal in Figurative Sculpture. Exhibition catalogue. (Chicago: Museum of Contemporary Art, 1974); Martin H. Bush, Duane Hanson (Wichita, Kan.: Edwin A. Ulrich Museum of Art, Wichita State University, c1976); Kirk Varnedoe, Duane Hanson (New York: Abrams, 1985); and Roy Bongartz, "It's the Real Thing," Horizon, Vol. 20, No. 1, September 1977, pp. 72-81.

At the other extreme, an example of a sculptor taking a minimal approach is Alberto Giacometti (1901-1966). The sculptor reduces the human form so much that all that is left is a single attenuated figure in which a rod of bronze represents a torso, to which is added another rod crosspiece suggesting arms, a lump for a head, and two additional rods for legs. Despite this extreme reduction, Giacometti's figures are clearly recognizable as likenesses of the human body.²⁰³

For human beings there is no object that is more important than their own bodies, which are a constant source of delight or worry. Moreover, throughout our lives we are concerned not only with our own bodies but also with the bodies of our children, lovers, parents and many other individuals with whom we have social intercourse. If human beings have an innate urge to make images, as it appears we do, then it is not surprising that we should make these in our own likeness.

The body is so much a part of each person's experience that even the crudest simulation of parts combined into a figure-like whole will be read as a figural image. A

²⁰³For a more detailed account see: Reinhold Hohl, Alberto Giacometti: A Retrospective Exhibition. Exhibition catalogue. (New York: The Solomon R. Guggenheim Museum, 1974); Alberto Giacometti, Alberto Giacometti, 1977; and Herbert Matter, Alberto Giacometti (New York: Abrams, 1987).

sculpture need not bear any actual resemblance to the body to qualify as figurative. Any sculpture that has a vertical bias and is five or six feet high will have human associations. Most sculptures do not consist of one volume but of solid forms comprising a number of volumes joined together to make a sculptural composition, and in many instances these compositions are based on the human figure.

The well-made, healthy human body has been a source of aesthetic delight to many generations in many periods. The perfectly formed nude body of the male athlete was the main source of artistic inspiration for ancient Greek sculptors and painters. For some people, there is still no higher aesthetic pleasure than the experience of seeing the bodies of trained athletes, gymnasts and dancers in motion. Furthermore the human body as an object of beauty and desire has been celebrated not only in the visual arts but also in music and in literature. Certain kinds of feelings, such as the tenderness mothers have towards their children or the delight in embracing a beloved body, can enhance our visual awareness of the beauty in human bodies.

Besides the preceding reasons for the predominant role that the human figure has had as a subject in sculpture, there are many others which are connected with the social, political and religious functions of sculpture. But however important all these reasons are, there would never have been

such a proliferation of images and interpretations of the human figure if the body itself had not been an interesting and powerful structure. Indeed the human body is one of the most complex configurations of three-dimensional form.

The forms of the human figure are, for some artists, the most expressive of all forms, not merely in their gestures, poses, and facial expressions, but in the more subtle qualities of the forms themselves. Anne Kahane, like Moore, Hanson and other contemporary artists, has taken the human figure as the main theme of her sculpture. She has developed a formal and symbolic image of the human form that satisfies her own expressive and aesthetic needs.

Throughout the course of a forty-three year career, Kahane has produced a vast number of sculptures in a great diversity of styles. She has experimented with many materials, techniques and ideas. She has taken thematic ideas from ancient Greece to the late nineteenth century. She has borrowed and used stylistic elements from ancient Egyptian, medieval, Cubist, Surrealist and Expressionist sculpture. But however much Kahane has taken from or adapted her sources, the one constant in her sculpture has been her subject matter. Almost without exception, Anne Kahane's vision and ideas have included the human form. In 1967 she made this statement:

I always start with a dual concept: a human idea

and a formal idea combined. My problem then is to translate the concept according to my material.²⁰⁴

During the first twenty years of the twentieth century, specially since the advent of Cubism, the growing tendency towards abstraction in painting became increasingly important for sculpture as well. Sculptors began to turn away from the realistically portrayed human figure. No other subject in modern sculpture has been given as much breadth and depth of interpretations or gone through as many transformations as the human form. Because there are so many exciting possibilities in the human form, artists are free to combine representation with highly personal comments about individuals or the society they live in. In his book Let There Be Sculpture the American-born sculptor Jacob Epstein (1880-1959) wrote:

My outstanding merit in my own eyes is that I believe myself to be a return in sculpture to the human outlook, without in any way sinking back into the flabby sentimentalizing, or the merely decorative, that went before.²⁰⁵

In the early years of this century however, despite the new developments in Europe, Canadian sculptors continued in

²⁰⁴Dorothy Cameron, Sculpture '67. Exhibition catalogue. Toronto, presented by the National Gallery of Canada, Plaza Nathan Phillips, Toronto City Hall, Summer 1967, p. 44.

²⁰⁵Jacob Epstein, Let There Be Sculpture, (New York: G. P. Putnam's Sons, 1940), p. 211.

the figurative mode.²⁰⁶ This is because the repercussions of the twentieth century's European revolution in the arts did not reach Canada until the 1930s, much later than the United States. At first in Canada, as elsewhere in the world, abstraction became apparent in painting and the graphic arts. It would seem that the sculptural medium adapts more slowly to change than the other disciplines mentioned. It was only in the 1950s that a gradual transformation of sculpture began to make itself felt in Canada. Anne Kahane was among the generation of Canadian sculptors to contribute to this transformation.

When she was at Cooper Union between 1945 and 1947, Kahane learned not only direct wood carving but also many other exciting experimental techniques. After World War I there occurred "a world-wide passion for direct carving of stone, marble and wood, a complex phenomenon that is usually

²⁰⁶Some of these Canadian sculptors who continued the trend during the 1940's and who were working during the 1920s and 1930s were Florence Wyle (1881-1968), Frances Loring (1887-1968), H. McRae Miller (1896-1981), Jacobine Phyllis Jones (1898-1976), Sibyl Kennedy (1899-1986), Sylvia Daoust (1902-1974), Orson Wheeler (1902-1990), Elizabeth Wyn Wood (1903-1966), Eugenia Berlin (b. 1905), and Dora de Pedery-Hunt (b. 1913).

referred to as the aesthetic of materials."²⁰⁷ Many European emigré artists had settled in the United States and were disseminating this philosophy through their teaching in schools such as the Cooper Union. It was at Cooper Union that Kahane's interest in direct carving of the human figure was triggered. Judging from the sculpture that followed her return from New York the direct carving aesthetic had an enormous effect in her work.

Although Kahane's sculptural repertoire does include animals and some other subjects which we have dealt with separately earlier, her cardinal themes have been of universal or symbolic human concern: woman, man, child or combinations of these, in other words the human figure and its activities. Why is Kahane so persistently compelled to use the human body in its movement and combination of forms? In an interview taped as part of the Sculpture '67 exhibition, Kahane tried to justify her attachment to the human figure:

My work makes a human comment because it would be meaningless to me otherwise. Form is no less a problem to me than it is for the non-figurative artist: the struggle and challenge are no less.²⁰⁸

²⁰⁷Daniel Robbins, "Statues to Sculpture: 1890-1930," in 200 Years of American Sculpture, (New York: Whitney Museum of American Art, 1976), p. 120.

²⁰⁸Dorothy Cameron, Sculpture '67. Exhibition catalogue. Toronto, presented by the National Gallery of Canada, Plaza Nathan Phillips, Toronto City Hall, Summer

Kahane is not alone in feeling this way. In 1958 the German sculptor Gerhard Marcks (1889-1981), to whom Kahane dedicated a sculpture entitled *Homage to Gerhard Marcks* (1968) and by whom she may have been influenced²⁰⁹, made this remark.

I was called to the Weimar Bauhaus in 1920, and I was 'abstract' for several years while working in Dornburg. But I felt that the distancing from nature drove me towards an applied art which threatened to become a substitute of art itself. Thus I returned to the figurative and drew nudes, enriched by my formal and theoretical studies. Since 1928, I have tried to approach the matter in the one way I am convinced to be the right one for me, avoiding lack of form and meaningless abstraction.²¹⁰

Marcks' return to the human subject was deliberate.

Kahane's attraction was not a deliberate turning away from

1967), p. 44.

²⁰⁹Gwenda Lambton, "Canadian Women Artists in Canadian Public Art," Master's Thesis, Faculty of Graduate Studies and Research, Carleton University, 1988, pp. 64 and 81, and also confirmed by the artist in conversation with this author in May 1991.

²¹⁰"Weltkrieg an's Weimarer Bauhaus berufen (1920) versuchte ich mich einige Jahre, abseits in Dornburg arbeitend, im zeitgemaessen Abstrahieren. Aber ich spuerte, dass mich die Entfernung von der Natur einem magischen Kunstgewerbe in die Arme trieb, das sich als Surogat an die Stelle der Kunst setzt. So kehrte ich, um die theoretisch-formalen Studien bereichert, mich wieder mehr dem Figuerlichen zu (zeichnete Akt). Seibther also versuche ich, der Sache auf dem fuer mich als richtig erkannten Wege naeher zu kommen, Formlosigkeit wie banale Abstraktion vermeidend." From: Gerhard Marcks Recent Sculpture (Ausstellung Maerz bis April 1958, Otto M. Gerson, New York), p. 3. Bilingual exhibition catalogue (translator not given).

something else in order to embrace the figurative but appears to have originated as an inner compulsion. It would be of considerable interest to examine her principal themes and explore how they figure in Kahane's sculpture.

Kahane's subjects and the ways she treats them reflect not only Canadian contemporary artistic concerns but aspects of her personality and life. Born in Vienna in 1924 of middle-class Jewish parents, who in 1926 left their manufacturing business to emigrate to Canada, Kahane was raised in Montreal in a strict European tradition. Although Kahane was emotionally very close to her father, it was her mother who had the more decisive influence on the formation of her personality and her career.²¹¹ Kahane's mother was the more dominant parent and not only did she, herself, live according to strict, practical and ethical Victorian standards of hard work and thrift but demanded the same of everyone in her household.

In her choice of the parent and child theme, Kahane may have been influenced by her own values and attachment to her parents but also by the fact that from 1953 to 1961 she had her studio in the home of friends who had three very young children. The "mother and child" theme has been one of the most common subjects of sculpture because it is real

²¹¹From a taped interview, Hamilton 10-12 January 1985. Kahane's father Max Kahane died in 1941.

and universal. Among other twentieth-century sculptors who had used it were Jacob Epstein and Henry Moore in Britain, Käthe Kollwitz in Germany and Jacques Lipchitz in the United States. A Canadian who also used this theme was Julien Hébert (b. 1917). In 1953 Hébert wrote:

What themes are sculptural? I dare say the most important themes, the greatest ones. Sculpture will tell of man, of his ideals, but it will avoid literal topics. What is described in a sculpture is so limited that unless it stands for something else than the superficial it is not worth doing. And therefore a sculpture must have a definite tendency to be a symbol or a sign. The "mother and child" for instance is a theme where real significance lies far deeper than in the mere description of the mother and child, far beyond the sensitive appearances.²¹²

Kahane began using the family unit as a theme early in her career but instead of the more usual mother and child, she started with a father and child. Her first **Father and Child** (1951) (Figs. 53 and 54) was discussed and reproduced in Robert Ayre's article entitled "Anne Kahane - An Art of These Times":

A child might see a man as Kahane sometimes sees him, as a walking clothes-pin; but the simplicity, the reduction of the subject to its essentials, the apparently childlike innocence and artlessness are deceiving. She has kept the child's clear, fresh vision and imagination and joy in the things around her, but they have grown more powerful with

²¹²Julien Hébert, "What Themes Are Sculptural?" Canadian Art, Vol. X, Number 4, Summer 1953, p. 148.

maturity and she has deliberately kept them so that her statement may be clear and direct.²¹³

Despite its monumental appearance, **Father and Child** is a small, intimate work. The personages through their pensive expression give an impression of timelessness and enduring peace. The figure of the seated child with spread-eagle arms is supported on the shoulders and by the bent and raised arms of an almost abstracted "clothes-pin" father figure. Hands touch and become one. The meeting of hands forms a contoured rectangle which like the double helix in geometry, could be symbolic of the eternal union of the father/child relationship. **Father and Child** in its very simplicity expresses the tenderness of fatherhood, and Kahane's basic, totemic composition has the calm, ordered resolution of a mathematical solution.

In another **Father and Child** which Kahane carved just a year after the first, a new power and maturity appears. The work is not only more complex in composition but also in expression and feeling. The parent-child bonding is overwhelming in its intense humanity and warmth. This time, the figures are in a close physical embrace. The father has lifted, and is holding tightly by the waist, the child whose raised arms are in turn around the father's neck. The

²¹³Robert Ayre, "Anne Kahane - An Art of These Times," Canadian Art, Vol. X, Number 4, p. 146.

father and child are held together by the father's interlocked hands which have bound his body to that of the child as if they were Siamese twins. Kahane's carving technique and her superb use of planes achieve a visual attraction between the personages. Kahane has done this by stripping away all features and extraneous material in the faces, making them flat planes parallel to each other and thus giving us the feeling that father and child are bound to each other as magnets.

In 1953 Kahane told Robert Ayre that she had outgrown the influences of such contemporaries as Henry Moore and Jacques Lipchitz and that it was "just myself and the things around me."²¹⁴ In her M.A. thesis Gwenda Lambton proposes that Kahane's interest in the mother and child theme was due to "some of her own experiences as a woman" and that the "theme was strong in the early 1960s, when she married."²¹⁵ On the contrary, only one sculpture on that theme appeared after 1959 the year that Anne Kahane and Robert Langstadt were married.²¹⁶ There seems to be a misunderstanding here

²¹⁴Robert Ayre, "Anne Kahane - An Art of These Times," Canadian Art, Vol. X, Number 4, p. 146.

²¹⁵Gwenda Lambton, "Canadian Women Artists in Canadian Public Art," Master's Thesis, Carleton University, 1988, p. 76.

²¹⁶Untitled (1963) for the Chapel of the Winnipeg General Hospital. Kahane does not even consider this a work on the "Mother and Child" theme but rather a work about

which can be easily explained. It involves the **Mother and Child** (1959) (Fig. 11) piece commissioned by the Rockland Shopping Centre in the Town of Mount Royal. The piece was produced in small format in brass (10 inches high) in April 1955 and subsequently served as the maquette for the Rockland piece. In the fall of the same year, the client went to see Kahane who showed him the small **Mother and Child** (Fig. 10) suggesting that it could very easily be adapted both in size and in its material to an the Rockland site. The client liked both the idea and the piece; the seven foot high **Mother and Child** was then fabricated in steel, covered with brass and installed in 1959.²¹⁷

Between 1954 and 1959 Kahane sculpted at least six pieces on this theme: **Mother and Child** (1953) (Fig. 54), **Playtime** (1953) (Fig. 37), **Mother and Child** (1954), **The Rider** (1954) (Fig. 82), the Rockland Shopping Centre **Mother and Child** (Fig. 11) and **Sleeping Child** (1959) (Fig. 62). It should be noted that Kahane was using the mother and child theme in her drawings and was also incorporating the parent-child figures in group sculptures such as the National

compassion. The artist in a telephone conversation to this author, May 1992.

²¹⁷The piece has been recently transferred to another section of the shopping centre.

Gallery's **Queue** (1955) (Fig. 6), and Winnipeg Art Gallery's **Follow the Leader** (1959) (Fig. 15).

Kahane's daily association with the Achtmans could also be one of the reasons for her interest in two other themes which are associated with the family unit, that is the "couple" and the "child alone". The couple motif, a contemporary and yet ageless sculptural preoccupation to render relationships between the male and female figure, first appeared in Kahane's repertoire in 1953 and has continued to the present time. The first work in which the couple theme was used was **Summer White** (1953) (Fig. 5), in which Kahane turned her attention towards some of the formal problems involving the geometric elements of the female and male figures. In both figures of the couple, the heads, shoulders, and hips are placed in parallel lines, the left legs are placed before the right, the hands are at the sides, and the eyes stare directly forward. To the viewer, **Summer White**, in its stiff frontality, its standing elongated pose, its solemnity and the fact that the work is painted, might suggest sources from Egyptian and Greek sculptures. Unlike these however, **Summer White** is not carved from a single block of wood but is constructed from many planks of mahogany held together by a series of joints. The mahogany base on which it stands, although of a different wood, is compatible with it.

In **Summer White**, Kahane thought out the forms and put them together carefully. She analyzed her subject, took it to pieces and rebuilt it in a technique that recalls the Constructivists and the Cubists. The fragmented and geometric abstract forms in **Summer White** recall cubist works such as **Médrano II (Dancer)** (1913) (Fig. 83), by Alexander Archipenko (1887-1964) as well as the **Detachable Figure: Seated Musician** (1915) (Fig. 84) and **Detachable Figure: Pierrot** (1915) (Fig. 85) by Jacques Lipchitz.

On the other hand, Kahane's couple entitled **Solace** (1954) (Fig. 57) is not as highly sophisticated as **Summer White** but is much more emotional and elemental. Carved rudimentarily from a solid block of mahogany, the round shape of the finished sculpture still retains the sense of the block. This work, savouring of too great a sweetness, is redeemed from total sentimentality by the singular purity of the spirit by which it is animated. It is classical in the sense that it seems to belong to some golden age of the world when man and woman were idealized.

Couple 1 (1973) (Fig. 26), one of a series on the theme which Kahane made peculiarly her own in the 70s, is constructed of simplified and very delicate forms cut out of planks of pine. When modelling this couple, Kahane concentrated entirely on the general underlying human form, articulating the body with as little detail as possible.

During this period, she was increasingly using flat materials, wooden planks, plywood and the like. This way of working continued in Kahane's late work, and because of this approach **Couple I** and its later variations - **Couple II** (1974) and **Tango** (1975) (Fig. 27) - tend towards a flat collage-like treatment which could almost be read as painting. In comparison to **Solace**, these later couples are more abstract and seem not at all vulnerable. The forms are rigid, highly polished and expressionless. The figures radiate little expression or sensuality and recall earlier work such as **Summer White**. In **Solace** there is a warmth whereas the later couples are removed from any involvement with what could be termed emotional vulnerability and appear rather lifeless, devoid of motion and emotion. Kahane downplays even the sensuous richness inherent in the wood in the couples of the 70s, which could be indicative of a certain ambivalence in her feelings towards her form which was three-dimensional but less substantial than before.

Another subject mentioned above, the child alone, not accompanied by a parent or in a group, was another favourite theme of Kahane's. There is no room here for the complete list of sculptures of children Kahane made during the 1950s and the early 1960s, but some of these are: **Headstands** (1950), **Adolescent** (1951), **Arnie** (1955), **Boy** (1961) (Fig. 59), **Bather** (1962) and **Blinkers** (1962). As in the mother

and child theme, it is most likely that Kahane's intense interest in the child alone can be attributed to her daily exposure to and to her close personal relationship with the Achtman family.²¹⁸

The theme of woman has also been important in Kahane's career from the very beginning. Unlike the family groups and the child, she has never abandoned it but has continued using it to the present. A point that must be made here is that in the late forties when Kahane started sculpting, the feminist movement was present in Canada but it lacked the high profile and broad public awareness that it has today. We must not forget that it was in the 1940s that Quebec women got the vote. The movement was not an issue with Kahane, however. She, like most women artists of those days, was striving to become a good artist and to gain recognition so that, like her male counterparts, she could exhibit and make sales. And even after the feminist movement came to the forefront, Kahane never became interested in joining its ranks on grounds of gender. The point that we are trying to make here is that Kahane has completed so many female figures not because she was or is a feminist but because she has had an interest in women and

²¹⁸Kahane sculpted two portrait busts of the two Achtman boys: Arnie (1955) is polychrome pine and Bernie (1953) is one of her very rare pieces made out of clay.

their everyday activity around the home. As mentioned before, this theme is one of universal and symbolic nature and it is this aspect that has interested Kahane.

In her early career Kahane modelled women of mature and full proportions. However unlike Gaston Lachaise²¹⁹ who also sculpted mature-bodied women throughout his career, Kahane's women do not have heroic proportions or exaggerated voluptuous forms, and do not usually display aspects of sexuality or arouse expectations that could be called strongly erotic and physical. Kahane's women are rarely nude, rarely have huge mounded breasts or ample haunches like those of the palaeolithic fertility figures such as the *Venus of Willendorf* or the figures of the Great Stupa from Madhya Pradesh (Sanchi, India), and are never in frankly erotic, sexually alluring poses. Instead, Kahane's sculpted women of the fifties recall the forthright blockiness and frontality of Sumerian sculpture, the intimate earthiness conveyed by the anonymous peasant figures in the paintings of François Millet (1814-1875) and Vincent Van Gogh (1853-

²¹⁹Gaston Lachaise (1882-1935) had a happy Canadian connection. Around 1905 while he was studying at the École des Beaux-Arts de Paris he met and fell in love with Isabel Dutaud Nagle, Canadian-born, ten years older than he, married to a wealthy older Bostonian. Lachaise followed the mature, amply fleshed, and cushiony Isabel to Boston where in 1913 he finally won her heart and convinced her to leave her husband and marry him. From then on Lachaise created many works which were depictions of her as she seemed to him: a twentieth-century Venus.

1890), or the expressionist power of Ernst Barlach's sculptures. In Kahane's early work, although the woman's gender is not denied, its sexuality is not alluring and never fully emerges - body parts such as breasts, thighs and sexual organs are almost nonexistent and if present, they are hidden by clothing and articulated with as little detail as possible. Kahane treated most of her female figures in an amplified and modified Cubist technique, that is she contoured the angular planes of wood blocks and compressed the spaces. The figures of the woman folding sheets in **Monday Wash** (1957) (Fig. 76), **Woman in Blue** (1954) (Fig. 58), **Woman with Apron** (1957) **Woman in Italy** (Figs. 60 and 61) and **Standing Woman** (1959) depict women performing humble and menial household chores - folding sheets, cooking and cleaning, and shopping. Much of the women's charm lies in Kahane's direct approach to the wood medium, to her response and respect of life under whatever aspects it manifests itself and in her interpretation of essential humanity. Of domestic scale, the women stripped of glamour and in ordinary housewifely workaday attitudes convey a primitive vitality. Broadly conceived and boldly executed, their volumes were purposely contoured so that the viewer's gaze would flow over them easily, the idea being to accustom the viewer naturally to their simple forms so as to call forth in the viewer a respect for life no matter what form it

takes. In Kahane's women, almost all aspects of personality are denied in favour of a kind of impersonal, asexual meaning. Kahane carried abstraction of organic forms as far as she could go without totally denying what is biologically and psychologically human. Could Kahane have been de-emphasizing woman's sexual role intentionally in order to highlight other aspects? Although it is difficult to assess the reasons for this reticence, I would venture the view that what appealed to Kahane in the woman theme was not its sexual but its human associations. Indeed Kahane related to the domestic concerns and tasks of middle-class women and subsequently her sculptures of women mirror these attributes. However unadorned and devoid of motion, eroticism and vulnerability, the female figures of the 1950s are often enhanced by a mysterious sense of beauty and unity of expression. Robert Ayre, who saw *Woman in Italy* (Figs. 60 and 61) at the 1957 Hadassah Exhibition when it was first shown in Montreal wrote:

Woman in Italy, so sympathetically called to life in peasant's hips and lovely profile is among her most successful works, for imagination, sureness of touch and loving respect for material.²²⁰

²²⁰Robert Ayre, "New Shows Crowding In: Hadassah Display at Eaton's," Montreal Star, November 2, 1957.

Woman in Italy was in the Venice Biennale in 1958²²¹.

Joan Capreol noted that all five sculptures were linked in one respect - "a closeness to humanity" - and remarked that:

Perhaps the most striking is the **Woman in Italy** - a 38-inch-tall figure in mahogany, holding a shopping bag in sheet brass. Here is serenity and resignation which you do not see in North American women.²²²

Another of Kahane's favoured themes has been man, that is the male figure, caught in a variety of informal attitudes. Again, as in her treatment of women, she does not emphasize his sexual role. Indeed some of her variations on this theme are so natural, so free from flattery to the male form that Kahane might be thought by

²²¹14 June - 19 October 1958. XXIX Biennale D'Arte, Canadian Pavilion Venice, Italy. Organized by the National Gallery of Canada. See Appendix C.

²²²Joan Capreol, "Kahane Works in Venice Exhibit," Toronto Globe and Mail, September 20, 1958.

A collection of 108 paintings, drawings, prints and sculpture was chosen by the NGC as Canada's art contribution to the Canadian pavilion at the Universal and International Exhibition, Brussels, Belgium (April 1958). This same grouping went on to Venice for the 29th Biennale from June 14-October 19, 1958. From December 1958 and April 1959, the Kahane pieces became part of the exhibition Contemporary Art in Canada stopping at Utrecht and Groningen (Netherlands), Geneva (Switzerland) and Cologne (Germany). Kahane's works for Brussels, the Venice Biennale and the travelling exhibition were:

- #34 Queue (wood) [NGC]
- #35 Snowstorm (wood)
- #36 Bras dessus, bras desous (wood)
- #37 Delegation (wood)
- #38 Woman in Italy (wood).

some to consider males pitiable creatures. When dealing with the figure of the male, Kahane combines representation with highly subjective comments about individuals or society. Kahane's male figures reflect her time as well as her personality, which sometimes lead to the expression of anguish and despair and at other times joy and freedom. The artist's subjective statement of pity for man is present in the **Unknown Political Prisoner** (1952) (Fig. 4), one of her earliest depictions of man. The Ottawa critic who wrote an article on the Canadian aspect of the competition and the Canadian finalists, quoting the words of Herbert Read, could understand why the **Unknown Political Prisoner** was meaningful for some artists:

This is a very timely theme for a world-wide sculpture competition, a strong, dramatic motif whose full impact may be felt only by European artists, who lived close to the horrors of Nazi concentration camps, in the shadow of gas chambers or Russian labour camps. All the more surprising that the international sculpture competition sponsored by the Institute of Contemporary Arts, London, should have found such a vivid and imaginative response from among Canadian artists!²²³

To Carl Weiselberger, Kahane's entry appeared as an "abstract form of a figure, stripped down to the essentials of what looks like a human skeleton or thornbush in the

²²³Carl Weiselberger, "The Unknown Political Prisoner: Ottawa Sculptor is Honored when Model is Chosen," The Ottawa Citizen, December 18, 1952.

desert conveying the idea of horror and heroism."²²⁴ Robert Ayre²²⁵ also saw the abstract in Kahane's **Unknown Political Prisoner**, but an abstraction whose expression, although contemporary, represented bondage and suffering. Ayre saw the outline of a man and recognized his weary head; he felt the tension of the hands, down-thrust towards the earth as if to compensate for the sagging knees and force the suffering body to remain upright. Ayre read the figure's ribs and protruding spikes as prison bars and binding chains, in other words, symbols of torture and bondage. Gwenda Lambton²²⁶ states that the **Unknown Political Prisoner** expresses anguish not found again in Kahane's work until the mid- 1960s. Could there have been something very significant in the political prisoner theme for Kahane?

Certainly the theme triggered a strong response in her and a most forceful and moving figure was the product of that response. The **Unknown Political Prisoner** brings out the keenness and poignancy of emotion. This is not a crude and cold expression of emotion but rather a poetic approach

²²⁴Ibid.

²²⁵Robert Ayre, "Anne Kahane: An Art of these Times," Canadian Art, Vol. X, No. 4, Summer 1953, p. 145.

²²⁶Gwenda Lambton, "Canadian Women Artists in Canadian Public Art," Master's Thesis, Carleton University, 1988, p. 57.

that makes the crushing hopelessness even more apparent. It is despair of spirit that is shown - of a spirit sensitive to personal pain and suffering. We must not forget that Kahane was old enough to have consciously experienced the tragic events of the Second World War and that, before and after the war, she had witnessed the arrival of thousands of European Jews who had come to join friends and relatives in Montreal, the largest Canadian Jewish community. But as, or more, relevant to our present discussion was an event which occurred when Kahane was fifteen years old and which brought about a great personal and emotional loss. Kahane's mother had a son by a previous marriage in Vienna but had to leave him there with her first husband when she came to Canada with her second family. Like most only children, Kahane missed having brothers and sisters and always longed to meet her half-brother. In 1939, her brother was snatched out of the burgeoning Holocaust at the very last moment. Shortly after he arrived in Canada the family found out that he was terminally ill with leukaemia and had to be admitted to hospital, where Kahane visited him every day. She had finally found her longed-for brother only to lose him to a tragic death. It is to this tragic event in Kahane's personal life that we can perhaps attribute the intensity of the response behind the **Unknown Political Prisoner**.

The "despair of spirit in man" theme resurfaced in Kahane's work in the years 1963-1967. She treated the theme in 1963 in a series entitled **Broken Man** (Fig. 86) of which there were at least three versions carved. There were drawings, as well as some editions of woodblock prints, of the **Broken Man** theme. These were followed by another series of "man as victim". Some of these pieces were conceived and completed in 1964 while others were done in 1965. One of the very first, **Falling Figure** (Fig. 66) was in the 1964 exhibition Canadian Sculpture Today at the Dorothy Cameron Gallery in Toronto where Dr. Hugo McPherson of the University of Toronto saw it and remarked:

The presiding image in Anne Kahane's work is a gentle, rather sad person who is menaced by the forces of the external world, yet happy to be close to other people - to be involved in life. **Falling Figure** expresses this vision in a new and arresting way....The falling figure is handless, footless - almost catatonic; and the asymmetric balance of the form increases the sense of helplessness.²²⁷

Most of the falling figures were exhibited the following year, from the 23rd of April to the 12th of May 1965, in a solo exhibition at the Isaacs Gallery in Toronto. The Toronto art critic Anne MacDermot did not see them as victims of modern society but rather as independent beings.

²²⁷Hugo McPherson, "The Scope of Sculpture in '64," Canadian Art, Vol. XXI, No. 4, July/August 1964, p. 232.

Her figures grow out of a slender trunk, but they have an independent being. The bole of the wood becomes a figure humped for a plummet earthward. Her falling figures have tremendous freedom. They seem untrammelled by any tension or strictures of the wood itself.²²⁸

Kahane's broken or falling figures at times appear pitiable but her simplification of forms and her freezing of movement divest the sculpture of any fearful or horrific qualities the theme might ordinarily have had. The drama of Kahane's theme does not interfere with the formal order of her sculpture because the broken or falling figures do not have repulsive overtones such as bondage, extreme suffering or tragedy.

However all of her sculptures of people alone are not as tragic as these. Kahane often relies on quirky humour and irony to lighten her subject matter as some more cheerful variants of the single figure might indicate. One of these is the sculpture entitled **Lonnie Lohn** (1965) (Fig. 32). It was in the 82nd Annual Spring Exhibition of the AAM. The 56-inch high wood female figure is covered from the top of her breasts to just above her knees with the tops of tin cans. **Lonnie Lohn** was described in the Montreal Star review:

Anne Kahane's bouffant coiffed young lady **Lonnie Lohn**, fittingly gowned by Continental Can, brings

²²⁸Anne MacDermot, "Anne Kahane," Toronto Globe and Mail, April 24, 1965.

us wittily up to the minute. At any moment Miss Lohn will leap onto the discotheque floor and writhe about to the Frug, the Clam, the Jerk, the Freddie or any of those other representational routines. She must have seemed impossibly sophisticated and empty-headed to the solid, seated farm woman which Andrew (sic) Yosef Dreenters has created from pieces of old iron stove and other rusty implements.²²⁹

A second example of the more light-hearted nature of Kahane's man theme is a work entitled *Jean/John II* (1974). The compacted form of *Jean/John II* (Fig. 87) is not only a witty play on words but also a commentary on the kind of world we are living in. If we read the title as being in English, then Jean is a woman's name but if we regard it as bilingual, then it is the French equivalent of John. What gender does the sculpted figure of *Jean/John II* represent? Female or male? Kahane has left that decision to the viewer who in that same year would have witnessed a fashion revival of long hair for men, while for women the ideal was to have narrow hips and to be as thin and flat-chested as Twiggy, the model of the year. In real life these fashions made it difficult to tell, especially if someone was wearing trousers, whether the person was female or male; similarly, *Jean/John II* remains highly ambiguous.

The group, consisting of three or more figures, is one which recalls older forms and traditions and appears in

²²⁹ Michael Ballantyne, "82nd Annual show: The Spring Exhibition," Montreal Star, May 7, 1965.

sculpture again and again. This subject is not just one which Kahane sometimes turned to, but one which she made extensive use of for more than a decade; to be exact, from about 1954 to 1965. Although the topic in itself is dominated by references to earlier traditions and structural methods and in a lesser artist's hands could become too derivative, Kahane was able to adapt group sculpture to contemporary tastes and to a genuinely original personal interpretation.

This interpretation may be attributed to several factors, one of them being Kahane's skill and sincerity in this vast output of groups. Not that Kahane found casting and modelling methods insincere or uninteresting. On the contrary. But just as she needed the presence of the human figure in her work, she also preferred the direct technique, refusing to have things fabricated or to hire helpers for certain tasks.²³⁰ And even though some of the groups were of very large dimensions, Kahane believed that she should be the one to do all the work. She laminated or constructed using planks of wood to build up blocks, and then carved

²³⁰In 1972 when she was carving *La Mer*, she had a helper who did some of the sanding, polishing and varnishing. Kahane did all of the carving. In 1977 when she was making her very large aluminum figures, she had to get the cutting and bending done in a metal shop since this required heavy equipment. In 1978, however, she designed a simple bending tool, one which she was able to handle on her very own; thus the need to take work out to the shop was eliminated.

directly to expose the figures. Modelling was not excluded as the instances of **Three Figures** (1949) (Fig. 49) and **Unknown Political Prisoner** (1952) (Fig. 4) indicate.

Kahane's touch is always present whether it is in the form of smoothing, chisel marks, sawing, colour or high polish. For confirmation of this, we have only to turn to her **Queue** (Fig. 6), **Ball Game** (Fig. 8) or **Figures in Field** (Fig. 10) which are among the many variants of the theme she made peculiarly her own and where the marks of her saw, her brush or her chisel are left deliberately to articulate the surface. The viewer cannot help seeing some of the provocative elements of an essentially quiet but forceful sculptural production. These pieces are charged with a strange emotional expressiveness and vulnerability on the one hand while giving the impression of being depersonalized and aloof on the other and one cannot but admit the brilliance and the economy with which this paradox is presented by Kahane.

Kahane's environment may have influenced her approach. Her reaction to society and to the art of her time was largely conditioned by the fact that she was rooted in an urban, middle-class tradition. Kahane's art, and in particular her earlier work and carved groups, has been said to have derived from the folk-art tradition which is

essentially an art of the masses.²³¹ This connection was also made by Virginia Nixon in 1972:

Man was the concern of earlier Kahane works especially the primitive and "folk" style groups and single figures which brought her to public attention.²³²

Kahane's answer to this is rather ambiguous:

Those were nice, people understood them and could relate to them. But I couldn't get rid of that image. The trouble was they bordered on the anecdotal and the sculptural problems were secondary.²³³

Between 1954 and 1965, Kahane was living in Montreal and her inspiration was therefore drawn from the Montreal scene and its people - the life of ordinary man, woman, child and groups of people in the street. Because Kahane's sculpture is not of a distinct individual or group, but rather of a generalized type, we might conclude that Kahane was not dealing primarily with a particular person but was making a more generalized comment. The simple presentation of everyday and human universal concerns endow Kahane's art with life. Kahane's figures and groups give an impression of anonymity, contemporaneity and endurance. An example of this is *Queue* (Fig. 6) where the personages are literally

²³¹Joan Murray, "Anne Kahane," Hamilton Magazine, January 1984.

²³²Virginia Nixon, "War Cannot Long Delay Progress of a Sculpture," The Montreal Gazette, August 26, 1972.

²³³Ibid.

faceless. There are obvious groupings of people in the **Queue** but there is an undeniable individual separateness as well. That there is a queue is indicative of a society where there is rigidity, conformity and the legality of the queue itself. Through Kahane's eyes, through her ideas and creative force, aspects of Montreal life that would ordinarily be ignored or missed were transformed into concrete form. Kahane has the faculty of quiet observation and it takes but a passing fancy, a fleeting impression, a momentary sensation, or just an intense moment to attract the artist's attention and inspire her, and perhaps later, to transform her memory into forms made out of metal, wood or mortar. A group watching baseball, a queue waiting for the bus, people caught in a rain shower huddling under their umbrellas became works of art such as **Rain** (1957), **Queue** (1955) or **Ball Game** (1955). This is how the idea for **Ball Game** (Fig. 8) came to Kahane:

I got the idea for this piece from an actual instance one day when passing Fletchers Field by tramway. There was a whole wall of people watching a ball game and the impression was instantaneous. It remained a question of finding the means of conveying the feeling I had of "wall-ness". Impressions like this just stay in my mind until they've ripened and then I order the wood.²³⁴

²³⁴ Anne Kahane quoted in an interview with: Saul Field, "Anne Kahane Expressionist Sculpture," Congress Bulletin, November/December 1958, p. 3.

Ball Game, first shown in the 1956 AAM Spring Exhibition and also winner of first prize in the Province of Quebec Art Competition in October of the same year, was described by Robert Ayre as "a whole crowd of spectators, integrated in a single wave of attention".²³⁵ Rodolphe de Repentigny, who also happened to have served as juror for the above-mentioned competition, wrote after the competition results:

"Les gens qui attendent" de Anne Kahane, une longue pièce de bois aux nombreux personnages, que l'on avait pu voir au Salon du Printemps en avril dernier, rassemble à la fois la force expressive et les qualités techniques. C'est une oeuvre qui peut être considérée aussi comme la mise au point par l'artiste de ses nombreuses expériences sur les plans solides et les surfaces colorées. Présentant un très grand nombre d'aspects divers, elle a l'avantage de ne pas nous laisser rapidement.²³⁶

But there was not always as easy a solution as getting a piece of wood, carving it and achieving an immediate success. Kahane said, "Sometimes the idea of the work only

²³⁵Robert Ayre, "The Spring Exhibition Critically Appraised," Montreal Star, April 7, 1956.

²³⁶Rodolphe de Repentigny, "Cinq prix de sculpture vivante," La Presse, [Montréal] le 29 septembre 1956.

The title "Les gens qui attendent" is one which was coined by de Repentigny and has since been used by the Musée du Québec as the French title for **Ball Game**. The other jurors for the competition were the sculptors Julien Hébert and Clément Paré and the director of exhibitions of the Musée du Québec, Claude Picher.

evolved as I began to construct it," adding that in

Delegation (1957) (Fig. 75),

I only knew that I wanted to make a big work incorporating many figures in a whole unit. As it took on a life of its own, I recognized it as a delegation and proceeded to bring this idea forth. It had meaning then, the many heads and the whole body moving forward as one. It tied in very much with our way of life.²³⁷

In **Delegation** Kahane is saying that the wooden forms and their cramped placement on the base give the sensation of crowding which reflects the uncomfortable feeling of a claustrophobic society pressed together in a suffocating world.

Kahane's world is not always suffocating, however. Other groups such as **Figures in Field** (1961) (Fig. 10) and **Figure and Distant Figures** (1962) (Fig. 89) show in their broader composition, a lighter perspective. When Dorothy Pfeiffer saw them exhibited at Galerie Delrue in 1963, she wrote:

The sculptor's power causing wood to suggest the warm color of terra cotta (sic), the honeyed freshness of youth, the devastating weight of earth and rock, the formal flower beds of gardens and the voluptuous softness of pillows bespeaks a talent unusually profound.²³⁸

²³⁷Saul Field, "Anne Kahane Expressionist Sculpture," Congress Bulletin, November/December 1958, p. 3.

²³⁸Dorothy Pfeiffer, "Anne Kahane," Montreal Gazette, March 30, 1963.

However it was that Kahane conceived the ideas for her figures and groups, she was able to use and interpret these ideas boldly, and with great freedom and wit. The same could be said of some other themes attempted by Kahane such as myths, animals, and landscapes. The only myth that Kahane has attempted is that of Icarus. This subject started as an angel, of which there are three, but when it came time to name the completed pieces Kahane was not totally satisfied with calling them "just angels". She thought of the mythical personage, Icarus, who also had wings, but had lost them by flying too close to the sun and could not fly, would be not only a witty but also an appropriate name for the series.²³⁹ Kahane, who evidently was familiar with the myth and the unfortunate consequences of Icarus's flight, took appropriate precautions so that neither Icarus nor his wings came to any harm. In all three versions of the subject, Icarus is firmly fastened to his base and his wings, although movable, are securely hinged to his body by brass screws. Kahane's *Icarus 3* (1974), sawn from planks and assembled in nine parts, is totally static. It does not convey even a slight, illusory impression of motion, much less of flight. There is no twisting of the trunk, no contraction of a single muscle or the portrayal of

²³⁹Kahane in a telephone conversation with the author on 2 December 1990.

any posture associated with exertion. In **Icarus 3** (Fig. 90), all illusory devices such as frozen action, rigidity of stance, tautness of muscular tension, and even suggestion of a forward stride are denied. **Icarus 3** is the drowned son of Daedalus only in respect of his ineffective wings and inanimate body. He is essentially an abstracted interpretation of the mythological character and can be read as a joke on the theme, an expression of Kahane's ability to select and emphasize those elements which contributed most to her interests and sense of humour. If otherwise interpreted, Kahane's wooden **Icarus 3**, with its emphasis on craftsmanship and superior joinery, would be simply a fine job of cabinetry -- inoffensive and soundly put together.

In 1976 when Kahane was asked whether **The Forest** as subject or theme was different from her more usual figural groups and figures, she replied:

"No, I don't think it's a departure from my usual style or subject....Although most of my earlier works deal with human forms, **The Forest** shows life, and life is related to people."²⁴⁰

This statement bears out what this chapter proposes: in most instances, Anne Kahane did not wish to communicate her ideas in sculpture without the inclusion of the human figure or the human environment. But, although Kahane has

²⁴⁰Rob Bostelaar, "Reactions Interest Artist," Sault Ste. Marie Star, April 30, 1976.

used universal themes, each Kahane sculpture is a uniquely personal comment about the human situation it portrays. She merely took different perspectives and developed novel angles. For example, the family and its related sub-themes (parenthood, couples and children) are revealed in a new light each time they occur in Kahane's work. The treatment of love varies from the maternal care of **Playtime** (1953) (Fig. 37), to the physical embrace of **Father and Child** (1952) (Fig. 52), to the human affectionate love displayed in **Mother and Child** (1953) (Fig. 55). Similar subject matter, such as groups of commonplace people placed in "real-life" environments, is seen in both **Queue** (1955) (Fig. 6) and **Ball Game** (1956) (Fig. 8). But, the effect and psychological expression is quite different in each sculpture. Despite the fact that **Queue** is a group, we find an impression of anonymity in each member who remains physically and spiritually isolated. In the less sharply defined sculpture **Ball Game**, on the other hand, we do not sense such isolation but instead discover a group united in the singularly powerful inter-relationships of sports fans.

Although Kahane has experimented with other subjects, she has chosen the human figure as the major theme of her sculptures. However she does not do so by continuing the academic traditions but by reinterpreting the human form in flat simplified planes and volumes. Kahane could neither

avoid the growing tendency towards modernism and abstraction nor could she totally turn away from the human figure. She shares the vision of Giacometti and Moore whose figures still reveal their inspiration in the human form.

CONCLUSION

The main outlines of Kahane's development have by now been well described, and the only purpose in retracing them here is to emphasize the uniqueness of the position she has achieved. Kahane, like every artist, is a meeting point of diverse influences, influences which are assimilated and transformed. She has never disguised the debt she owes to the sculpture of the Cubists, the Constructivists and the "carver" sculptors Barlach, Moore, Epstein, Brancusi and Baskin who in turn had been influenced by natural forms and who adhered to references to the human body.

Some influences came from the Quebec sculpture and society that Kahane found around her in Montreal and in her travels throughout the province and which influences she proceeded to assimilate into her polychromed wood sculpture of the 1950s and 1960s. But all these influences, and others I may not have mentioned here, would have ended in a very superficial eclecticism had Kahane not rejected all the superfluous mannerisms of the periods or the personalities. Instead however, with a powerful plastic and emotional sensibility, Kahane has been able to assimilate all the various influences into a very specific form which is

recognizable as hers alone. She has repeatedly stated her preference for natural forms, and especially that of the human figure. In 1967 she remarked:

I cannot say that art without human reference is empty. The work of Brancusi and Bill is so beautiful, so pure, there is a kind of human connection: the spirit comes through. But I need the crutch of the human form: I cannot get that spirit through without it. Somebody once told me that I am shackled to my crutch. That's true I am.²⁴¹

For aspects and interpretations of Kahane's human form, on its own or combined with landscape, we have examined the various works that she has produced; some have fitted in with her formal or social interest at the time while others have enlarged her scope and experience and led her into new realms of formal simplification. Kahane has always followed the discipline of direct carving or direct manipulation of material. This technical limitation gives her work something of the strength, simplicity and precision of the material that is often lacking in the molded, cast and welded sculpture practised by most of her contemporary sculptors in Canada.

From 1947 to 1951 Kahane's sculptural output was not very large because she was still learning about sculpture

²⁴¹Anne Kahane, "Comments". Sculpture'67. Exhibition catalogue of an open-air exhibition of Canadian sculpture presented by the National Gallery of Canada as part of its Centennial program at the City Hall of Toronto, Summer 1967. (Ottawa: National Gallery of Canada, 1968), p. 44.

and also because she was restricted to working in very small studios. In 1952, however, she achieved, after numerous stylistic changes and an intense investigation of different materials, a work which marked a high point in her career - the prize winning maquette for the monument to the **Unknown Political Prisoner** (1952). At one and the same time this maquette also represented a summary of her development since 1949, the year she had decided to commit all her efforts to sculpture. Its abstraction seemed to indicate the chosen path that her career might have taken - a prediction that was not to be fulfilled for another two decades. When describing his criteria for the international competition for which the maquette was conceived, Robert Ayre declared that for him:

Monuments are supposed to be significant.... They don't have to be naturalistic, but the universal theme must be expressed in a form that gets right to the heart of the theme in a way that everyone can understand....there should be an immediate emotional impact.²⁴²

On the same occasion Ayre suggested that:

You get this from Miss Kahane's figure.... upright, struggling to burst the bonds,an abstraction, but there is no mistaking the bondage and suffering it represents.²⁴³

²⁴²Robert Ayre, "Montrealer Wins Award for Sculpture," Montreal Star, April 25, 1953.

²⁴³Ibid.

The theme of "Suffering Man" which Ayre had found so compelling in **Unknown Political Prisoner** (Fig. 4) was to go dormant for some years and was only to resurface in the artist's work sometime in the 1960s with her **Falling Man** and **Broken Man** (Figs. 65, 66 and 86) series.

One of Kahane's keynote periods began with a series on the theme of the "Family Group". The first studies date from the early 1950s, and the concept emerges naturally from **Unknown Political Prisoner** and some other sculptures of single figures that Kahane was working on at the time.²⁴⁴ The forms and the ideas of these were subsequently united into more complicated compositions made up of groups of two, three or more. These contain both naturalistic and abstract elements. Technically speaking, except for the Winnipeg General Hospital piece, **Untitled** (1963) the chief interest of all these wood pieces lies in their smooth lines and highly finished surfaces. As in the case of the individual figures which came before them and from which the family groups came naturally, they display similarities in their formal characteristics as well as in their expression of emotion which is so keen and so important that it seems Kahane carved this emotion instead of the human figures which are represented. In these sculptures, the human body

²⁴⁴First Step (1951) and Adolescent (1951).

is a mere instrument which can be altered to fit the artist's vision. Such details as facial features, hands and feet, which would otherwise interfere with the strength of the totemic composition and the abstract idea of the subject in **Father and Child** (1951) (Figs. 52 and 53) or the abstract ideas of healing and compassion in the Winnipeg **Untitled** (1963) (Fig. 19), were simply omitted. Kahane does not rely on detailed carving to achieve her vision but creates through simplification an impression and a feeling that is at once satisfying and stimulating.

The "group", i.e. groups in general and not just the family unit, is another important theme with which Kahane has been habitually associated by viewers throughout her career. She treated this theme in a variety of materials - wood, mortar and metal. Among the first was **Queue** (1955) which the artist sold to the National Gallery while another is **Ball Game** (1955) which went to the Musée du Québec after it won first prize at the 1956 Concours artistique de la province de Québec. In general treatment (mass, rhythm and serene humanism) these pieces achieve the formal synthesis and unity of expression as the **Unknown Political Prisoner**, but the Quebec group **Ball Game** marked the beginning of a new plastic theme for Kahane - the use of the unbroken frontal or planar form. Technically, Kahane achieved this either by building up forms through construction and then modifying

this through slight carving and painting, very much as the Cubists had done at the beginning of the twentieth century, or by laminating wood into long thin or thick blocks and then carving away in high and low relief to expose the forms.

This interest in the frontal form was to receive its final expression in the very large pieces **Memorial to Captain F.J. Stevenson** (1963) (Figs. 17 and 18) for the Winnipeg International Airport, and **Song of the Earth** (1963) (Fig. 20) which was commissioned for the Place des Arts in Montreal. We could say that both pieces are archetypes of "the great mother" or "earth" theme which has been present in Kahane's work since her beginnings: it is a primordial image, man and nature as one and the same. This idea was developed further with the two commissions which Kahane received from the Federal Department of Public Works in Ottawa. **La Mer** (1972) is combined with the nature motif, which developed very naturally into **The Forest** (1974) (Fig. 25). In 1972 Kahane spoke to Alma de Chantal about her love for the sea, her fascination with the perpetual movement of the waves and their continually changing forms, and her interest in the forms of rocks and shells carved by the action of the water. She remarked, "We are all born of the

sea."²⁴⁵ In 1976, when she was interviewed in Sault Ste. Marie on the completion of **The Forest** she said, "Although most of my earlier works deal with human forms, **The Forest** shows life, and life is related to people."²⁴⁶

The single figure has been a constant theme throughout Kahane's career - hardly a year has passed without its series on this theme. In the beginning they were mostly standing figures - **First Step** (1951) (Fig. 51), **Woman in Italy** (1957) (Figs. 60 and 61) and **Boy** (1961) (Fig. 69) are among these. In the late 1960s there was the totemic **Torso** series in which Kahane built up her forms of pine wood and then smoothed, polished and lacquered their surfaces so carefully that the result became a thing of beauty rather than an accurate model of the body. A variation of the same theme is another single figure series, again totemic but flat instead of being three-dimensional. She cut and glued together shapes cut from planks of pine or plywood to form silhouettes where there is not the slightest pretension of realism. Again, these were highly finished. In this series can be found **Icarus** (Fig. 88), **John/Jean II** (Fig. 87), both

²⁴⁵Alma de Chantal, "Anne Kahane marées de pin," Vie des Arts, No. 69, Hiver 1972/1973, p. 97.

²⁴⁶Rob Bostelaar, "Reactions Interest Artist," Sault Ste. Marie Star, April 30, 1976.

from 1974, and **Blue Figure** from 1976, which was recently donated to McMaster University.

As always the vertical reasserted itself against the horizontal except in the single figure series of stylized metal forms cut from metal sheets which Kahane started in 1977. Here the seated and reclining figure dominates although vertical pieces are not precluded. As John Bentley Mays noted in his review of one of her exhibitions in 1981, Kahane had new and "interesting ideas about the body and how it exists in space"²⁴⁷ and was trying to work them out. In contrast to her older work, the **Seated Figure on Slab** (1978) (Fig. 78) and other works from this period, of which there were several series produced²⁴⁸, possess a relationship between solid and void much more difficult to define. On the one hand, the solid material appears to encompass the pockets of space, but these, in turn, seem to create a different form out of the same material. The viewer is uncertain about whether the material creates the space or whether the shape of the open space molds the solid material. This ambiguous relationship between the

²⁴⁷John Bentley Mays, "New Answers for an Old Problem," Toronto Globe and Mail, June 23, 1981, p. 15.

²⁴⁸There were several seated and reclining figures and Kahane just added numbers to them, e.g. **Seated Figure 1**, **Seated Figure 2**. There are at least five of each. See Exhibition lists, appendices B and C.

sculpture's interior and exterior form is multiplied by the discovery that if the viewer moves from one side to the other, the sculpture transforms itself into an entirely new form. What is most interesting is that space moves completely through and around the pieces. In these new sculptures Kahane was able to build up her volumes not by building up solid mass as she had done in older sculptures such as **Falling Man I** (1964) (Fig. 65), but by substituting empty space and enfolding it to create volume and space.

Unlike many other artists, Kahane's work received immediate recognition. Her sculptures were well-liked, and entered into public and private collections very soon after she began working in the field. Works from the 1950s, 1960s and 1970s were purchased directly from the artist or through her dealers. Further proof of her popularity with the art critics is the amount of press coverage she has received. (See Bibliography). In the light of this popularity with the art critics and the private and public art collectors, it seems a contradiction that Kahane still has a large collection of her own work. Nor is it that, like some artists, she hung on to her work on purpose. On the contrary, she seemed to lose interest in a work as soon as she finished it:

I rarely have a piece that I'm so attached to that I hate to sell it. I believe that I should make a living like everyone else so I must sell.²⁴⁹

How then might this anomaly be explained? First, one answer might be that even though curators were familiar with and liked Kahane's work very much, it was mostly through gifts and endowments²⁵⁰ rather than through purchases that they acquired her work for their collections. For instance, the National Gallery has not bought anything of Kahane's since 1956 when Alan Jarvis visited her tiny basement studio in the Achtmans' basement to buy Queue (1955).²⁵¹ Secondly,

²⁴⁹Zoe Bieler, "Montreal Sculptor Chooses Wood as Favourite Medium," Montreal Star, November 18, 1962.

Kahane has maintained this point of view up to the present. When Andy Knight asked her about this in 1981 she answered, "When I reach a stage when a piece is done, I don't want it any more." From: Andy Knight, "Anne Kahane one of Canada's leading sculptors on Art Faculty," Silhouette, October 8, 1981.

²⁵⁰Musée du Québec would not have Ball Game (1955) had it not been for the Concours. Woman with Apron and Small Seated Figure, both from 1958, were acquired through gifts by the Art Gallery of Ontario - the first from the McLean Foundation in 1958 and the second from the Sam and Ayala Zacks collection in 1970. Waiting Group (1959) was donated to the Montreal Museum of Fine Arts by Mrs. Samuel Bronfman in 1959.

²⁵¹In 1954, Robert Hubbard was interested in acquiring Unknown Political Prisoner for the NGC. The Achtmans had already bought the piece from Kahane for \$150. But because it was for the NGC, they were ready to give it up and asked for what they had paid for it. Hubbard offered them only \$100, so no deal was struck. From a conversation between the artist, Mrs. Achtman and the author at the opening in April 1992. Summer White (1953) (Fig. 5) was purchased from the Dominion Gallery, Montreal.

although Kahane's work was well received and written about by very many art critics, this did not result in as many sales as one might think; it seems it only attracted the general public and collectors to go and see the exhibitions. If there were any works sold to private collectors, it was generally the smaller pieces which were popular because they were more appropriate for domestic interiors and also cost considerably less than the large pieces which not only needed more display space but also were more expensive. When Kahane first showed her new aluminum and brass works in 1978, out of the whole show, which included six drawings, only three small sculptures were sold and these were to close friends.²⁵²

Another very important point to take into account is that Kahane has worked in the field of sculpture for more than forty years and that during her long career she has produced a huge output. In an interview with Zoe Bieler in 1962, at the time that Kahane was producing her very large relief-like carvings - **Figures in Field** (1961) (Fig. 12) and **Distant Figures** (1962) (Fig. 31) - she said that she worked regularly all day long and that it took her about a month to six weeks to finish a large piece, like the **Song of the**

²⁵²The aluminum Small Reclining Figure and two other pieces, both entitled Seated Figure; one was brass while the other was brass silver-plated.

Earth (1963) for the Place des Arts (Fig. 20). She commented:

"I do ten a year if I'm lucky....Sometimes I arrive at a problem that I can't work out, then the piece takes a long time to finish. Often I do a wood cut at the same time, so when I have a problem with one [piece] I'm not inactive."²⁵³

And even if she were a slow worker, which was not the case, the amount of work - which includes dozens and dozens of small pieces, numerous three-dimensional studies for large and small sculptures, hundreds of proofs and editions of wood cuts and etchings, and very many drawings and sketches - would have developed into a very large collection. Yet, with all the above reasons, given the artist's popularity, her low level of sales seems inexplicable.

Starting with the late 1960s and early 1970s, the opportunities to exhibit in group exhibitions in different venues across Canada had diminished a great deal. For instance the annual Spring Exhibition at the Montreal Museum of Fine Arts, an event to which Kahane had regularly contributed, was discontinued in 1965 when the Museum closed for two years for alterations; and when it reopened in 1967, its exhibition programme had completely changed. Also gone

²⁵³Zoe Bieler, "Montreal Sculptor Chooses Wood as Favourite Medium," Montreal Star, November 18, 1962.

was The Winnipeg Show in 1960²⁵⁴ and the last Royal Canadian Academy exhibition was held in 1979.

Kahane's lack of exhibition activity was further compounded by various other factors. Av Isaacs had stopped dealing in her work²⁵⁵; her dependable and regular Montreal dealer Agnès Lefort had retired and her other Montreal dealers had also closed their businesses.²⁵⁶ As well, in the early 1970s Kahane had won two important competitions which required her full attention and work space. She therefore had little time to work on smaller pieces or to prepare and pack them for exhibitions. But if there were no exhibitions, neither was there exposure or stimulation, both of which she missed very much. In a questionnaire from the Winnipeg Art Gallery regarding the value of exhibition projects such as The Winnipeg Show, Kahane wrote:

The Winnipeg Show has the possibility of offering artist and public alike, the opportunity of bringing together and seeing the works of Canadian artists from all parts of Canada. Compared to the

²⁵⁴In 1963 Kahane sent work to ten group exhibitions while in 1973 she participated only in two. See: Group Exhibitions (Appendix C).

²⁵⁵I would venture the following possible reasons: the misunderstanding cited in the chapter I, the lack of sales, and the direction that the artist's work was taking at that time.

²⁵⁶Denise Deirue where Kahane exhibited in 1963 closed her gallery in 1965. Galerie Jeanne Newman who showed Kahane's work in 1975 was only in existence for a short time.

regional type of shows which exist in the various provinces, a national show is more stimulating and educational. It will accelerate the awakening of a Canadian Art to the development of a mature culture.²⁵⁷

She, however, is not in a unique position with regard to having to be the caretaker of her personal collection of old and new Kahane works. At the opening of the La Sculpture au Québec 1946 -1961 exhibition in Quebec City, I spoke to many of the sculptors who were represented in the exhibition and found that this same phenomenon seems to be common among other sculptors of her generation. They complained that collectors, galleries and museums are more interested in their "old" sculpture rather than the sculpture they are producing at the present time. The sculptors also pointed out that there have never been as many sculpture exhibitions as there have been painting or print shows. And even in exhibitions where there was a section for sculpture, it was a neglected area, as Kahane pointed out in her answer to The Winnipeg Show questionnaire:

In most exhibitions there is a very large percentage of paintings, some graphic work, and usually a few sculptures. This can hardly be termed "classes". The sculptures, as a rule, fill the corners of the exhibition room, and as such, not only do they demand little attention of the

²⁵⁷Winnipeg Art Gallery questionnaire form, 1955. NGC artists' files.

visitor, but this uneven percentage excludes them from any prize-giving. As there is little control over the size of the "classes", it might help to try awarding prizes on an over-all basis, to a fine work or works of art.²⁵⁸

As early as 1947, while she was still at art school, she realized the importance of exhibitions and arranged to have her sculpture submitted to the AAM Annual Spring Exhibition. In 1952 she joined the Sculptors' Society of Canada so that she would have another exhibition venue and give herself the "opportunity of seeing the works of Canadian artists from all parts of Canada."²⁵⁹ In addition, the general public and other artists would become familiar with her production. During the 1950s and 1960s she became very closely associated with a group of sculptors working in Quebec which included Archambault, Daudelin, Roussil and Vaillancourt. Unlike the colourful Vaillancourt, who will be well-remembered in Canadian art circles for his daring opinions and also for his famous parties (where on one occasion his studio was set on fire accidentally),²⁶⁰ rarely if ever, did Kahane and her husband Robert Langstadt throw wild parties which made big headlines; Kahane kept her

²⁵⁸Winnipeg Art Gallery questionnaire form, 1955.

²⁵⁹Ibid.

²⁶⁰Gerald Taafe, "The Happening that Went Off with a Bang," Weekend Magazine, Vol. , No. , January 1966.

private life private. However, she has never objected to her work making headlines and has never declined an interview. She never missed an opportunity to exhibit with her Quebec counterparts or to take part in the events of the Association des Sculpteurs du Québec since its formation in 1961.

The influence of Kahane's art on Canadian sculptors of her generation has yet to be fully investigated. It is not the intent and scope of this thesis to do so, as that would involve another study. Paradoxically enough, Kahane is both of her time and apart from it. She stood apart from it in that she vehemently adhered to the image of the human figure (albeit stylized and at times simplified to the extreme) at a time when most other artists were branching out into total abstraction. And when many other sculptors were content to have their work fabricated by others, she preferred to have total control of her work. She is modern because her work relates to what was going on around her and because she was fully aware of the problems of the artist today.

She is modern, too, in her consistent preoccupation with form and abstraction. These have always been fundamental in her design but she fused and modified them with other factors. For instance, Kahane has always been interested in the application of sculpture to contemporary buildings and she had the opportunity to put her ideas into

practice on eight occasions. It is to her credit that in each instance, she managed to solve triumphantly a very complicated set of conditions.

Her influence on the generation of Canadian sculptors following her is a study which will be more appropriate in another decade when we will be able to assess the influence that the recent return to representation and figurative art has had on Canadian art of today. However, it is obvious that because of Kahane's conception of art which consistently avoided formula or superficial mannerism, she would not have a strong following. Yet she did teach at Concordia University for fourteen years and at McMaster University for two. While she did not dictate "direct carving" as the only approach possible to her students, she could not help passing on to them her love of direct manipulation of materials. However, even if Kahane only conveyed to those following her the delight and the challenge that the harsh and difficult art of sculpture holds in its broad formal and emotional interpretation, it would be influence enough.

In 1981 Kahane said, "I'm doing what I want to do, otherwise, I'm no different than anyone else."²⁶¹ At the

²⁶¹Andy Knight, "Anne Kahane one of Canada's leading sculptors on Art Faculty," Silhouette, October 8, 1981.

same time Kahane's work has always been keyed to the sculptural needs of the day. In the 1950s, 1960s and 1970s she accepted this reality and executed monumental sculptures in wood which fulfilled a definite function in the social conscience of many instead of a limited few. The *Untitled* (1963) (Fig. 19) in the Chapel of the Winnipeg General Hospital demonstrates with what success she solved the formal, thematic and design problems imposed by the space and the architect. This sculpture has direct human appeal without resorting to over-sentimentality or detailed realism and at the same time personifies three ideas: healing, compassion, and religious belief. These ideas cannot be rendered realistically and as everyone has his own concept, Kahane felt free to express hers. Whether her concept is understandable or not, there is no doubt that these two figures possess a monumental simplicity and the power of heroic spirit. There is something unearthly about the *Untitled*; the viewer feels awe and compassion for the suffering and realizes that there can be grandeur in pain. This was the kind of work that Dorothy Pfeiffer found "classical at root a ghostly contemporary revival of the art of Bellini and Michelangelo."²⁶² In this

²⁶²Dorothy Pfeiffer, "Anne Kahane," Montreal Gazette, March 30, 1963.

resemblance to Renaissance sculpture it has something of agelessness and yet this is a modern group for a contemporary building.

Kahane is a sculptor who has never stopped challenging herself. In 1981 when Andy Knight interviewed her on the occasion of her Hamilton retrospective, she declared that she did not like to be known as an artist who worked only in one medium. She explained, "Whenever people categorize me I tend to switch to another medium or another style; I hate to be categorized."²⁶³ Abandoning wood, the material that she had used, been associated with and which she had repeatedly claimed to have loved for so many years, she now embraced new materials with as just as much intensity. Her heart was now in the metal figures she produced out of sheets of aluminum and brass which she found to be the most logical development of her art.

I love working this way; I love the silhouette, because that brings the figure to its simplest form.²⁶⁴

She had finally found in sheet metal a durable and manageable material which she not only liked using but also with which she was able to achieve the kind of sculpture

²⁶³Andy Knight, "Anne Kahane One of Canada's Leading Sculptors on Art Faculty," Silhouette [McMaster University student paper], October 8, 1981.

²⁶⁴Grace Inglis, "Anne Kahane Changes Cities and her Style," Hamilton Spectator, May 23, 1981.

whose formal unity brought out the feeling and that special essence, the spirit, that she had been struggling with and striving for from the start of her career. So now, with her new material and form, she was armed and ready to enter the competitive world of the outdoor commissions that, because of her medium, had been beyond her reach in the past. The competition was intense, however. There were not only fewer commissions but many more artists competing for them. We must keep in mind the early 1980s were hard economic times for Canadians as we were in a recession and that fiscal constraints had forced provincial and federal governments to freeze spending. Construction of new public buildings where the one per cent for art programme applied, was especially effected. Kahane found herself without commissions at the point when her work had become more ambitious for outdoor sculpture.

Kahane may have chosen a bad time to make this drastic change in her medium and style. Having reached the formal purity she had sought for so long, she has not been able to savour it because public taste and styles in art had changed in the meantime. In the late 1970s and early 1980s there was a resurgence of new interest in figurative art which was exactly the kind of figurative sculpture that Kahane had decided to give up.

Kahane's evolution has been very natural. The transition from her very early experimental sculpture, in which she had used many materials including sheet metal, into the heavily worked wooden figures, was a gradual one, as was the transition from the rotund **Falling Figure I** (Fig. 65) to the shiny **Seated Figure on Slab** (Fig. 78). Over the years she left out more and more detail until she was able to acquire the required effect with just a touch of carving on a pair of narrow flat planks which she entitled **Jean/John II** (Fig. 87). By the time she had reached this stage, it no longer made sense to use wood. Metal was thinner, stronger, lighter and more flexible.

Kahane has produced a variety of styles and technical innovations, especially in her wood sculpture. But even with this complex variety of styles and materials, anyone who is familiar with Canadian sculpture will have little trouble identifying her work immediately. A closer look, and slowly the stylistic and thematic threads running through her work will emerge. The bench marks are present: the shapes of the heads, the disregard for detail, the variety of surface texture, the perfectly composed groups, the exceptional single figures, the judicious colour, the fine finish, the passion and the wit. A longer look will reveal her focus on producing variations on a particular theme or a limited range of themes. If he lingers a little

longer, the viewer will gain the ability to decipher her symbolism and wit, to distinguish the variety of her extraordinary images, to identify that personal quality that gives Kahane's sculpture the unity of form and expression.

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APPENDIX A

A N N E K A H A N E

C H R O N O L O G Y

- 1924 Born March 1 in Vienna, Austria, only daughter of Max and Lola Kahane.
- 1926 Arrived in Hamilton.
- 1927 Moved to Toronto.
- 1931 Moved to Montreal. Attended Strathcona Academy.
- 1940 Enrolled in evening art classes at the Ecole des Beaux-Arts - Sculpture and drawing.
- 1942 Graduated from Strathcona Academy. Father died in Montreal.
- 1942-43 Studied at Valentine's School of Commercial Art where she met Betty Goodwin (b. 1923).
- 1944 Employed as apprentice in a commercial lithography firm.
October, visited Emily Carr Exhibition at the Dominion Gallery, Montreal.
- 1945 March, saw Emily Carr Exhibition at Dominion Gallery, Montreal.
September, started studies at Cooper Union School of Art, New York City.
Studied: Creative design with Peter Busa,
Painting with Byron Thomas, Drawing with Tully Filmus, Lettering with George Salter, Philosophy of art with Paul Zucker and Sculpture with Dikran Dingilian.
December, studied exhibitions of Kaethe Kolowitz at St. Etienne Gallery, and the Tribute Book and Art Center, New York City.
Residence: Y.W.C.A., New York City.
- 1947 January to June in New York City.
Residence: private residence, New York City.
March, studied exhibition of Henry Moore sculpture at the Museum of Modern Art, New York City.

Studied: Creative design with Carol Harrison, Painting with Byron Thomas, Drawing with Tully Filmus, Lettering with George Salter, Philosophy of art with Paul Zucker and Sculpture with John Hovannes.

June, returned to Montreal and shared studio with Leah Sherman.

Exhibited in the following:

"AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.

Residence: 2425 Maplewood Avenue.

- 1948 Exhibited in the following:
 "AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.
 Residence: 2425 Maplewood Avenue.
- 1949 Exhibited in the following:
 "AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.
 Residence: 4046 Maplewood Avenue.
 Gave up painting to concentrate on sculpture.
- 1950 First solo exhibition "Anne Kahane", held at La Boutique, 5528 Cote des Neiges Road.
 Exhibited in the following:
 "AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.
 Residence: 4046 Maplewood Avenue.
- 1951 Exhibited in the following:
 "Sculpture with drawings and monotypes by Anne Kahane, Sybil Kennedy and Louis Archanbault", Gallery XII, Montreal Museum of Fine Art.
 "AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.
 "Canadian National Exhibition, Toronto.
 Attended lecture on Ernest Barlach given at the Montreal branch of the Federation of Canadian Artists. Met A.Y. Jackson.
 Through mutual friends met Robert Langstadt who she married in 1959.
 Residence: 4046 Maplewood Avenue.
- 1952 Exhibited in the following:
 "Unknown Political Prisoner International Competition", National Gallery of Canada, Ottawa.
 "AAM Annual Spring Exhibition", Montreal Museum of Fine Arts.

Unknown Political Prisoner is chosen for the
**"Unknown Political Prisoner International
 Competition"** in Britain.
 Joined Sculptors' Society of Canada.
 Residence: 4046 Maplewood Avenue.

- 1953 Solo exhibition **"Sculpture by Anne Kahane"**, held
 at Galerie Agnès Lefort, Montreal, from 5-17
 October.
 Exhibited in the following:
**"Canadian Winners for Unknown Political Prisoner
 International Competition"**, Montreal Museum of
 Fine Arts.
**"Unknown Political Prisoner International
 Competition"**, Tate Gallery, London, U.K.
**"Gabriel Filion, Julien Hébert, Anne Kahane and
 Charles Daudelin"**, (Organized by Gabriel Filion),
 La Boutique, Montreal.
 Won prize for her maquette of **Unknown Political
 Prisoner**, given by the Institute of Contemporary
 Arts, London, England.
 Residence: 4046 Maplewood Avenue.
 Studio: 5232 Byron Avenue.
- 1954 Exhibited in the following:
"Canadian National Exhibition", Toronto.
"Leon Bellefleur and Anne Kahane", Gallery XII,
 Montreal Museum of Fine Arts.
 Residence: 4046 Maplewood Avenue.
 Studio: 5232 Byron Avenue.
- 1955 Exhibited in the following:
"Robertson Gallery Opening Exhibition", Ottawa.
"AAM 72nd Annual Spring Exhibition", Montreal
 Museum of Fine Arts.
"Canadian National Exhibition", Toronto.
"The 1st Winnipeg Show", Winnipeg Art Gallery.
 Won 1st prize for sculpture at the **"1st Winnipeg
 Show"** for her wood sculpture **The Rider**.
 Residence: 4046 Maplewood Avenue.
 Studio: 5232 Byron Avenue.

- 1956 Exhibited in the following:
 "AAM 73rd Annual Spring Exhibition", Montreal Museum of Fine Arts.
 "Expositions de l'été 1956/Summer Exhibitions 1956", Services des parcs/Parks Department, Cité de Montréal/City of Montreal, L'Ile Sainte Hélène/St. Helen's Island.
 "Concours artistique de la Province de Québec", Musée du Québec.
 "The Second Winnipeg Show", Winnipeg Art Gallery.
 "Exposition de la peintures et de sculpture", Université de Sherbrooke.
 "L'exposition des pieces primées au concours Artistique de 1956", Ecole des Beaux-Arts de Montréal.
 Spring, Kahane completed her 1st public commission for the entrance lobby of David K. Linden's building at 310 Victoria Avenue, Westmount.
 Spent the summer in Europe visiting England, France and Italy where at her pension in the evenings she noted her impressions mostly from memory.
 Won 1st prize for sculpture at the "Concours artistique de la Province de Québec".
 Musée du Québec acquires **Ball Game** for its permanent collection.
 Av Isaacs of the Greenwich Gallery (later called Isaacs Gallery), Toronto asks to represent her.
 Residence: 3125 Maplewood Avenue.
 Studio: 5232 Byron Avenue.
- 1957 Solo exhibition "Exposition Anne Kahane: sculptures récentes", Galerie Agnes Lefort, Montreal, from 28 October - 9 November.
 Exhibited in the following:
 "AAM 74th Annual Spring Exhibition", Montreal Museum of Fine Arts.
 "Second Annual Sales of Fine Art Exhibition", Art Gallery of Hamilton.
 "Exposition d'art de la Province: Ceramique-sculpture '58", University of Montreal.
 "Hadassah November Art Auction Exhibition", Eaton's Department Store, Montreal.
 "The Third Winnipeg Show", Winnipeg Art Gallery.
 Won 1st prize for **Air Show** (wood sculpture) at "The Third Winnipeg Show".
 Residence: 3125 Maplewood Avenue.
 Studio: 5232 Byron Avenue.

- 1958 Solo exhibition "Anne Kahane", Greenwich Gallery, Toronto, from 14 March - 3 April.
Exhibited in the following:
"Contemporary Canadian Art" sponsored by the Ladies Committee of the Montreal Museum of Fine Arts.
"Art contemporain au Canada", Canadian Pavilion, Universal and International Exhibition, Brussels, Belgium organized by the National Gallery of Canada.
"Expositions de l'été 1958/Summer Exhibitions 1958", Cité de Montréal/City of Montreal, Services des parcs/Parks Department, L'Île Sainte-Hélène St. Helen's Island.
"XXIX Biennale D'Arte", Canadian Pavilion Venice, Italy organized by the National Gallery of Canada.
"Do you own a Contemporary Painting?", Women's Auxiliary Exhibition at the Vancouver Art Gallery.
"Paintings, Sculpture and Folk Art from Thirty-Nine Member Counties of the United Nations", International Festival of Art, Festival Galleries, New York City.
"Contemporary Canadian Art", Centraal Museum, Utrecht, The Netherlands.
"The Third Winnipeg Show" at the Winnipeg Art Gallery and the piece *Rain* was purchased by Winnipeg Art Gallery.
"Contemporary Canadian Art", Groningen Museum, Groningen, The Netherlands.
"Pittsburgh Bicentennial International Exhibition of Painting and Sculpture", Carnegie Institute, Pittsburgh, Pennsylvania.
Juror: for the AAM 75th Annual Spring Exhibition, held at the Montreal Museum of Fine Arts.
Residence: 3125 Maplewood Avenue.
Studio: 5232 Byron Avenue.
- 1959 Solo Exhibition "An Exhibition of Sculpture, Drawings and Woodcuts by Anne Kahane", Isaacs Gallery, Toronto.
Exhibited in the following:
"Louis Muhlstock and Anne Kahane", Gallery XII, Montreal Museum of Fine Arts.
"Contemporary Canadian Art", Musée Rath, Geneva, Switzerland.
"Contemporary Canadian Art", Wallraf-Richartz Museum, Cologne, Germany.
"AAM 76th Annual Spring Exhibition", Montreal Museum of Fine Arts.

"Canadian National Exhibition", Toronto.
 "Exhibition of Works by Canadian Jewish Artists",
 Montreal Museum of Fine Arts.
 "Ontario Society of Graphic Art Exhibition",
 Isaacs Gallery, Toronto.
 Won 1st prize for sculpture given by Ladies
 Committee at the "AAM 76th Annual Spring
 Exhibition", Montreal Museum of Fine Arts for
Follow the Leader (Fig. 16).
 Won competition for an outdoor relief sculpture
 for the Annex of Memorial Library, Mount Allison
 University, Sackville, N.B.
 Married Robert Langstadt on the 23rd October.
 Completed 2nd public commission. **Mother
 and Child** for the Rockland Shopping Centre,
 L'Acadie and Metropolitan Boulevard, Montreal.
 Residence: 3125 Maplewood and 3281 Forest Hill
 Avenue.
 Studio: 5232 Byron Avenue.

1960

Exhibited in the following:
 "The February Show", Norman Mackenzie Art Gallery,
 Regina, Saskatchewan.
 "Third Annual Exhibition and Sale of Works by
 Contemporary Quebec Artists", sponsored by the
 ladies committee of the Montreal Museum of Fine
 Arts.
 "Sculpture 60", Presented by the Sculptors'
 Society of Canada, National Outdoor Sculpture
 Show, Quebec City.
 "Gerald Gladstone and Anne Kahane", Peterborough
 University Women's Club, Public Library of
 Peterborough, Ontario (organized by Isaacs
 Gallery).
 "Art Association of Montreal 77th Annual Spring
 Exhibition", Montreal Museum of Fine Arts.
 "First Wood Sculpture Exhibit", Exhibition Room,
 Beaverbrook Art Gallery, Fredericton, N.B.
 "4th Hadassah November Art Exhibition and
 Auction", Eaton's Department Store, Montreal.
 "The Sixth Winnipeg Show", Winnipeg Art Gallery.
 "Do you own a Contemporary Painting?", 12th Annual
 Contemporary Exhibition And Sale organized by the
 Women's Auxiliary to the Vancouver Art Gallery,
 Vancouver Art Gallery.
 Won first prize for **Slumber** (Fig. 41) at the 1st
 Wood Sculpture Exhibit, Beaverbrook Art Gallery,
 Fredericton, N.B.

Residence: 3281 Forest Hill Avenue.
 Studio: 5232 Byron Avenue.

- 1961 Solo exhibition "A Sculpture Exhibition of Works by Anne Kahane", organized by Isaacs Gallery and shown at McMaster University Art Gallery, Hamilton, 1-15 April; Hart House, University of Toronto, 1-30 October; McIntosh Memorial Art Gallery, University of Western Ontario, London, 15 November - 1 December.
 Exhibited in the following:
 "Do you own a Contemporary Painting?", 13th Annual Contemporary Exhibition And Sale organized by the Women's Auxiliary to the Vancouver Art Gallery, Vancouver Art Gallery.
 Completes and installs **Sculptural Wall** (Figs. 43 and 44), 3rd public commission, Tweedie Annex of Memorial Library, Mount Allison University, Sackville, N.B.
 Residence: 3281 Forest Hill Avenue and 3794 Hampton Avenue (N.D.G.) after March 15.
 Studio: 5232 Byron Avenue and 3794 Hampton Avenue.

- 1962 Solo exhibition "New Sculpture: Anne Kahane", Isaacs Gallery, Toronto, 18 October - 6 November.
 Exhibited in the following:
 "Do you own a Contemporary Painting?", 14th Annual Contemporary Exhibition And Sale organized by the Women's Auxiliary to the Vancouver Art Gallery, Vancouver Art Gallery.
 "5th Hadassah November Art Exhibition and Auction", Windsor Hotel, Montreal.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.

- 1963 Solo exhibition "Anne Kahane: Sculptures", Galerie Denyse Delrue, Montreal, 18-31 March.
 Exhibited at the following:
 "Contemporary Canadian Painting and Sculpture", University Memorial Art Gallery, Rochester and The Albright Knox Art Gallery, Buffalo, NY.
 "Art Association of Montreal 80th Annual Spring Exhibition", Montreal Museum of Fine Arts.
 "Exhibition and Ballot Sale of Canadian Sculpture", sponsored by the National Gallery Association of Ottawa, National Gallery of Canada, Ottawa.

"Canadian Art Today", Gallery of the University of Waterloo Theatre of the Arts, Waterloo, Ontario.
Memorial to Captain F.J. Stevenson commissioned by the Department of Transport (Ottawa) for the Winnipeg International Airport (Figs. 17 and 18).
Untitled (Fig. 19) wins competition for public sculpture commissioned for the Chapel of the Winnipeg General Hospital, Winnipeg, Manitoba.
Song of the Earth commissioned for the newly built Place des Arts, Montreal (Fig. 20).
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.

1964

Exhibited at the following:
 "Royal Canadian Academy 84th Exhibition", National Gallery of Canada, Ottawa, and The London Public Library and Art Museum.
 "Septième exposition annuelle et vente d'oeuvres canadiennes/Seventh Annual Exhibition and Sale", sponsored by the ladies committee of the Montreal Museum of Fine Arts.
 "Art Association of Montreal 81st Annual Spring Exhibition", Montreal Museum of Fine Art.
 "Canadian Sculpture Today", Dorothy Cameron Gallery, Toronto.
 "Canadian Watercolours Drawings and Prints", National Gallery of Canada, Ottawa.
 "A Trio of Canadian Sculptors: Jack Hardman, Anne Kahane, Cecil Roberts", Extension Services, National Gallery of Canada, Ottawa.
 "Concours artistique de la Province de Québec", Musée du Québec.
 "3rd Annual Exhibition of the Art Loan Society", Texaco Room or the Port Credit Library, Port Credit, Ontario.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.

1965

Solo exhibition "Anne Kahane: New Sculpture", Isaacs Gallery, Toronto, 23 April - 12 May.
 Solo exhibition "Exhibition of Sculpture and Graphics by Anne Kahane", organized by Isaacs Gallery, Toronto and held at Marquis Hall Art Gallery, University of Saskatchewan, Saskatoon, 4-24 October.
 Exhibited at the following:
 "Art Association of Montreal 82nd Annual Spring Exhibition", Montreal Museum of Fine Arts.

"Canadian Drawings and Prints Exhibition", Cardiff Commonwealth Arts Festival, Cardiff, U.K.

"Artistes de Montréal", Musée d'art contemporain, Montreal.

"Canadian Art Today", Laurentian University Art Gallery, Sudbury, Ontario.

"Seven Canadian Sculptors from Eastern Canada Exhibition", Carleton University, H. M. Tory Science Building, Ottawa.

Residence: 3795 Hampton Avenue.

Studio: 3795 Hampton Avenue.

1966

Solo exhibition "Anne Kahane: Sculpture et Gravure", Galerie Agnes Lefort, Montreal, 9-29 April.

Exhibited at the following:

"Canadian Water Colours, Drawings and Prints", National Gallery of Canada, Ottawa.

"The Hart House Sixth Annual Exhibition of Sculpture", Hart House, Toronto.

"Women's Committee Pre-Centennial Sale", Art Gallery of Windsor.

"Royal Canadian Academy 87th Exhibition", National Gallery of Canada, Ottawa, and Sarnia Public Library and Art Gallery.

"Art Association of Montreal 82nd Annual Spring Exhibition", Montreal Museum of Fine Arts.

September: Appointed to teaching post at S.G.W.U., Fine Arts Department.

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

1967

Exhibited at the following:

"Women's City Club Exhibition", Women's City Club, Windsor.

"Prize Award Winners 1908-1965 Spring Exhibition", Montreal Museum of Fine Arts.

"Sculpture Canadienne/Canadian Sculpture", Expo 67 Montreal.

"Three Hundred Years of Canadian Art", National Gallery of Canada, Ottawa.

"Sculpture '67", Toronto City Hall, Toronto.

"Royal Canadian Academy 88th Exhibition", Montreal Museum of Fine Arts, Saskatoon Gallery and Conservatory Corporation, and Art Gallery of Greater Victoria.

"Centennial Exhibition of Paintings and Sculpture of the Art Loan Society of Port Credit", Huron Park Recreation Centre, Cooksville, Ontario.

Spring, **Runners** (Fig. 33) commissioned for the exhibition "Sculpture '67", shown at Toronto City Hall.

Spring, **Man on his Head** commissioned by Canadian Expo Corporation for Expo '67, Montreal.

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

- 1968 Exhibited at the following:
 "Hadassah November Art Auction Exhibition", 9th floor, Eaton's Department Store, Montreal.
 Residence: 3795 Hampton Avenue.
 Studio: 3795 Hampton Avenue.
- 1969 Solo exhibition "Anne Kahane: Oeuvres 1954-1969", Sir George Williams University, Montreal, 3-20 November.
 Solo exhibition "Anne Kahane: Sculpture" Isaacs Gallery, Toronto, 15 October - 3 November.
 Exhibited at the following:
 "People in the Park". An open-air exhibition selected by Dorothy Cameron. Rothmans Reservoir Park, Stratford, Ontario.
 "The Art Gallery of Hamilton 20th Annual Exhibition", Art Gallery of Hamilton.
 "Hadassah November Art Auction Exhibition", 9th floor, Eaton's Department Store, Montreal.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1970 Exhibited at the following:
 "Royal Canadian Academy 90th Exhibition", National Gallery of Canada, Ottawa.
 "Sensory Perceptions", Organized and circulated by the Extension Department of the Art Gallery of Ontario, Toronto and shown at the Kitchener-Waterloo Art Gallery, Kitchener, The Thames Theatre Association for the Arts, Chatham, Ontario, and the Agnes Etherington Art Centre, Kingston.
 "Panorama de la sculpture au Québec 1945-70", Musée d'art contemporain, Montreal, and Musée Rodin, Paris.
 "Canadian Crosssections '70: An Exhibition in 4 Segments of Works By Canadian Artists", Galerie Godard Lefort, Montreal, and Isaacs Gallery, Toronto.
 "3-D into the 70'S: Aspects of Sculpture", Organized and circulated by the Extension

Department of the Art Gallery of Ontario, Toronto.
Hamilton, Kingston, Kitchener, Stratford, Windsor,
St. Catharines, Oakville and London, Ontario.

"The Art Gallery of Hamilton 21st Annual
Exhibition", Art Gallery of Hamilton.

"Burnaby Print Show", Burnaby Art Galley, Burnaby,
British Columbia.

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

1971

Exhibited at the following:

"Gift from the Douglas M. Duncan Collection and
the Milne-Duncan Bequest", National Gallery of
Canada, Ottawa.

"The 22nd Annual Exhibition of Canadian
Art", Art Gallery of Hamilton.

".....", Southern Alberta
Institute of Technology, Calgary.

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

1972

Exhibited at the following:

"Art Gallery of Hamilton 23rd Annual Exhibition",
Art Gallery of Hamilton.

"Structure '72", l'Association des sculpteurs du
Québec, Galerie Espace, Montréal.

La Mer commissioned by the Department of Public
Works (Ottawa) for the Canadian Embassy in
Islamabad, Pakistan (Figs. 23 and 24).

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

1974

Exhibited at the following:

"Wood", London Public Library & Art Museum,
London, Ontario.

"Canadian Printmakers' Showcase", Carleton
University, Ottawa.

Completed ~~The~~ Forest commissioned by the
Department of Public Works (Ottawa) for the Great
Lakes Forest Research Centre in Sault Ste. Marie,
Ontario.

Residence: 3794 Hampton Avenue.

Studio: 3794 Hampton Avenue.

1975

Solo exhibition "Anne Kahane: Sculpture", Galerie
Jeanne Newman, Montreal, 8-26 April.

Exhibited at the following:

"Ways of Drawing", Vancouver Art Gallery Extension
Department, Vancouver.

- "Images of Woman", Winnipeg Art Gallery.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1976 Solo exhibition "Kahane", Great Lakes Research Centre, Sault Ste. Marie, Ontario, 25 April-1 May. Exhibited at the following:
 "Through Canadian Eyes: Trends and Influences in Canadian Art", Glenbow Museum, Calgary.
 "Spectrum Canada", organized by the Royal Canadian Academy, Complexe Desjardins, Montreal.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1977 Exhibited at the following:
 "Exhibition of Works by the members of the Faculty of Fine Arts, Concordia University", Sir George Williams Art Galleries, Montreal.
 "Contemporary Sculpture from the WAG Collection", Winnipeg Art Gallery.
 "Dessins d'une vingtaine d'artistes de Montréal", Centre Saidye Bronfman, Montreal.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1978 Solo exhibition "Anne Kahane: New Sculpture", Merton Gallery, Toronto, 28 February - 18 March. Exhibited at the following:
 "Sculpture Canada '78'", Sculptors' Society of Canada 50th Anniversary, Macdonald Gallery, Toronto.
 "Canadian Historical Sculpture", Art Gallery of Ontario, Toronto.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1979 Exhibited at the following:
 "Concordia University, Faculty of Fine Arts Biennale Exhibition", Sir George Williams Art Galleries, Montreal.
 Residence: 3794 Hampton Avenue.
 Studio: 3794 Hampton Avenue.
- 1980 Exhibited at the following:
 "Contemporary Canadian Sculpture, 1950-1980", Burlington Cultural Center, Burlington, Ontario.
 Summer: moves to Hamilton, Ontario to take up teaching post in the Department of Fine Arts at McMaster University.

Residence: 59 North Oval, Hamilton.
 Studio: 59 North Oval, Hamilton.

- 1981 Solo exhibitions:
 "Anne Kahane: Recent Sculpture", Moore Gallery,
 Hamilton, 15-30 May.
 "Anne Kahane: Sculptures in Wood and Aluminum"
 Georges Loranger XX Gallery, Toronto, 11-27 June.
 "Anne Kahane: Sculpture, Prints and Drawings
 1953 - 1976", McMaster University Art Gallery,
 Hamilton, 3 September - 11 October.
 "Anne Kahane: Landscape Drawings", Georges
 Loranger XX Gallery, Toronto, 19 September - 2
 October.
 Residence: 59 North Oval, Hamilton.
 Studio: 59 North Oval, Hamilton.
- 1982 Exhibited at the following:
 "TRI-FIGURATION", Sarnia Public Library and Art
 Gallery, Sarnia, Ontario.
 Residence: 59 North Oval, Hamilton.
 Studio: 59 North Oval, Hamilton.
- 1983 Solo exhibitions:
 "Anne Kahane", Art Gallery of Hamilton,
 10 February - 13 March and "Anne Kahane Sculptures
 1977-1982", Stewart Hall Art Gallery,
 Pointe-Claire, Quebec, 23 April - 22 May.
 Exhibited at the following:
 "Canadian Figurative Sculpture", Burlington
 Cultural Centre, Burlington, Ontario.
 "A Collector's Cabinet: Celebration of a
 Collection", Winnipeg Art Gallery.
 Residence: 59 North Oval, Hamilton.
 Studio: 59 North Oval, Hamilton.
- 1984 Solo exhibition "Anne Kahane: Sculpture and Works
 on Paper", Moore Gallery, Hamilton, 17 January - 4
 February.
 Exhibited at the following:
 "Do you Own A Canadian Painting?", Winnipeg Art
 Gallery.
 Residence: 59 North Oval, Hamilton.
 Studio: 59 North Oval, Hamilton.
- 1986 Solo exhibition "Anne Kahane", The Ha'ku Gallery,
 St. Catharines, Ontario, 5 July - 17 August.
 Residence: 59 North Oval, Hamilton.

Studio: 59 North Oval, Hamilton.

- 1987 Solo exhibition "Anne Kahane Sculpture and Woodcuts New and Old", The Carnegie Gallery, Dundas, Ontario, 5 June - 1 July.
August 25: death of Robert Langstadt in Hamilton.
Residence: 59 North Oval, Hamilton.
Studio: 59 North Oval, Hamilton.
- 1988 Solo exhibition "Anne Kahane: Sculptures", La Galerie Arts Sutton, Sutton, Quebec, 1-30 October.
Exhibited at the following:
"Montreal Women Artists of the 1950's", Concordia Art Galleries, Montreal.
"The 1950s: Works on Paper", organized and circulated by the Art Gallery of Ontario, Toronto and shown at the Laurentian University Museum and Arts Centre, Sudbury, Chatham Cultural Centre, Rodman Hall Arts Centre, St. Catharines, and The Gallery and Library, Cambridge.
Summer: Moves to Montreal.
Residence: 4133 Marlowe Avenue, Montreal.
Studio: 4133 Marlowe Avenue, Montreal.

APPENDIX B

A n n e K a h a n e

Chronological Order

Solo Exhibitions 1950 -1989

The titles of the works listed are from catalogues and hanging lists. Where no catalogue or other information was available, the information which appears is taken from newspapers and other news media such as magazine articles, news releases, etc. The asterix (*) indicates that a catalogue was published.

1950 "Anne Kahane", La Boutique, Montreal
 18 November - 7 December
Sculpture
 Crow
 Pigeon
 Three Figures
Drawings

1953 "Sculpture by Anne Kahane", Galerie Agnès Lefort,
 Montreal
 5 - 17 October
Sculpture
 Playtime (basswood polychrome)
 Dancer at Rest (poplar - coll. AGO)
 Summer White (coll. NGC)
 Flutist (copper tubing)
 Headstand I (pine)
 Headstand II (pine)
 Father and Child
 Fish (wood and aluminum)
 Standing Female Figure (mahogany)
 Figure of a Woman (hammered copper)
 Crow (pine)
 Mother and Child (mahogany)
 Flutist (plaster)
 Two Birds (oak)
 Figure (lead)
 Deer (copper)
 Pigeon (copper)
 Group of Musicians (copper)
 Three Figures (mortar)
 Troubadour (rosewood)

Candelabra (bronze)
 Arnie (polychrome wood)
 Father and Child (mahogany)
 Adolescent (redwood)

1957 "Exposition Anne Kahane: sculptures récentes"

Galerie Agnes Lefort, Montreal

28 October - 9 November

Sculpture

Delegation

Park Bench

Monday Wash

The Talk

Watchers

The Vernissage

Airshow

Woman in Italy

Portrait

Group I

Group II

Group III

Snowstorm

Bras dessus, bras dessous

Rain

Passerby

Animal

Standing Woman

Etchings

5 untitled etchings

1958 Greenwich Gallery, Toronto

14 March - 3 April

Sculpture

Revolving Door

Woman with Apron

Monday wash

The Talk

Portrait

Passerby

Air Show

Animal

Seated Figure

Small Seated Figure

Snapshot

Brass Figure

Drawings

12 pen and ink drawings

Etchings

Study No. 1
 Study No. 2
 Study No. 3 (coll. Glenbow)
 Study No. 4
 Study No. 5

1959 "An Exhibition of Sculpture, Drawings and Woodcuts by
 Anne Kahane", Isaacs Gallery, Toronto
 10 - 29 October

Sculpture

1 Bras dessus, Bras Dessous
 2 In the Sun
 3 Quadrum II
 4 Beach Figure
 5 Snowstorm
 6 Follow the Leader
 7 Slumber
 8 Delegation (Victoria College, UT)
 9 Standing Woman
 10 Sleeping Child (private collection)
 11 Quadrum III
 12 Seated Figure
 13 Winter
 14 Small Seated Figure

Drawings

15 Figure Study I
 16 Figure Study II
 17 Figure Study III
 18 Figure Study IV
 19 Group Study I
 20 Group Study II
 21 Group Study III
 22 Group Study IV
 23 Group Study V
 24 Group Study VI
 25 Group Study VII
 26 Group Study VIII

Woodcut Prints

27 Head
 28 Figure

1961 "A Sculpture Exhibition of Works by Anne Kahane",
 McMaster University Art Gallery, Hamilton
 1 - 15 April

Wood sculpture

Delegation
 In The Sun
 Standing Woman (coll. Mr. and Mrs. Waxer)
 Woman with Apron (coll. AGO)

Sun Bather
 Passerby
 Waiting Group (coll. MMFA)
 1 porcelain sculpture

- 1961 "A Sculpture Exhibition of Works by Anne Kahane", Hart House, University of Toronto
 1 - 30 October
Wood sculpture
 Delagation
 In The Sun
 Standing Woman (coll. Mr. and Mrs. Waxer)
 Woman with Apron (coll. AGO)
 Sun Bather
 Passerby
 Waiting Group (coll. MMFA)
 1 porcelain sculpture

- 1961 "A Sculpture Exhibition of Works by Anne Kahane", McIntosh Memorial Art Gallery, University of Western Ontario, London
 15 November - 1 December
Wood sculpture
 Delagation
 Standing Woman (coll. Mr. and Mrs. Waxer)
 Woman with Apron (coll. AGO)
 Sun Bather
 Passerby
 Waiting Group (coll. MMFA)
 1 porcelain sculpture

- 1962 "New Sculpture: Anne Kahane", Isaacs Gallery, Toronto
 18 October - 6 November
Sculpture
 Bather
 Emerging Figure
 Sleeping Figure II
 Sleeping Figure III
 Landscape with Figures (LRAG)
 Figure and Distant Figures
 Blinkers
 Distant figures
 The Garden
 Figures in Field (AGH)
 Figure and Rocks
 Boy
Graphics
 Fading Sketch (ink)
 Sketch (ink)

Seated Figure (pencil)
 Sketch I (ink)
 Torso (woodcut)
 Figure I (charcoal)
 Figures II (charcoal)
 Figures I (charcoal)
 Sketch for Sculpture (ink wash)
 Figure (woodcut)
 Encounter (woodcut)
 Three Figures (woodcut)
 Running figures (woodcut)
 Two Figures (woodcut)
 Sleeping Figure (woodcut)

1963 "Anne Kahane: Sculptures"

Galerie Denyse Delrue, Montreal
 18 - 31 March

Sculpture

Bather
 Emerging Figure
 Sleeping Figure II
 Sleeping Figure III
 Landscape with Figures
 Figure and Distant Figures (London Regional Art
 Gallery)
 Blinkers
 Distant Figures (coll. Lavalin Inc.)
 The Garden
 Figures in Field (AGH)
 Figure and Rocks (Art Collection Society, Kingston)
 Boy
 Man with Outstretched Arms

1965 "Anne Kahane: New Sculpture", Isaacs Gallery, Toronto
 23 April - 12 May

Sculpture

Falling Man II
 Tumbling Figure
 Red figure Falling
 Small Fallen Figure
 Crying Man
 Falling Man III
 Falling Figure II
 Fallen Figure
 Falling Man IV
 L'homme tombe
 Falling Figure
 Kite Man (coll. J. Walter Thompson Co., NY)
 Horizontal Figure

Graphics

Tumbling Figure (woodblock print)
 Falling Man (woodblock print)
 Falling Figure (woodblock print)
 Figure Study (line drawing)
 Tumbling Figures (woodblock print)
 Despairing Man (woodblock print)
 Fallen Figure (woodblock print)
 Fallen Figure (line drawing)
 Standing Figures (line drawing)
 Falling Figure I (line drawing)
 Moving Figure (line drawing)
 Broken Man (woodblock print)

- 1965 "Exhibition of Sculpture and Graphics by Anne Kahane"
 Marquis Hall Art Gallery, University of Saskatchewan,
 Saskatoon (organized by Isaacs Gallery, Toronto)
 4 - 24 October

Sculpture

Wayfarers (mahogany) 1963
 Falling Man IV (mahogany) 1965
 Turning Figure (mahogany) 1963
 Falling Man III (pine) 1964
 L'Homme Tombe (painted pine) 1964
 Red Figure Falling (painted pine) 1964
 Tumbling figure (mahogany) 1965
 The Garden (mahogany) 1962
 Emerging Figure (mahogany) 1962
 Two Figures (mahogany) 1962
 Slumber (birch) 1959
 Broken Man 3 (mahogany) 1965
 The Talk (birch) 1957

Graphics

Untitled (ink drawing)
 Untitled (ink drawing)
 Head (woodcut print)
 Running Figures (woodblock print)
 Tumbling Figures (woodblock print)
 Falling Man (woodblock print)
 Standing Figures (line drawing)
 Moving Figure Study (drawing)
 Figures II (charcoal drawing)

- 1966 "Anne Kahane: Sculpture et Gravure", Galerie Agnes
 Lefort, Montreal
 9 - 29 April

Sculpture

Falling Figure 2 (mahogany) 1963
 Falling Figure (mahogany) 1964

Falling Man 2 (mahogany) 1964
 Broken Man 1 (pine) 1965
 Broken Man 2 (pine) 1965
 Half Figure (pine) 1965
 The Knot (mahogany) 1965
 Bather (mahogany) 1965
 Victim (poplar) 1966
 Group (African wood) 1966
 Doorway (mahogany) 1966
 Doorway (mahogany) 1966

Woodcut Prints

Falling Figure
 Tumbling Figure
 Falling Man
 Falling Figure
 Broken Man
 Tumbling Figures
 Despairing Man
 Figures
 Bent Figure
 Small Figure

Drawings

Figure Sketch
 Figure Sketch
 Sculpture Sketch
 Sculpture Sketch
 Sculpture Drawing
 Broken Man
 Figure Study 1
 Figure Study 2
 Fallen Figure
 Standing Figure
 Standing Figures
 Bent Figure
 Figure Study
 Small Figure 1
 Small Figure 2
 Small Figure 3

1969 "Anne Kahane: Sculpture"

Isaacs Gallery, Toronto
 15 October - 3 November

Sculpture

Torso No. 3 (pine)
 Group (pine)
 Torso, Polychrome (pine)
 Torso No. 4 (pine)
 Small Study (walnut on small base)
 Study (pine on black cube)

Torso No. 4 (pine)
 Head (pine on square oak base)
 Torso in Oak (oak on brass base)
 Torso No. 5 (pine)
 Cedar Torso (cedar on white pedestal)
 Small Study (walnut on brass base)
 Small Study (pine on brass base)
 Torso No. 1 (pine)
 Torso on Pedestal 1 (pine on green pedestal)
 Head (pine on black cement)
 Study (pine on cement base)
 Torso on Pedestal 2 (pine)

1969 "Anne Kahane: Oeuvres 1954 - 1969"
 Sir George Williams University, Montreal
 3 - 20 November

N.B.: It was reported that there were 28 sculptures were in the exhibition. According to the records management policy of the University, documents are destroyed after 20 years. A catalogue list was not available. The following list was compiled from the various exhibition reviews.

Sculpture

Maquette for Unknown Political Prisoner 1952
 Playtime 1953
 The Talk 1957 (coll. Mr. and Mrs. A. Isaacs, Toronto)
 Park Bench 1957
 Air Show 1957
 Animal (Cat) 1957
 Rain 1958
 Waiting Group 1959 (coll. MMFA)
 Boy 1961 (coll. Concordia U.)
 Figures in Field 1961 (coll. AGH)
 Floating Figure 1962
 Bather 1962 (coll. McMaster)
 Landscape with Figures 1962
 Figure and Distant Figures 1963 (LRAG)
 Falling Man 1963
 Falling Man 2 (mahogany) 1964
 Broken Man 1 (pine) 1965
 Homage to Gerhard Marcks 1967
 Torso 1 1968
 Torso 2 1968
 Kite Man 1969
Drawings 20 drawings

1975 "Anne Kahane: Sculpture"
 Galerie Jeanne Newman, Montreal
 8 - 26 April
Sculpture
 Open Torso (pine)
 Window II (pine and tin)
 Portrait of Unknown (pine)
 Icarus (pine)
 Couple I (pine)
 Jean/John (pine)
 Caterpillar (cedar)
 Head (pine)
 Torso (walnut)
 Small Torso (rosewood)
 Bikini (pine and tin)
 Figure (pine)
 Open Window (pine)
 Couple II (pine)
 Soccer Player (pine)
 Grey Figure (pine)
 Window I (pine)
Etchings
 Structure, Variation #5
 Structure, Variation #10
 Structure, Variation #4
 Structure, Variation #8
 Structure, Variation #2
 Structure, Variation #1
Woodcut Prints
 Structure #15
 Structure #13
 Structure #10
 Structure #8
 Structure #5
 Structure #16
 Structure #9
 Homage à Agnes Lefort
 Structure #11
 Structure #1
 Structure #2
Folded Paper Rectangles
 9 items

1976 *"Kahane"

Great Lakes Research Centre, Sault Ste, Marie
 25 April - 1 May
 Couple 1 (1973)
 Tango 2 (1975)
 Portrait of Unknown (1973)
 Queue (1955) NGC
 Falling Man 4 (1965)
 Caterpillar (1971)
 Open Window (1972)
 Icarus 3 (1975)
 Rain (1958) WAG
 Wayfarers (1963)
 Landscape and Figures (1962)
 Sleeping Figure 2 (1962)

1978 "Anne Kahane: New Sculpture"

Merton Gallery, Toronto
 28 February - 18 March
Sculpture
 Seated Figure (plywood)
 Large Reclining Figure (aluminum)
 Blue Seated Figure (aluminum)
 Seated Figure III (aluminum)
 Seated Figure on Slab (aluminum)
 Reclining Figure (aluminum)
 Figure II (aluminum)
 Small Reclining Figure (aluminum)
 Standing Figure (aluminum)
 Seated Figure (silver plated brass)
 Standing Figure (brass)
 Seated Figure (brass)
 Seated Figure as III (brass)
 Reclining Figure (brass on stone base)
Ink Drawings
 Study # 1 - #6

1981 "Anne Kahane: Recent Sculpture", Moore Gallery,

Hamilton
 15 - 30 May
 Seated Figure (plywood)
 Seated Figure on Slab (aluminum)

1981 "Anne Kahane: Sculptures in Wood and Aluminum"
 Georges Loranger XX Century Art Gallery, Toronto
 11 - 27 June
 10 sculptures (included)
 Torso No.1 1968
 Torso No.2 1968
 Blue Seated Figure 1977
 Seated Figure III
 Large Reclining Figure
 Couple 1
 and
 1 suite of drawings entitled Studies of the Figure 1962

1981 *"Anne Kahane: Sculpture, Prints and Drawings 1953-1976" McMaster University Art Gallery
 3 September - 11 October
Sculpture

Playtime 1953	Seated Figure 1965
Summer White 1953	Standing Figure 1967
Arnie 1955	Torso 1 1968
Queue 1955	Torso 3 1968
The Talk 1957	Torso 5 1968
Group 1 1957	Double Image 1970
Group 2 1957	Caterpillar 1971
Group 3 1957	Open Window 1972
Woman in Italy 1957	Window 1972
Street Corner 1958	Couple 1 1973
In the Sun 1959	Icarus 3 1974
Waiting Group 1959	Jean(John) 1974
Boy 1961	Couple II 1974
Figure and Distant	Tango I 1975
Figures 1961	Portrait of Unknown 1975
Figures in Field 1961	Blue Figure 1976
Distant Figures 1962	Blue Figure 1976
Bather 1962	Untitled 1976
Wayfarers 1963	Seated Figure on Slab 1977
Broken Man 3 1963	Large Reclining Figure 2 1978
Falling Man 1963	Seated Figure 1978
Falling Man 1964	Seated Figure 1978
Sleeping Figure 1965	Two Seated Figures 1978

Drawings

A suite of 24 pen and ink drawings entitled **Sketches from Italy** done while Kahane was in Florence during the summer of 1956.

Woodcut Prints

17 prints entitled **Structure** 1973

1981 "Anne Kahane: Landscape Drawings"
 Georges Loranger XX Century Art Gallery, Toronto
 19 September - 2 October
 11 drawings

1983 "Anne Kahane"
 Art Gallery of Hamilton
 10 February - 13 March
Sculpture
 Seated Figure I 1977
 Blue Seated Figure 1977
 Reclining Figure 1977
 Large Reclining Figure 1 1977
 Seated Figure on Slab 1977
 Seated Figure III 1977
 Large reclining Figure II 1978
 Seated Figure II 1978
 Brown Seated Figure 1978
 Reclining Figure II 1979
 Half Figure 1979
 Small Seated Figure 1979
 Head I 1982
 Head II 1982
 Head III 1982
 Head IV 1982
 Head V 1982
 Head VI 1982
 Head VII 1982
Drawings
 Ink Drawing I
 Ink Drawing II
 Ink Drawing III

1983 "Anne Kahane Sculptures 1977-1982"
 Stewart Hall Art Gallery, Pointe-Claire
 23 April - 22 May
 Reclining Figure 1977 (aluminum)
 Blue Seated Figure 1977 "
 Large Reclining Figure 1 1977 "
 Seated Figure on Slab 1977 "
 Seated Figure III 1977 "
 Large reclining Figure II 1978 "
 Seated Figure V 1978 "
 Half Figure 1979
 Head I 1982 (brass)
 Small Seated Figure 1979 "
 Head II 1982 "
 Head III 1982 "
 Head IV 1982 "

Head V 1982 "
 Head VI 1982 "
 Head VII 1982 "
 6 Drawings

1984 "Anne Kahane: Sculpture and Works on Paper"
 Moore Gallery, Hamilton
 17 January - 4 February

Sculpture

Reclining Figure 1978 (aluminum)
 Torso No. 2 1968 (pine)
 Seated Figure 1977 (aluminum)
 Tango 1975 (pine)
 Blue Seated Figure 1977 (aluminum)
 Seated Figure 1977 (brass)
 Reclining Figure 1977 (aluminum)
 Couple No. 2 1973 (pine and galvanized tin)
 Torso No. 4 1969 (pine)
 Standing Figure 1977 (aluminum)

Drawings

Studies of Figure (4) (pen and ink)
 Drawing 1962 (charcoal)
 Drawing of Seated Man (pen and ink)

1986 "Anne Kahane"
 The Ha'ku Gallery, St. Catharines
 5 July - 17 August

Sculpture

Blue Seated Figure (aluminum)
 Large Reclining Figure I (aluminum)
 Large Reclining Figure II (aluminum)
 Seated Figure I (painted plywood)
 Reclining Figure (aluminum)
 Seated Figure on Slab (aluminum)
 Seated Figure III (aluminum)
 Large Seated Figure II (aluminum)
 Reclining Figure II (aluminum)
 Figure in the Grass (painted aluminum)
 Head II (brass)
 Head V (brass)
 Head VI (brass)
 Window (wood and tin)
 Couple I (pine)
 Couple 2 (pine)
 Jean/John (pine)
 Torso I (pine)
 Torso 2 (pine)
 Tango (pine)
 Portrait of a Man (aluminum)

Woodcut Prints

Coots Paradise 6
 Coots Paradise 1
 Coots Paradise 11
 Coots Paradise
 Coots Paradise

- 1987 "Anne Kahane Sculpture and Woodcuts New and Old"
 The Carnegie Gallery, Dundas
 5 June - 1 July

Sculpture

Reclining Figure (aluminum) 1977
 Blue Seated Figure (aluminum) 1977
 Large Reclining Figure I (aluminum) 1977
 Large Reclining Figure II (aluminum) 1978
 Half Figure (aluminum) 1979
 Seated Figure III (aluminum) 1977
 Head II (brass) 1982
 Head VI (brass) 1982
 Reclining Figure II (aluminum) 1986
 Figure (brass) 1986
 Swimmer (aluminum) 1986
 Untitled (aluminum) 1986
 Group (brass) 1987

Woodcut Prints

Black/White 1982
 Black/White 1982
 Blue/Black 1983
 Green/Black 1983
 Black/White 1983
 Black/White 1984
 Black/White 1984
 Black/Buff 1984
 Black/White 1984
 Red/Blue 1984
 Black/White 1984
 Green/Black 1985
 Black/Blue 1984

- 1988 "Anne Kahane: Sculptures"
 La Galerie Arts Sutton
 1 - 30 October

Sculpture

Reclining Figure (aluminum) 1977
 Blue Seated Figure (aluminum) 1977
 Large Reclining Figure I (aluminum) 1977
 Seated Figure III (aluminum) 1977
 Large Reclining Figure II (aluminum) 1978
 Large Seated Figure II (aluminum)

Figure in the Grass (painted aluminum) 1979
 Seated Figure on Slab (aluminum) 1979
 Reclining Figure II (aluminum) 1979
 Head I (brass) 1982
 Head II (brass) 1982
 Head III (brass) 1982
 Head IV (brass) 1982
 Head V (brass) 1982
 White Seated Figure (aluminum) 1984
 Reclining Figure III (aluminum) 1986
 Swimmer (aluminum) 1986
 Untitled (aluminum)

Woodcut Prints

Forest/Royal Botanical Garden Series 1982
 Forest/Royal Botanical Garden Series 1983
 Forest/Royal Botanical Garden Series 1983
 Forest/Royal Botanical Garden Series 1983
 Forest/Royal Botanical Garden Series 1983
 Forest/Royal Botanical Garden Series 1983
 Untitled Royal Botanical Garden Series 1984
 Forest/Royal Botanical Garden Series 1984
 Forest (Winter) Royal Botanical Garden Series 1984
 Forest/Royal Botanical Garden Series 1984
 Untitled Royal Botanical Garden Series 1984
 Untitled Royal Botanical Garden Series 1984
 Royal Botanical Garden Series 1984
 Royal Botanical Garden Series 1984
 Forest Tree/Royal Botanical Garden Series 1985
 Untitled Royal Botanical Garden Series 1985
 Head 1987

APPENDIX C

A n n e K a h a n e

Group Exhibitions

Chronological Order

Exhibitions 1947-1989

The titles of the works listed are from catalogues and hanging lists. Where no catalogue or other information was available, the information which appears is taken from newspapers and other news media such as magazine articles and news releases, etc. Sometimes Kahane, herself, provided information. The asterix (*) indicates that a catalogue was published.

- 1947 * "Art Association of Montreal 64th Annual Spring Exhibition", Montreal Museum of Fine Arts
21 March - 20 April
#337 Father and Son (sculpture)
#338 Starving Youth (sculpture)
- 1948 * "Art Association of Montreal 65th Annual Spring Exhibition", Montreal Museum of Fine Arts
4-31 March
#19 Still Life (oil painting)
- 1949 * "Art Association of Montreal 66th Annual Spring Exhibition", Montreal Museum of Fine Arts
20 April - 15 May
#52 The Evening Paper (oil painting)
#174 Pigeon (copper sculpture)
- 1950 * "Art Association of Montreal 67th Annual Spring Exhibition", Montreal Museum of Fine Arts
14 March - 9 April
#158 Bird (wire sculpture)
#159 Three Figures (mortar sculpture)

- 1951 *"Sculpture with drawings and monotypes by Anne Kahane, Sybil Kennedy and Louis Archambault", Gallery XII, Montreal Museum Fine Arts
13 - 21 February

Sculpture

First Step (basswood)	Mother and Child (mahogany)
Flutist (copper)	Flutist (plaster)
Headstand I (pine)	Two Birds (oak)
Headstand II (pine)	Figure (lead)
Crow (pine)	Deer (copper)

- 1951 *"Art Association of Montreal 68th Annual Spring Exhibition", Montreal Museum of Fine Arts
2-30 May
#145 Cellist (mortar sculpture)

- 1951 *"Canadian National Exhibition", Toronto
24 August - 8 September
205 Figure (wood sculpture)
206 The Cyclist (mortar sculpture)

- 1952 *"Art Association of Montreal 69th Annual Spring Exhibition", Montreal Museum of Fine Arts
9 May - 18 June
#146 Seated man (wood sculpture)
#147 Man with child (wood sculpture)

- 1952 "International Sculpture Competition 'The Unknown Political Prisoner'", (Organized by the Institute of Contemporary Arts of London). An exhibition of the Canadian finalist was held at the National Gallery of Canada, Ottawa.
16 December 1952 - 2 January 1953
#7 Maquette for Unknown Political Prisoner (copper tubing and plastic wood)

- 1953 "International Sculpture Competition 'The Unknown Political Prisoner'", (Organized by the Institute of Contemporary Arts of London). The three winning pieces were shown at the Montreal Museum of Fine Arts.
8 - 14 January 1953
Maquette for Unknown Political Prisoner (copper tubing and plastic wood)

- 1953 *"International Sculpture Competition 'The Unknown Political Prisoner'", (Organized by the Institute of Contemporary Arts of London), Tate Gallery, London
14 March - 30 April
97 Maquette for Unknown Political Prisoner (copper tubing and plastic wood)
- 1953 "Gabriel Filion, Julien Hébert, Anne Kahane and Charles Daudelin", (Organized by Gabriel Filion), La Boutique, Montreal.
10 - 26 November
Snake Charmer 1
Snake Charmer 2
- 1954 *"Art Association of Montreal 71st Annual Spring Exhibition", Montreal Museum of Fine Arts
17 March - 18 April
#135 Three Figures (copper)
- 1954 *"Canadian National Exhibition", Toronto
27 August - 11 September
89 Group in the Street (sculpture)
- 1954 "Leon Bellefleur and Anne Kahane", Gallery XII, Montreal
Museum of Fine Arts
1 - 17 October

Sculpture

Floating Bather	The Mother
Group in the Street	Solace
Woman in Blue	Monday wash
Night Dream	A Man Named Joe
The Gossip	Playtime
Men Sitting	Runners
Woman and Child	Musician (model)
Summer White (NGC)	Figure of a woman
Acrobat	Group

- 1955 *"Robertson Gallery Opening Exhibition", Robertson Gallery, Ottawa
24 March - 28 April
172 Standing Woman No. 1 (wood carving)
173 Standing Woman No. 2 (wood carving)
174 Standing Woman No. 3 (wood carving)

- 1955 * "Art Association of Montreal 72nd Annual Spring Exhibition", Montreal Museum of Fine Arts
2 April - 1 May
#146 The Rider (wood sculpture)
#147 Queue (wood sculpture) [NGC]
- 1955 * "Canadian National Exhibition", Toronto
26 August - 10 September
195 Queue (wood sculpture) [NGC]
- 1955 * "Winnipeg Show", Winnipeg Art Gallery
2 - 15 November
#49 The Rider (wood sculpture)
- 1956 * "Art Association of Montreal 73rd Annual Spring Exhibition", Montreal Museum of Fine Arts
6 April - 6 May
#145 Passerby (wood sculpture)
#146 Ball Game 1955 (wood sculpture)
- 1956 * "Expositions de l'été 1956/Summer Exhibitions 1956",
Services des parcs/Parks Department, Cité de
Montréal/City of Montreal, L'Ile Sainte Hélène/St.
Helen's Island
June - 3 September 1956
Consuming Love [mother and child] (painted wood)
- 1956 * "Concours artistique de la Province de Québec", Musée
du Québec
10 - 18 October
#24 a) Ball Game (wood sculpture)
b) Passerby (wood sculpture)
- 1956 * "The Second Winnipeg Show", Winnipeg Art Gallery
4 - 25 November
#49 Snowstorm (wood sculpture)
- 1956 * "Exposition de la peintures et de sculpture", Grand
salon de l'Université de Sherbrooke
3 - 10 November
The Rider (wood sculpture)
- 1956 * "L'exposition des pieces primées au concours
Artistique de 1956", Ecole des Beaux-Arts de Montréal
6 - 14 December
Ball Game (wood sculpture)

- 1957 *"Art Association of Montreal 74th Annual Spring Exhibition", Montreal Museum of Fine Arts
5 April - 5 May
#161 Park Bench (wood sculpture)
- 1957 *"Second Annual Sales of Fine Art Exhibition", Art Gallery of Hamilton
20 - 29 September
The Rider (wood sculpture)
- 1957 *Exposition d'art de la Province: Ceramique-sculpture '58", University of Montreal Hall of Honour
16 October - 3 November
Delegation (wood sculpture) illus.
The Rider (wood sculpture)
- 1957 "Hadassah November Art Auction Exhibition", Eaton's Department Store, Montreal
2 - 16 November
Woman in Italy
- 1957 *"The Third Winnipeg Show", Winnipeg Art Gallery
9 November - 1 December
#58 Air Show (wood sculpture) illus. and winner of 1st prize for sculpture
- 1958 *"Contemporary Canadian Art", sale sponsored by the Ladies Committee of the Montreal Museum of Fine Arts
January 25 - February 1
The Rider (wood sculpture)
- 1958 *"Art contemporain au Canada", Canadian Pavilion, Universal and International Exhibition, Brussels, Belgium. (Organized by the National Gallery of Canada)
13 May - 1 June
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)
- 1958 *"Expositions de l'été 1958/Summer Exhibitions 1958", Cité de Montréal/City of Montreal, Services des parcs/Parks Department, L'Ile Sainte-Hélène/St. Helen's Island
27 Juin - 25 August
#8 Quadrum (copper)

- 1958 ***"XXIX Biennale D'Arte"**, Canadian Pavilion Venice, Italy. (Organized by the National Gallery of Canada)
14 June - 19 October
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)
- 1958 ***"Do you own a Contemporary Painting?"**, Women's Auxiliary Exhibition, Vancouver Art Gallery
18 - 22 October
#116 Drawing, July 1958
#117 Drawing, September 1958
- 1958 ***"Paintings, Sculpture and Folk Art from Thirty-Nine Member Counties of the United Nations"**, International Festival of Art, Festival Galleries, New York City
24 October - 23 November
Summer White (wood sculpture) [NGC]
- 1958 ***"Contemporary Canadian Art"**, Centraal Museum, Utrecht, The Netherlands
7 November - 17 December
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)
- 1958 ***"The Third Winnipeg Show"**, Winnipeg Art Gallery
11 November - 4 December
#61 Rain (wood sculpture) [WAG] illus.
- 1958 ***"41st Pittsburgh International Exhibition of Painting and Sculpture"**, Carnegie Institute, Pittsburgh, Pennsylvania
5 December 1958 - 8 February 1959
#232 Winter (wood sculpture)
- 1958 ***"Contemporary Canadian Art"**, Groningen Museum, Groningen, The Netherlands
12 December 1958 - 12 January 1959
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)

1959 "Louis Muhlstock and Anne Kahane", Gallery XII,
Montreal Museum of Fine Arts
30 January - February 15

Drawings

January 1958	July 1958
January 1958	July 1958
January 1958	July 1958
January 1958	July 1958
June 1958	August 1958
June 1958	August 1958
June 1958	September 1958
June 1958	September 1958
June 1958	September 1958
June 1958	September 1958

1959 *"Contemporary Canadian Art", Musée Rath, Geneva,
Switzerland
7 February - 1 March
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)

1959 *"Contemporary Canadian Art", Wallraf-Richartz
Museum, Cologne, Germany
14 March - 13 April
#34 Queue (wood sculpture) [NGC]
#35 Snowstorm (wood sculpture)
#36 Bras dessus, bras desous (wood sculpture)
#37 Delegation (wood sculpture)
#38 Woman in Italy (wood sculpture)

1959 *"Art Association of Montreal 76th Annual Spring
Exhibition", Montreal Museum of Fine Arts
3 April - 3 May
#51 Follow the Leader (wood sculpture)

1959 *"Canadian National Exhibition", Toronto
28 August - 12 September
Au Vernissage (wood sculpture) illus. from coll. R.W.
Macauley

1959 *"Exhibition of Works by Canadian Jewish Artists",
Montreal Museum of Fine Arts
29 October - 15 November
33 Waiting Group (wood sculpture) [MMFA]

- 1959 *"Ontario Society of Graphic Art Exhibition", Isaacs Gallery, Toronto
5 - 24 December
Head (woodcut print)
- 1959 *Canadian Watercolours and Graphics Today", American Federation of Arts Tour, various venues (U.S.A.)
- 1960 "The February Show", Norman Mackenzie Art Gallery, Regina
1 - 29 February
- 1960 "Third Annual Exhibition and Sale of Works by Contemporary Quebec Artists", sponsored by the ladies committee of the Montreal Museum of Fine Arts
25 February - 3 March
- 1960 *"Sculpture 60", Presented by the Sculptors' Society of Canada, National Outdoor Sculpture Show, Quebec City, 1055 Belvedere Avenue
1 - 31 August
Man with Outstretched Arms (wood sculpture)
- 1960 *"Gerald Gladstone and Anne Kahane", Peterborough University Women's Club at the Public Library of Peterborough, Ontario (organized by Isaacs Gallery)
22 - 28 April
Quadrum II (wood sculpture)
Snowstorm (wood sculpture)
Winter (wood sculpture)
Delegation (wood sculpture)
- 1960 *"Art Association of Montreal 77th Annual Spring Exhibition", Montreal Museum of Fine Arts
8 April - 8 May
#183 Head (wood sculpture)
- 1960 *"First Wood Sculpture Exhibit", Exhibition Room, Beaverbrook Art Gallery, Fredericton
27 October - 12 November
Slumber (wood sculpture)
- 1960 4th Hadassah November Art Exhibition and Auction, 9th floor, Eaton's Department Store, Montreal
4 - 23 November
Group (woodcut)

- 1960 ***"The Sixth Winnipeg Show"**, Winnipeg Art Gallery
 4 - 25 November
 # 82 Looking Up (wood sculpture)
 and by invitation:
 # 15 The Talk (wood sculpture)
 # 16 Winter (wood sculpture)
 # 17 Follow the Leader (wood sculpture) illus.
 # 18 Man with Outstretched Arms (wood sculpture)
- 1960 ***"Do you own a Contemporary Painting?"**, 12th Annual Contemporary Exhibition And Sale organized by the Women's Auxiliary to the Vancouver Art Gallery, Vancouver Art Gallery
 26 March - 2 April
- 1961 ***"Do you own a Contemporary Painting?"**, 13th Annual Contemporary Exhibition And Sale organized by the Women's Auxiliary to the Vancouver Art Gallery, Vancouver Art Gallery
 4 - 19 March
 # 183 Angel (woodcut print)
 # 184 Group Study II (ink drawing)
 # 225 Looking Up (wood sculpture)
- 1961 ***"Purchase Exhibition of Canadian Drawings"**, McIntosh Gallery, The University of Western Ontario, London, Ontario
 4 - 25 March
 # 17 September 1958 # 33 (illus.)
- 1962 ***"Do you own a Contemporary Painting?"**, 14th Annual Contemporary Exhibition And Sale organized by the Women's Auxiliary to the Vancouver Art Gallery, Vancouver Art Gallery
 3 - 18 March
 # 107 Sleeping Figure (drawing)
- 1962 5th Hadassah November Art Exhibition and Auction, Windsor Hotel, Montreal
 9 - 23 November
 Group (woodcut)
- 1963 ***"Contemporary Canadian Painting and Sculpture"**, University Memorial Art Gallery, Rochester (NY) and The Albright Knox Art Gallery, Buffalo (NY)
 January 25 - February 24
 Waiting People (wood sculpture) illus. [MMFA]

- 1963 *"Art Association of Montreal 80th Annual Spring Exhibition", Montreal Museum of Fine Arts
5 April - 5 May
#106 Distant Figures (wood sculpture)
- 1963 *"Exhibition and Ballot Sale of Canadian Sculpture", sponsored by the National Gallery Association of Ottawa, National Gallery of Canada, Ottawa
25 October
50 Sleeping Figure I (wood sculpture)
- 1963 *"Canadian Art Today", Gallery of the University of Waterloo Theatre of the Arts, Waterloo, Ontario
- 1964 *"Royal Canadian Academy 84th Exhibition", National Gallery of Canada, Ottawa, 16 January - 9 February, and London Public Library and Art Museum, 6 - 31 March
#75 Wayfarers (wood sculpture)
- 1964 *"Septième exposition annuelle et vente d'oeuvres canadiennes/Seventh Annual Exhibition and Sale", sponsored by the ladies committee of the Montreal Museum of Fine Arts
13 - 24 February
95 Figure Study (drawing)
- 1964 *"Art Association of Montreal 81st Annual Spring Exhibition", Montreal Museum of Fine Art
7 April - 3rd May
#124 Falling Man (wood sculpture)
- 1964 *"Canadian Sculpture Today", Dorothy Cameron Gallery, Toronto
10 - 26 April
7 Wayfarers (wood sculpture) illus.
- 1964 *"Canadian Watercolours Drawings and Prints", National Gallery of Canada, Ottawa
5 June - 7 September
#33 Figure Study drawing [NGC]

- 1964 * "A Trio of Canadian Sculptors: Jack Hardman, Anne Kahane, Cecil Roberts (Wood Carvings, Bronzes and Terracottas with a group of photographs)", Extension Services, National Gallery of Canada, Ottawa
19 October 1964 - 30 March 1966
Sculpture
Revolving Door (wood sculpture)
Sleeping Figure (wood sculpture)
Photographs of sculpture
Playtime
Ball Game
Delegation
Monday Wash
Standing Woman
Figures in Field
Landscape and Figures
The Garden
Crying Man
Sculpture in Chapel of the Winnipeg General Hospital
Falling Figure
Falling Man II
- 1964 * "Concours artistique de la Province de Québec", Musée du Québec
October
Falling Man/Homme en Chute (wood sculpture)
- 1964 * "3rd Annual Exhibition of the Art Loan Society", Texaco Room or the Port Credit Library, Port Credit, Ontario
- 1965 * "Art Association of Montreal 82nd Annual Spring Exhibition", Montreal Museum of Fine Arts
9 April - 9th May
#39 Lonnie Lohn (wood and metal sculpture)
- 1965 * "Canadian Drawings and Prints Exhibition", Cardiff Commonwealth Arts Festival, Cardiff, U.K.
18 September - 10th October
#32 Tumbling Figures (woodblock print)
- 1965 * "Artistes de Montréal", Musée d'art contemporain, Montreal
Figures in Field (Art Gallery of Hamilton)
- 1965 * "Canadian Art Today", Laurentian University Art Gallery, Sudbury, Ontario

- 1965 "Seven Canadian Sculptors from Eastern Canada Exhibition", Carleton University, H. M. Tory Science Building, Ottawa
19 November - 4 December
- 1966 *"Canadian Water Colours, Drawings and Prints", National Gallery of Canada, Ottawa
26 May - 28 August
#92 Falling Man/La chute 1964 (woodcut print)
- 1966 *"The Hart House Sixth Annual Exhibition of Sculpture", Hart House, Toronto
20 June - 30 September
#3 Wayfarers (wood sculpture)
#4 Slumber (wood sculpture)
#6 Broken Man (wood sculpture)
- 1966 "Women's Committee Pre-Centennial Sale", Art Gallery of Windsor
1 - 30 November
July 1958 (ink drawing)
- 1966 *"Royal Canadian Academy 87th Exhibition", National Gallery of Canada, Ottawa, 15 December 1966 - 8 January 1967 and Sarnia Public Library and Art Gallery, 14 January - 7 February 1967
79 Victim (wood sculpture) illus.
- 1967 "Women's City Club Exhibition", Women's City Club, Windsor
30 January - 1 March
Sleeping Woman (woodcut print)
- 1967 "Prize Award Winners 1908-1965 Spring Exhibition/Lauréats 1908-1965 Salons de Printemps", Montreal Museum of Fine Arts
30 March - 30 April
Follow the Leader (wood sculpture)
- 1967 "Sculpture Canadienne/Canadian Sculpture", Expo 67 Montreal
28 April - 27 October
#17 Homme, la tête en bas/ Man on his Head (wood sculpture)

- 1967 *"Three Hundred Years of Canadian Art", National Gallery of Canada, Ottawa
12 May - 17 September
294 Summer White (wood sculpture) [NGC]
- 1967 *"Sculpture '67", Toronto City Hall, Toronto
1 June - 27 July
25 Runners (wood sculpture)
- 1967 *"Royal Canadian Academy 88th Exhibition", Montreal Museum of Fine Arts, 27 October - 22 November, Saskatoon Gallery and Conservatory Corporation, 1 - 31 January 1968 and Art Gallery of Greater Victoria, 27 February - 18 March 1968
76 Kite Man (wood sculpture)
- 1967 "Centennial Exhibition of Paintings and Sculpture of the Art Loan Society of Port Credit", Huron Park Recreation Centre, Cooksville, Ontario
- 1968 "Hadassah November Art Auction Exhibition", 9th floor, Eaton's Department Store, Montreal
16 - 26 November
Seated Woman (wood sculpture)
- 1969 "People in the Park". An open-air exhibition selected by Dorothy Cameron. Rothmans Reservoir Park, Stratford, Ontario.
11 June - 11 October
6 Kite Man (wood sculpture)
- 1969 *"The Art Gallery of Hamilton 20th Annual Exhibition", Art Gallery of Hamilton
1 - 31 October
73 Figures in Field (wood sculpture) illus. [AGH]
74 Broken Man 3 (wood sculpture)
- 1969 "Hadassah November Art Auction Exhibition", 9th floor, Eaton's Department Store, Montreal
12 - 26 November
Head (wood sculpture)
- 1970 *"Royal Canadian Academy 90th Exhibition", National Gallery of Canada, Ottawa.
30 January - 28 February
#82 Group (wood sculpture) illus.

- 1970 ***"Sensory Perceptions"**, Organized and circulated by the Extension Department of the Art Gallery of Ontario, Toronto and shown at the Kitchener-Waterloo Art Gallery, Kitchener, 4 - 26 March, The Thames Theatre Association for the Arts, Chatham, Ontario 27 April - 18 May and the Agnes Etherington Art Centre, Kingston 24 May - 16 June
#13 Blinkers (wood sculpture)
- 1970 ***"Approaches to Figure Painting"**, London Public Library and Art Museum, London, Ontario
1 - 30 April
20 September 1958 # 3
- 1970 ***"Panorama de la sculpture au Québec 1945-70"**, Musée d'art contemporain, Montreal, 23 June - 6 September and Musée Rodin, Paris 27 Oct 1970 - 4 January 1971
43 Waiting Group (wood sculpture) [MMFA]
44 Double Image (wood sculpture)
- 1970 ***"Canadians Crosssections '70: An Exhibition in 4 Segments of Works By Canadian Artists"**, Galerie Godard Lefort, Montreal, 28 June - 18 July and Isaacs Gallery, Toronto
19 July - 8 August
11 Torso 2 (wood sculpture)
- 1970 ***"3-D into the 70'S: Aspects of Sculpture"**, Organized and circulated by the Extension Department of the Art Gallery of Ontario, Toronto. Hamilton, Kingston, Kitchener, Stratford, Windsor, St. Catharines, Oakville and London.
18 September 1970 - 11 July 1971
Torso 5 (wood sculpture)
- 1970 ***"The Art Gallery of Hamilton 21st Annual Exhibition"**, Art Gallery of Hamilton
1 - 31 October
53 Torso 1 (wood sculpture)
54 Torso (wood sculpture)
- 1970 ***"Burnaby Print Show"**, Burnaby Art Galley, Burnaby, British Columbia.
32 Structure 5 (etching)

- 1971 *Gift from the Douglas M. Duncan Collection and the Milne-Duncan Bequest", National Gallery of Canada, Ottawa
4 March - 4 April
114 Study No. 3 (etching)
- 1971 *"The 22nd Annual Exhibition of Canadian Art", Art Gallery of Hamilton
1 - 31 October
58 Torso on Pedestal (wood sculpture)
59 Open Torso (wood sculpture)
- 1971 Southern Alberta Institute of Technology, Calgary
etching
- 1972 *"Structure '72", l'Association des sculpteurs du Québec, Galerie Espace, Montréal
31 May - 30 June
- 1972 *"Art Gallery of Hamilton 23rd Annual Exhibition", Art Gallery of Hamilton
1 - 31 October
95 Jacob's Dream (wood sculpture)
96 Window (wood sculpture)
- 1974 *"Wood", London Public Library & Art Museum, London, Ontario
6 - 30 September
23 Figure and Distant Figures (wood sculpture)
- 1974 "Canadian Printmakers' Showcase", Carleton University, Ottawa
36 Structure 15 (woodcut print)
- 1975 "Ways of Drawing", Vancouver Art Gallery Extension Department
15 September 1975 - 15 June 1976
Group Study II (ink drawing)
- 1975 "Images of Woman", Winnipeg Art Gallery
14 November 1975 - 4 January 1976
Rain (wood sculpture) [WAG]
- 1976 *"Through Canadian Eyes: Trends and Influences in Canadian Art", Glenbow Museum, Calgary
22 September - 24 October
#103 Rain (wood sculpture) [WAG]

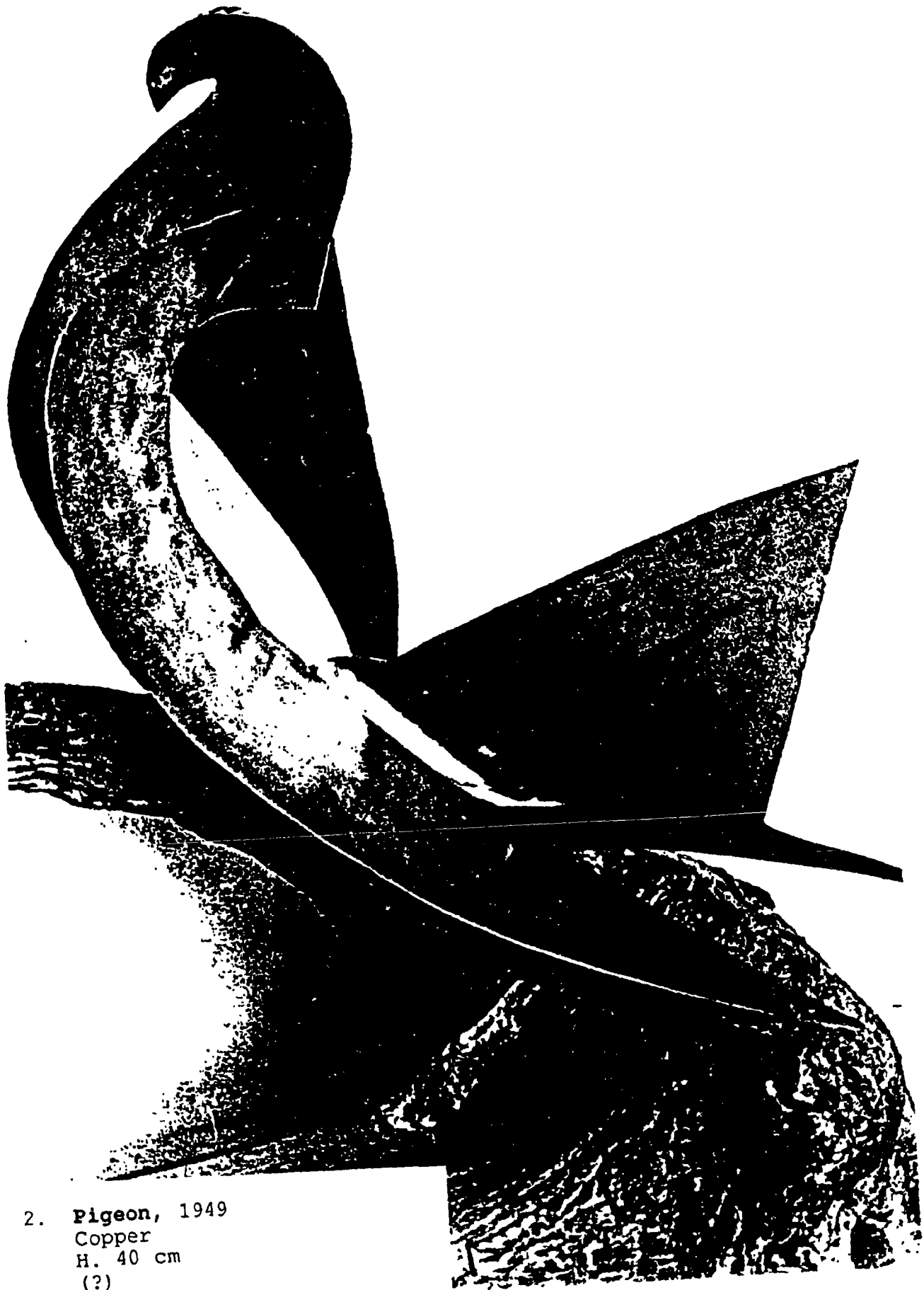
- 1976 ***"Spectrum Canada"**, organized by the Royal Canadian Academy, Complex Desjardins, Montreal
5 - 31 July
#74 Couple II (wood sculpture) illus.
- 1977 **"Exhibition of Works by the members of the Faculty of Fine Arts, Concordia University"**, Sir George Williams Art Galleries, Montreal
13 January - 1 February
37 Untitled 1976 (painted plywood)
38 Blue Figure 1976 (stained pine)
- 1977 **"Contemporary Sculpture from the WAG Collection"**, Winnipeg Art Gallery
30 April - 10 July
Rain (wood sculpture) [WAG]
Follow the Leader (wood sculpture) [WAG]
- 1977 **"Dessins d'une vingtaine d'artistes de Montréal"**, Centre Saidye Bronfman, Montreal
25 September - 16 October
- 1978 ***"Sculpture Canada '78'"**, Sculptors' Society of Canada 50th Anniversary, Macdonald Gallery, Toronto
23 May - 18 June
Blue Seated Figure/Personage bleu assis (aluminum sculpture) illus.
- 1978 ***"Canadian Historical Sculpture"**, Art Gallery of Ontario, Toronto
- 1979 **"Concordia University, Faculty of Fine Arts Biennale Exhibition"**, Sir George Williams Art Galleries, Montreal
8 - 27 February
- 1980 **"Contemporary Canadian Sculpture, 1950-1980"**, Burlington Cultural Center, Burlington, Ontario
Standing Figure (wood sculpture)
Bather 1962 (wood sculpture)

- 1982 ***"TRI-FIGURATION"**, Sarnia Public Library and Art Gallery
 5 February - 2 March
Sculpture
 Blue Figure (plywood) 1976
 Reclining Figure (aluminum) 1977
 Large Reclining Figure I (aluminum) 1977
 Blue Seated Figure (aluminum) 1977
 Seated Figure on Slab (aluminum) 1977
 Seated Figure III (aluminum) 1977
 Large Reclining Figure II (aluminum) 1978
 Small Seated Figure (aluminum) 1978
 Brown Seated Figure (aluminum) 1978
 Reclining Figure II (aluminum) 1979
 Portrait of a Man (aluminum) 1979
- 1983 ***"Canadian Figurative Sculpture"**, Burlington Cultural Centre
 8 September - 2 October
 Figures in Field (wood sculpture) [AGH]
- 1983 **"A Collector's Cabinet: Celebration of a Collection"**, Winnipeg Art Gallery
 18 December 1982 - 13 February 1983
 Follow the Leader (wood sculpture) [WAG]
- 1984 **"Do you Own A Canadian Painting?"**, Winnipeg Art Gallery
 9 June - 12 August
 Rain (wood sculpture) [WAG]
 Follow the Leader (wood sculpture) [WAG]
- 1988 ***"Montreal Women Artists of the 1950's"**, Concordia Art Galleries, Montreal
 6 January - 13 February
 # 12 Portrait 1952 (wood sculpture) coll. R. and G. Portner
- 1988 ***"The 1950s: Works on Paper"**, organized and circulated by the Art Gallery of Ontario, Toronto and shown at the Laurentian University Museum and Arts Centre, Sudbury, 13 October - 13 November 1988, Chatham Cultural Centre, 2 - 25 January 1989, Rodman Hall Arts Centre, St. Catharines, 2 - 25 June 1989 and The Gallery and Library, Cambridge 3 - 29 August 1989
 # 31 June #6 1958 (ink drawing)
 # 32 July #15 1958 "

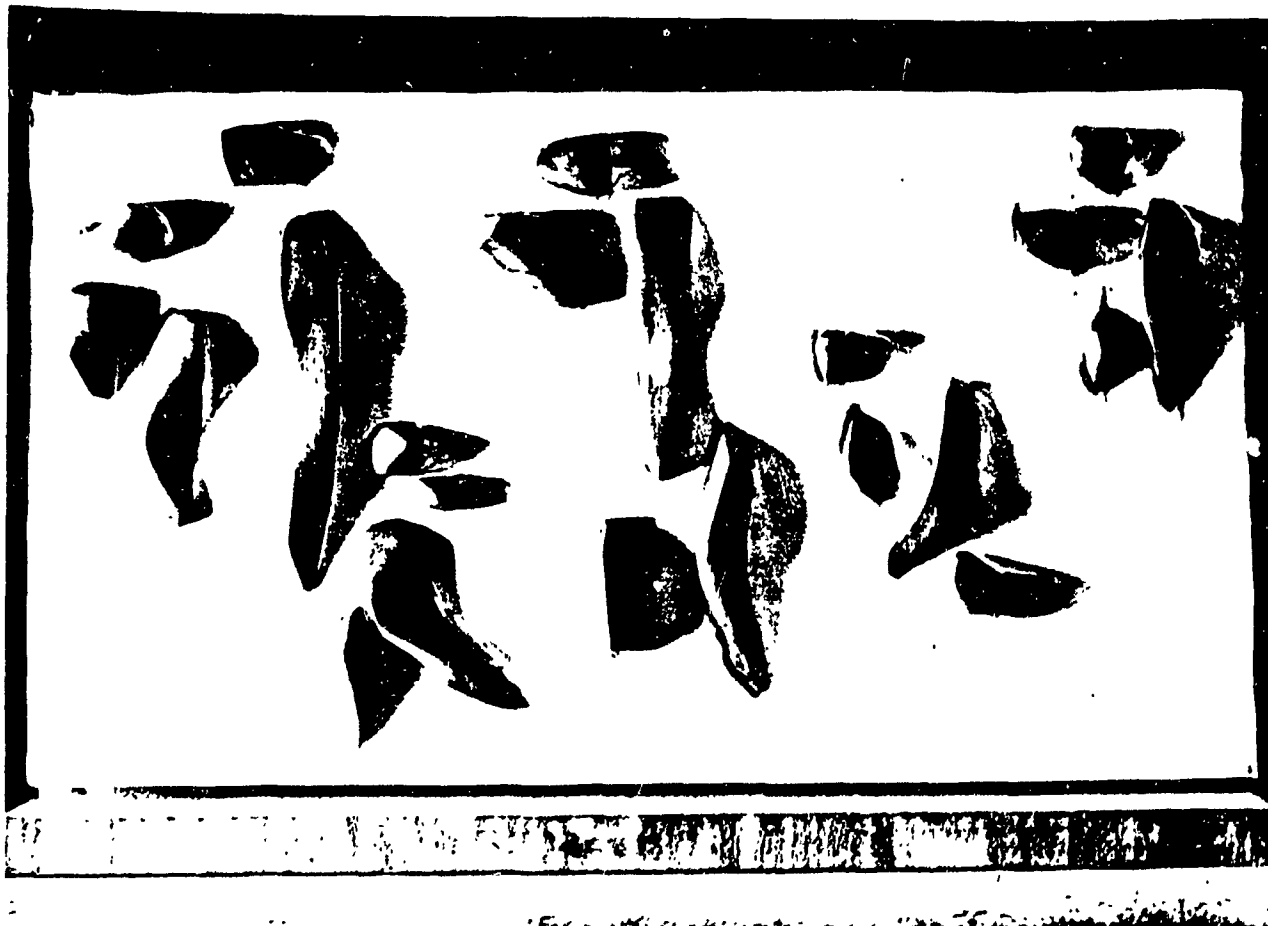
ILLUSTRATIONS



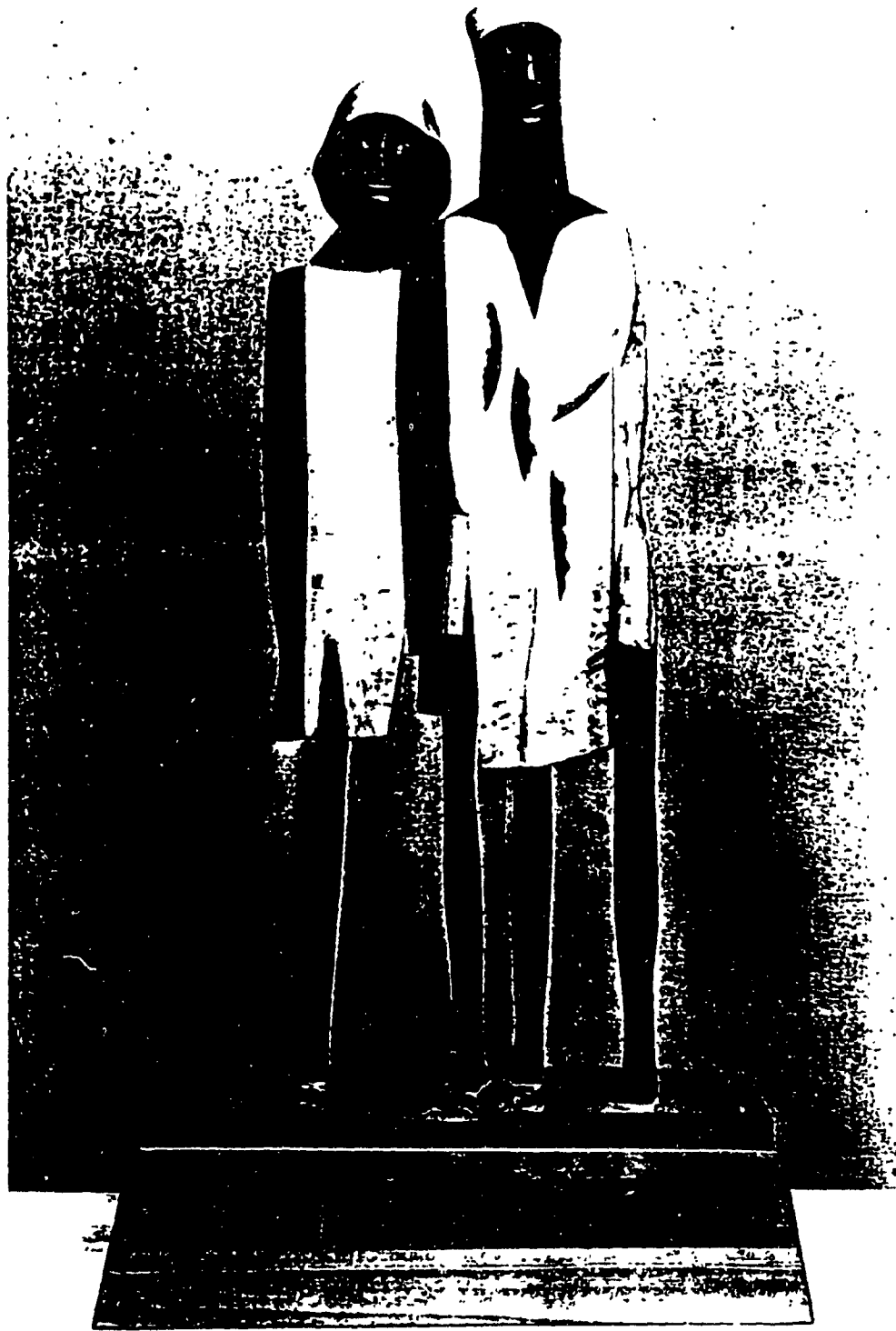
1. **Hunger, 1947**
Mahogany
H. 48.8 cm
Mrs. Claire Starr, New Hampshire



2. **Pigeon**, 1949
Copper
H. 40 cm
(?)



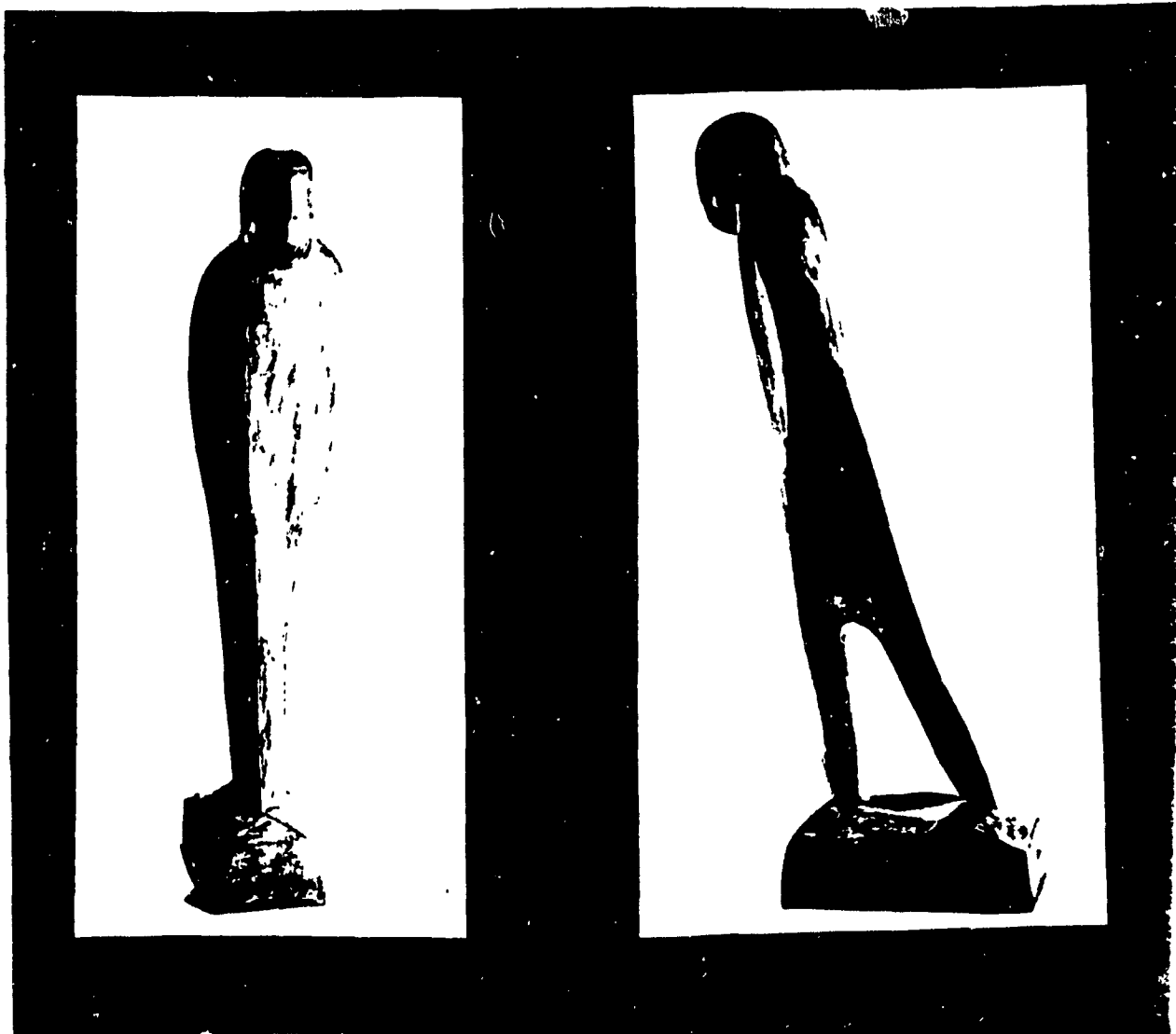
3. Relief - Maquette
c.1949
Redwood and plaster
H. 30.5 cm
(?)



5. **Summer White**, 1953
Mahogany, white and blue grey paint,
mahogany base
H. 110 cm
National Gallery of
Canada (6475)



6. **Queue, 1955**
Basswood and paint
H. 63.5 cm
National Gallery of Canada (6425)



7. **Passant**, 1955 (two views)
Wood, gesso and paint
H. 127 cm
Agnes Etherington Art Centre, Kingston
(Gift of Ayala and Samuel Zacks, 1962
(145)



Coast to Coast in Art

ASSE KAURAS

Sculptured figures in wood, 1956, installed in the lobby of an office building in Westmount, Quebec. The building was designed by the architect, David K. Finkel.

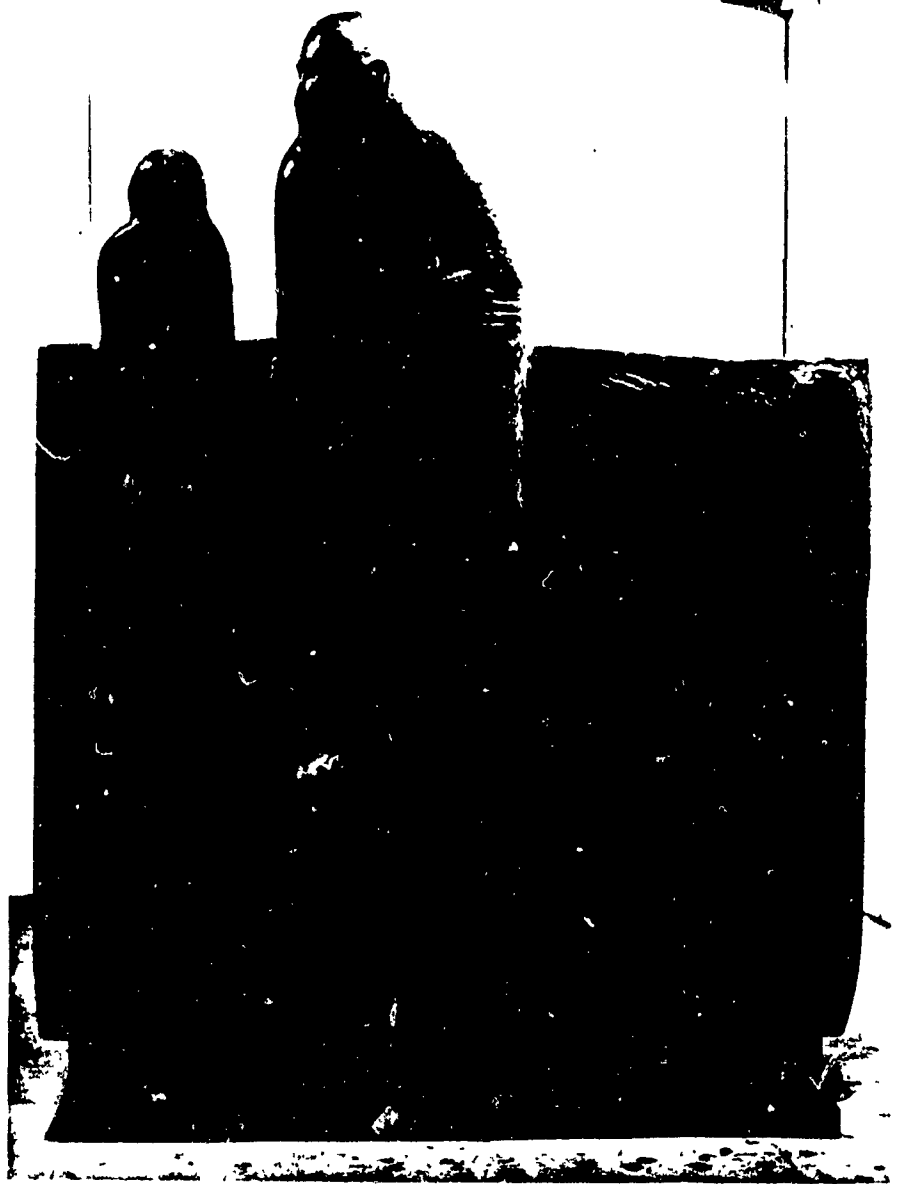
9. **Facade 1956**
Redwood and mahogany
H. 100 cm
310 Victoria Avenue (Westmount)
Montreal, Quebec



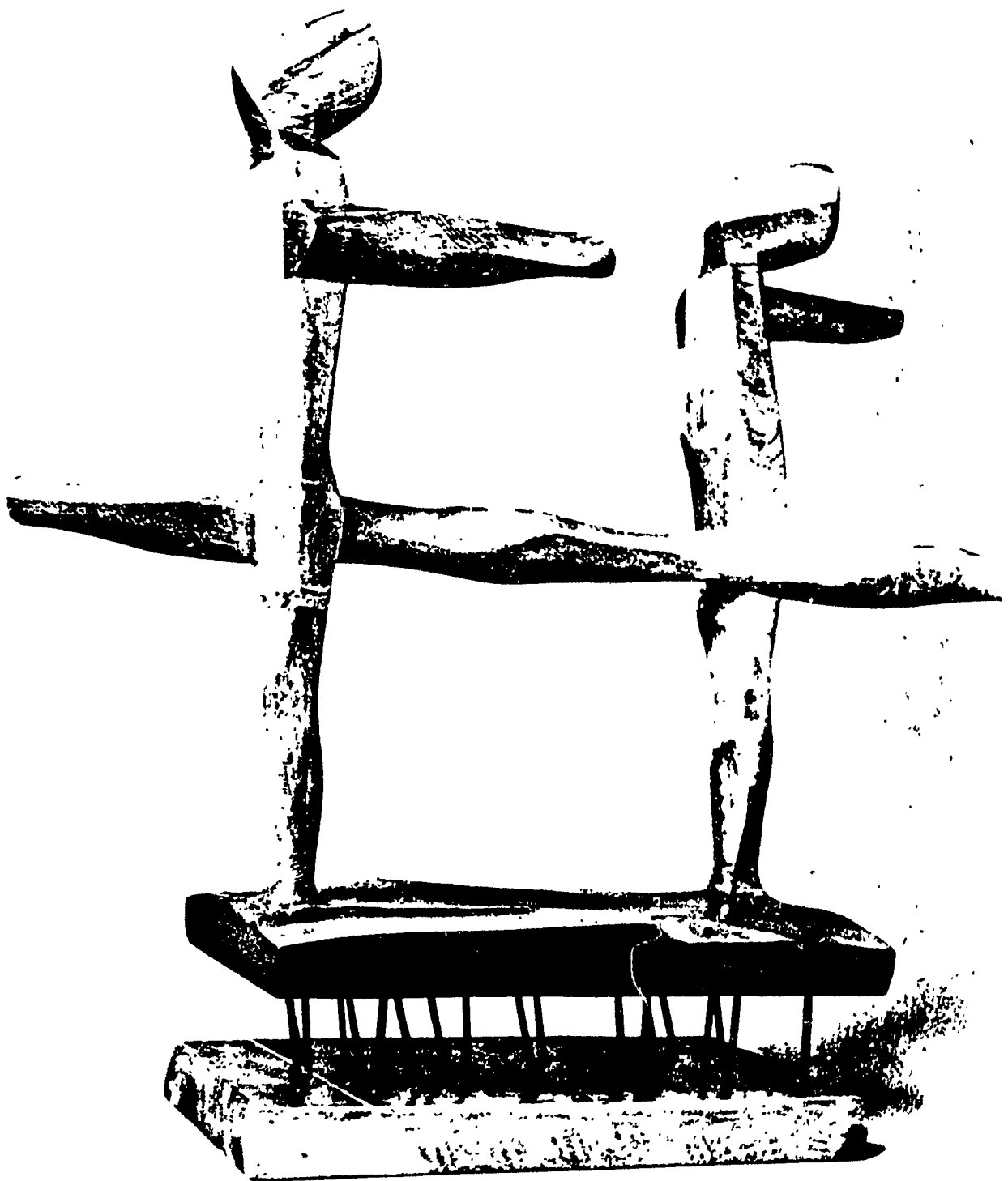
10. Mother and Child, 1955
brass, wood base
H. 26.6 cm
(?)



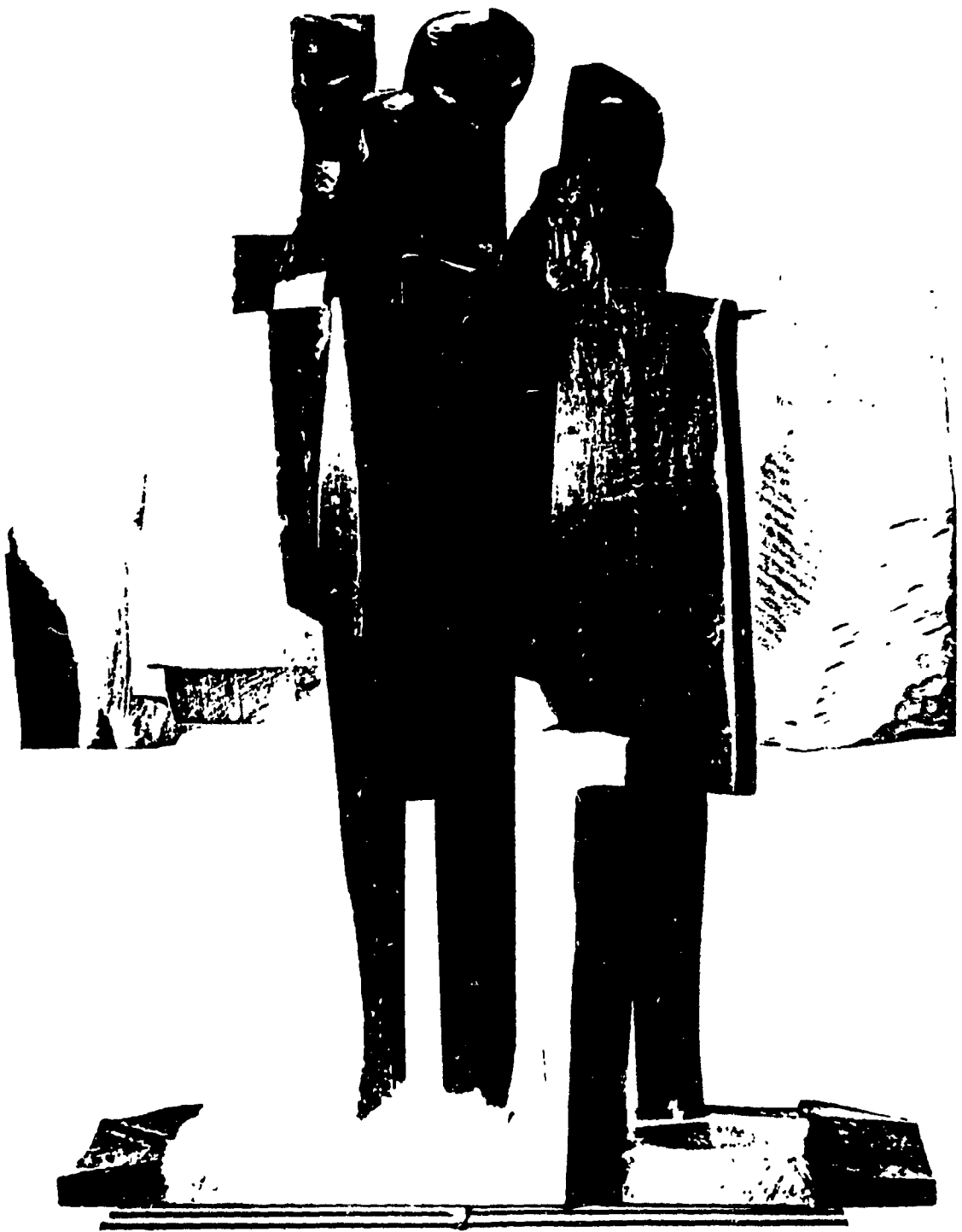
11. **Mother and Child, 1962**
Anne Kahane standing next to her sculpture
at Rockland Shopping Centre (Winter 1962)



12. **Figures in Field, 1961**
Mahogany, walnut base
H. 133.5 cm
Art Gallery of Hamilton (Gift of the Women's
Committee, 1969) (69. 75. V)



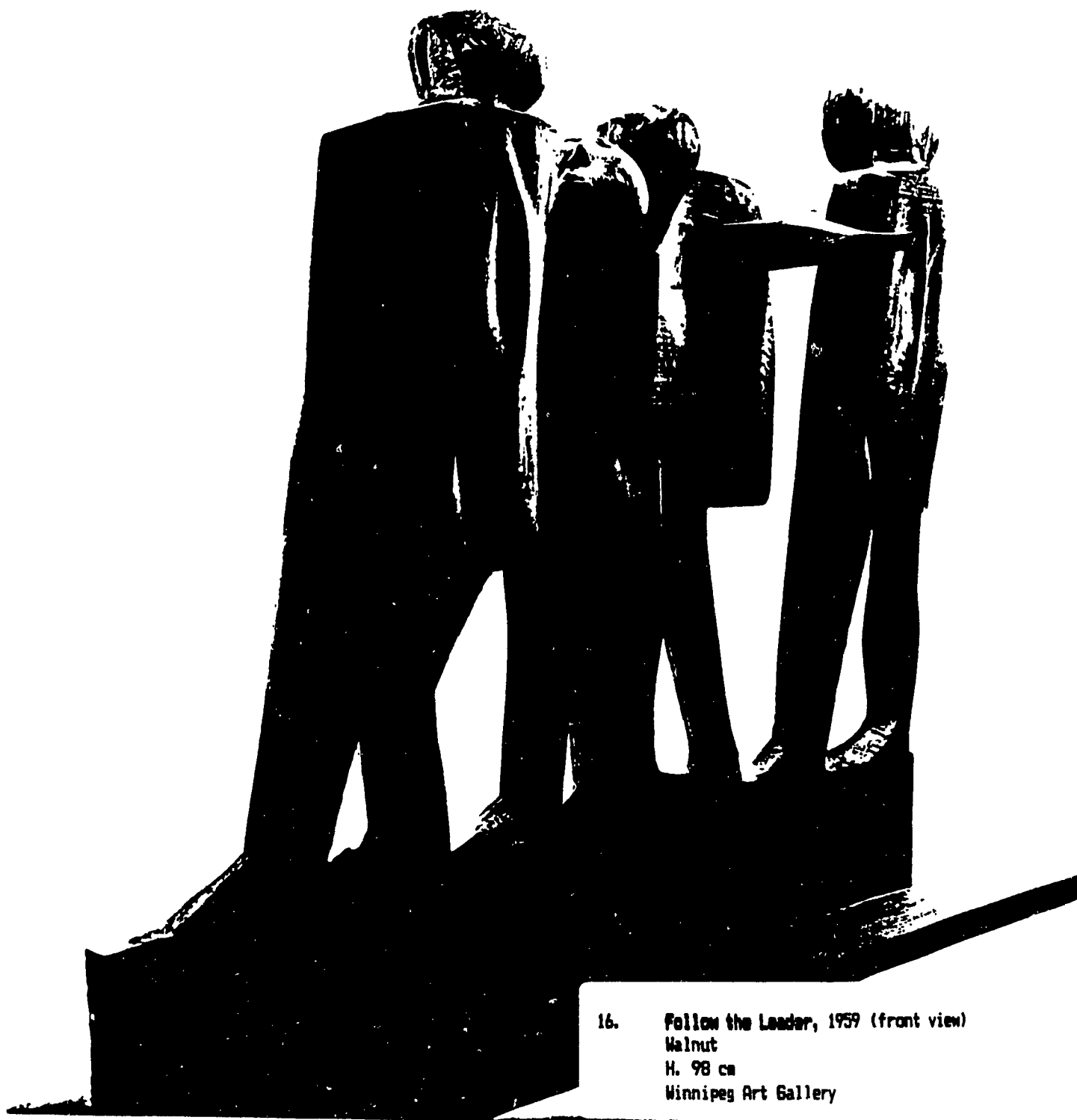
13. **Runners**, 1954
Cedar, steel and
colour tint
H. 38.8 cm
Mrs. Ethel Achtman,
Montreal



14. Winter, 1966
Mixed media sculpture
by Robert Rauschenberg
Reichart University, Department of Art and Design



15. Follow the Leader, 1959 (side view)
Walnut
H. 98 cm
Winnipeg Art Gallery



16. Follow the Leader, 1959 (front view)
Walnut
H. 98 cm
Winnipeg Art Gallery



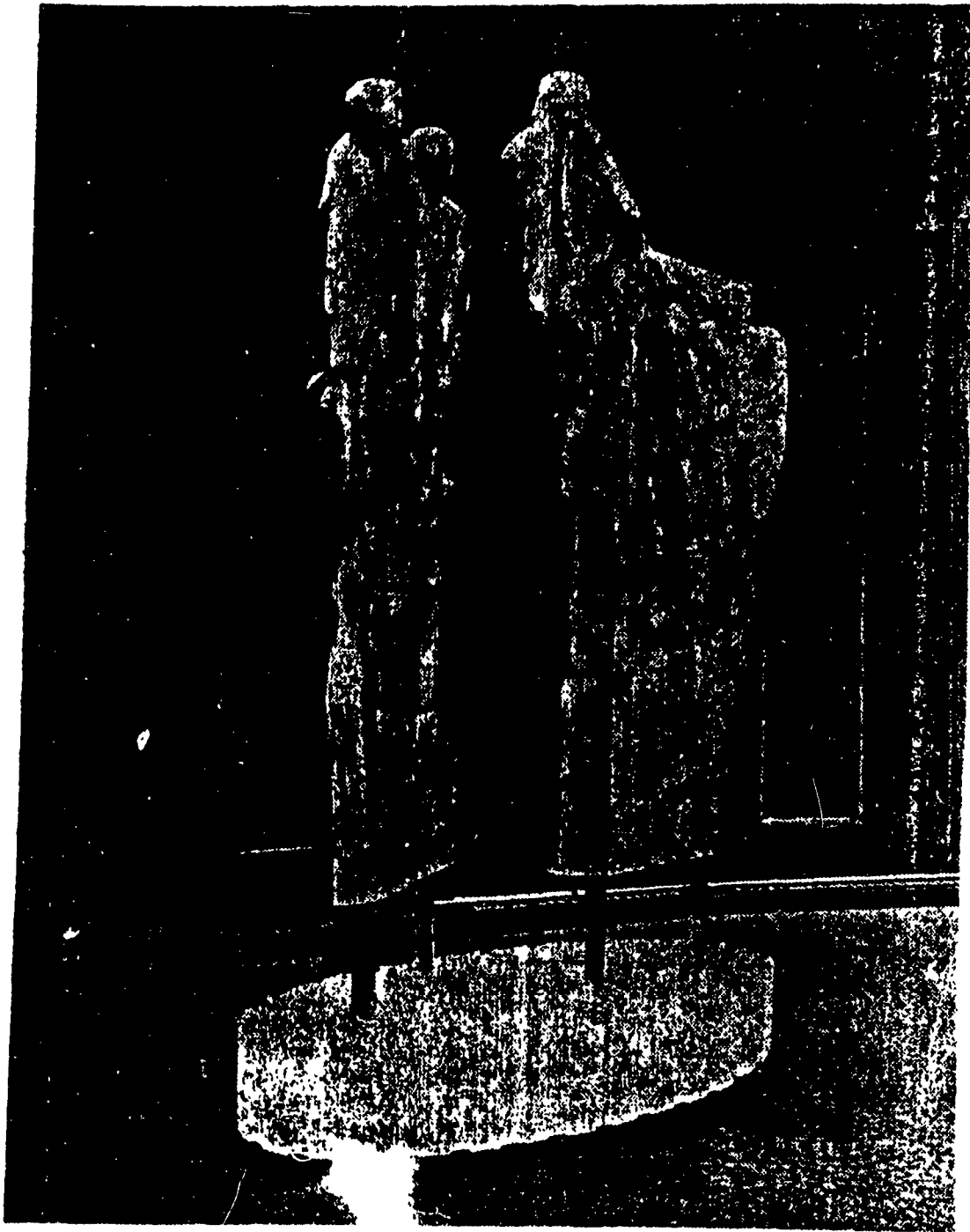
17. Memorial to Captain F.J. Stevenson. 1963
Hansen,
H. 1963
Commissioned by the Federal Department of
Transport for Winnipeg International Airport



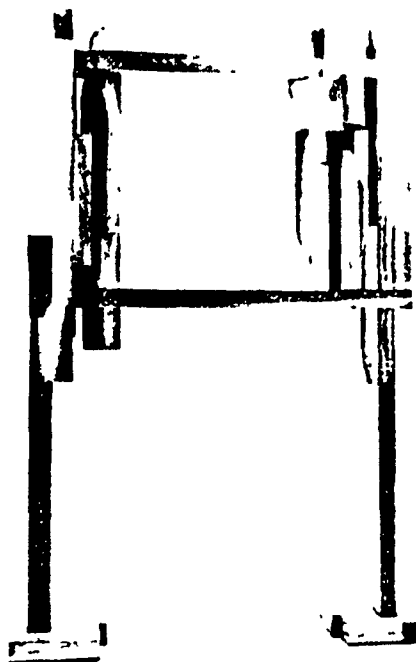
Memorial to Captain F.J. Stevenson. 1963
1964
The statue
on the grounds of the Federal Department of
Transportation, Washington, D.C.



19. **Untitled**, 1963
Mahogany
H. 125 cm
Chapel of the Winnipeg
General Hospital



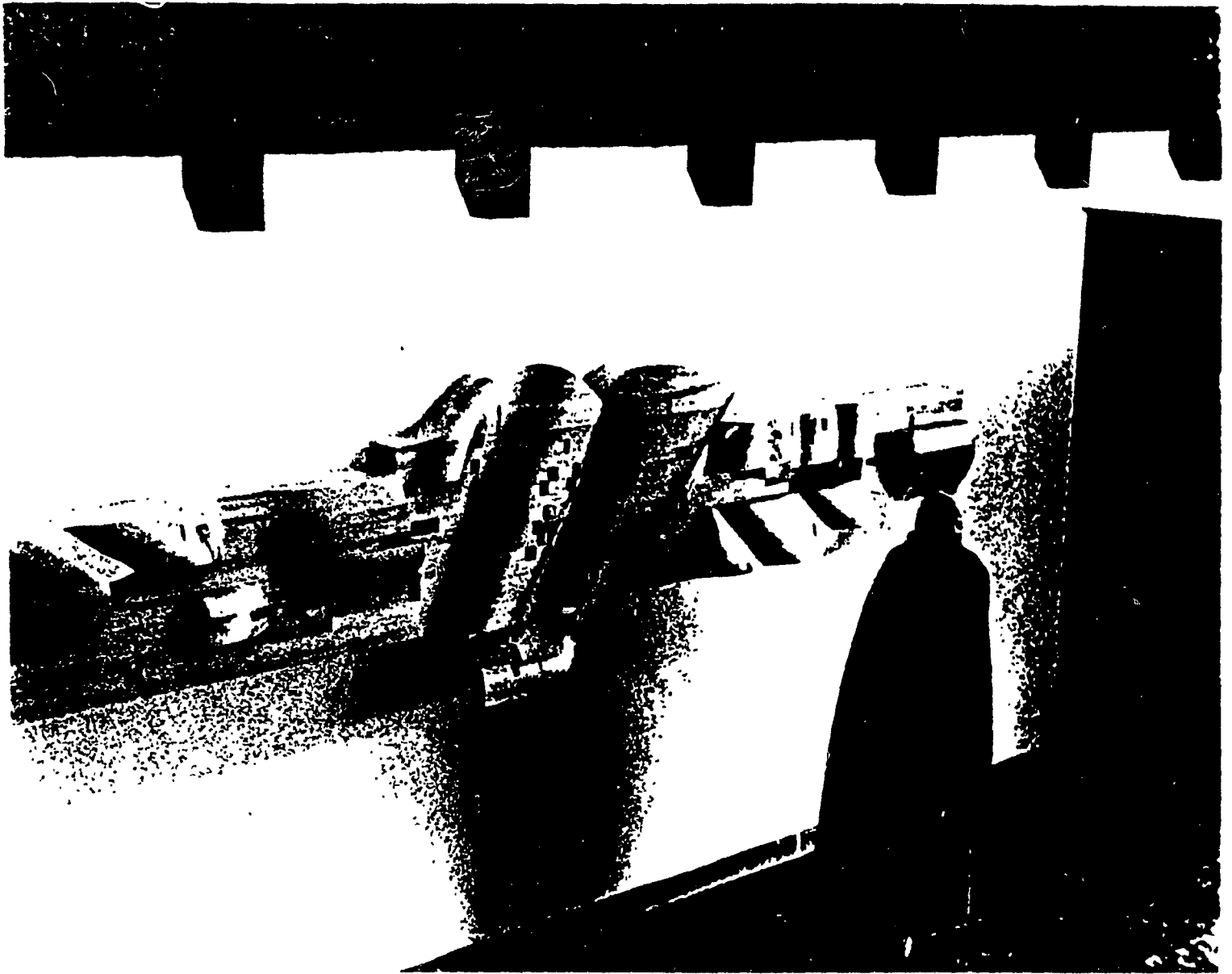
28. Song of the Earth, 1963
Mahogany
385 cm
Lobby of Salle Wilfred Pelletier
Place des Arts, Montreal



21. **Double Image/Image Stéréoscopique, 1970**
Pine
H. 158.4 cm
The artist, Montreal



22. Torso II, 1968
Pine
H. 165 cm
The artist, Montreal

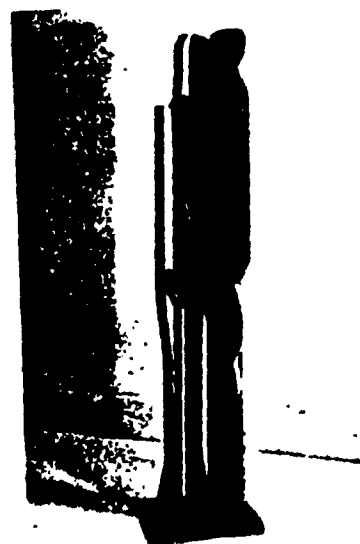


23. **La Mer, 1972**
Pine
H. 61 cm x 890 cm L.
Canadian Embassy, Islamabad, Pakistan



24.

La Mer, 1972
Anne Kahane hand sanding La Mer in her
studio on Hampton Avenue in 1972.

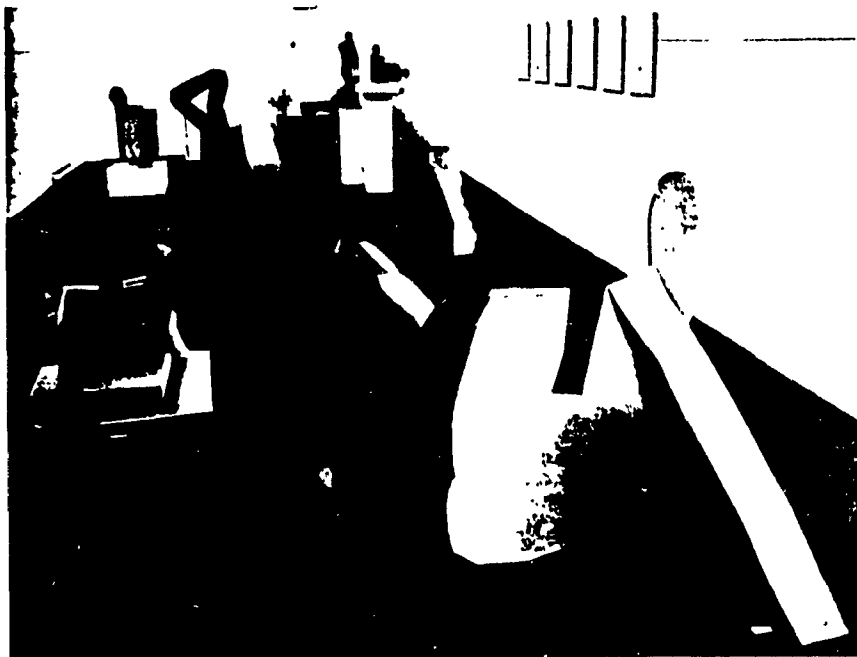


26. **Couple 1, 1973**
Pine, galvanized tin and steel/nails
H. 153.7 cm
The artist, Montreal



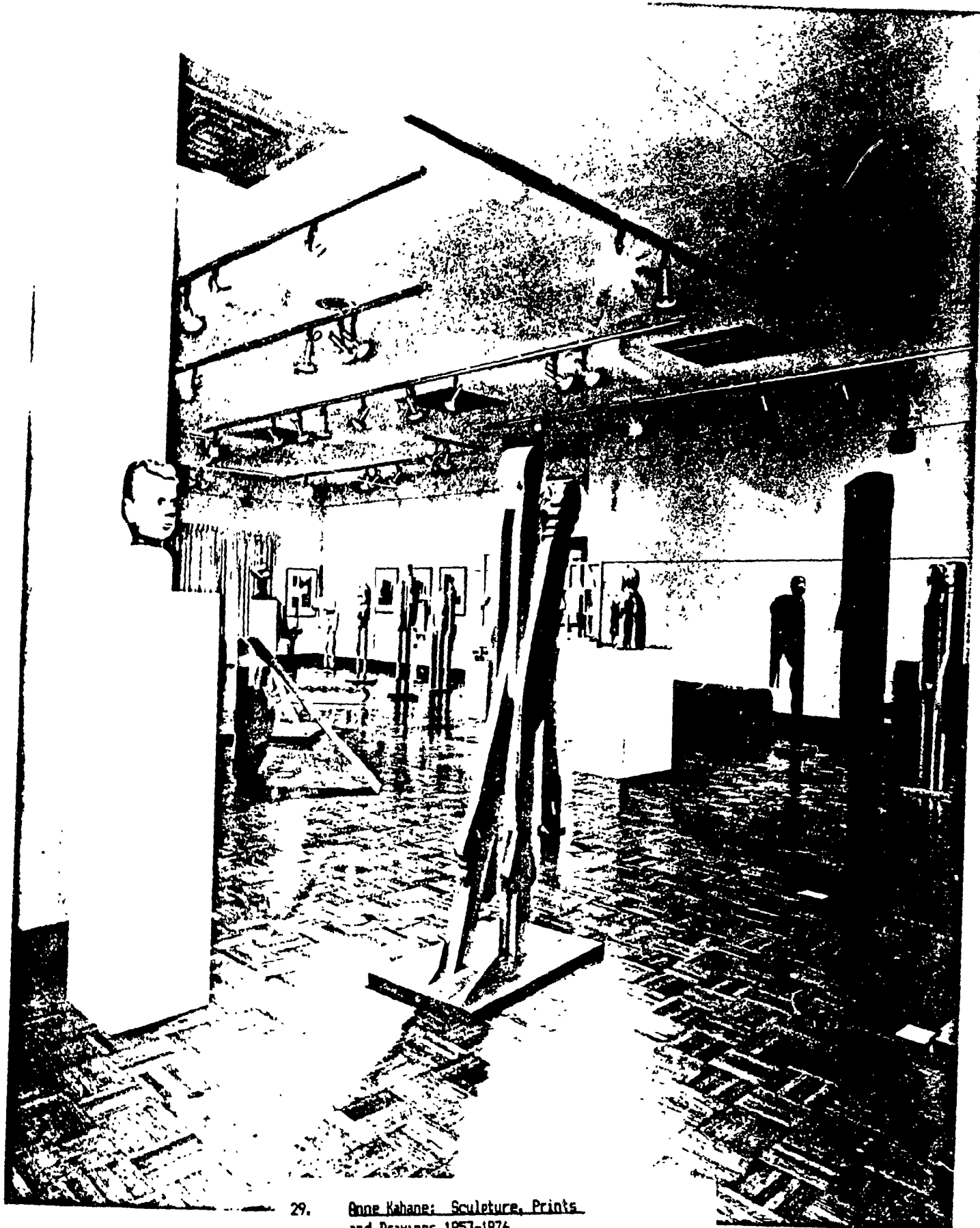
27. **Tango 2, 1975**
Pine
H. 177 cm
The artist, Montreal

Anne Kahane
 Merton Gallery
 February 27 – March 18



ANNE KAHANE
 At the Merton Gallery, foreground to back-
 ground: *Seated Figure* (plywood); *Reclining*
Figure, *Large Reclining Figure*, *Blue Seated Figure*,
Seated Figure III (aluminum), 1976-77
 Photo: courtesy The Merton Gallery

28. Anne Kahane: New Sculpture
 February 28 – 18 March 1978
 Installation photograph
 Merton Gallery, Toronto



29.

Bonne Kahane: Sculpture, Prints
and Drawings 1953-1976

September 3 - 11 October 1981

Installation photograph of retrospective
exhibition, McMaster University, Hamilton



30. Anne Kahane: Sculpture, Prints and Drawings 1953-1976
September 3 - 11 October 1981
Installation photograph of retrospective
exhibition, McMaster University, Hamilton



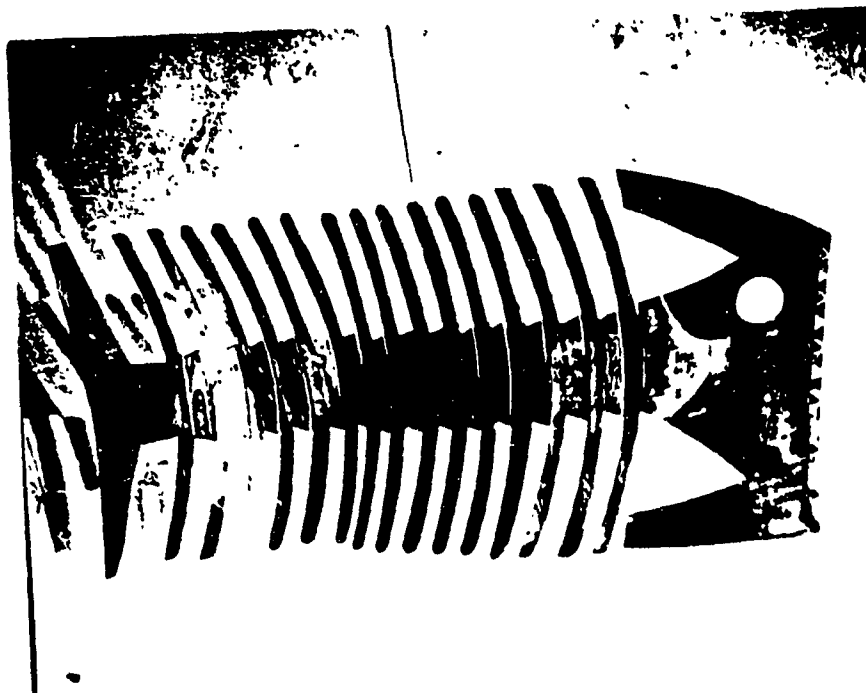
31. **Distant Figures**, 1962
Mahogany, steel, walnut base
H. 245.4 cm
Musée d'art contemporain de Montréal
(Lavalin Collection)



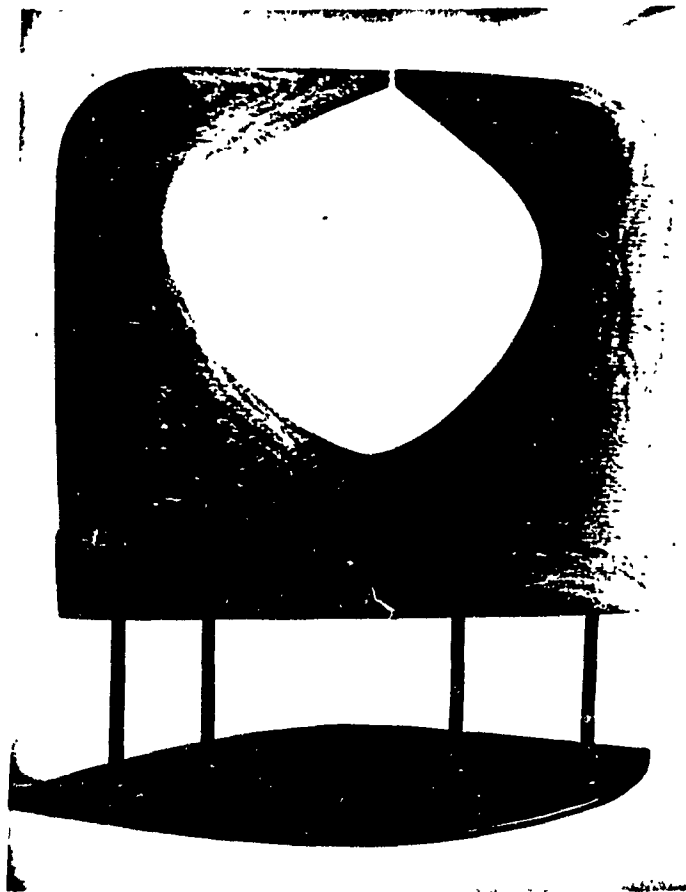
32. **Lonnie Lohn**, 1965
Mahogany and tin
H. 142.3 cm
Private collection, Montreal



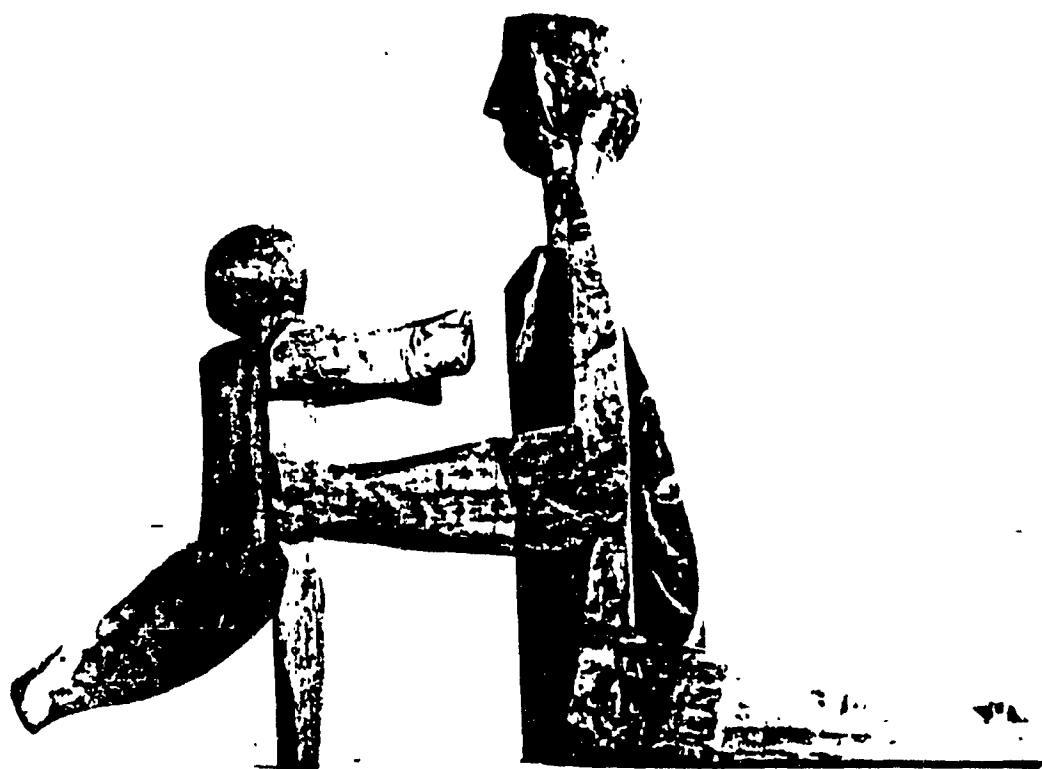
33. Runners, 1967
Cedar
H. 128 cm
Commissioned for "Sculpture'67, Toronto



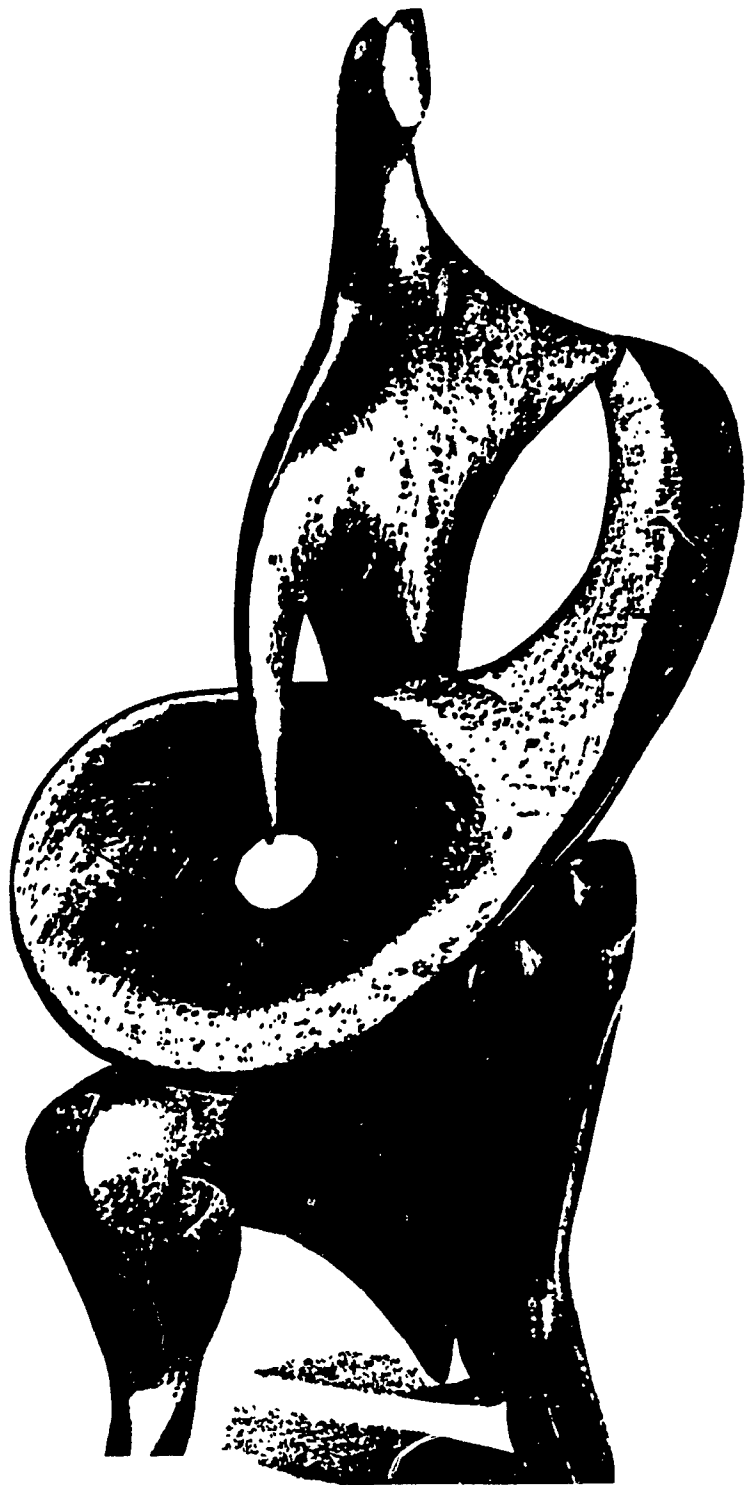
35. Fish, 1952
Wood, aluminum and steel rivets
H. 41 cm
Dominion Gallery, Montreal



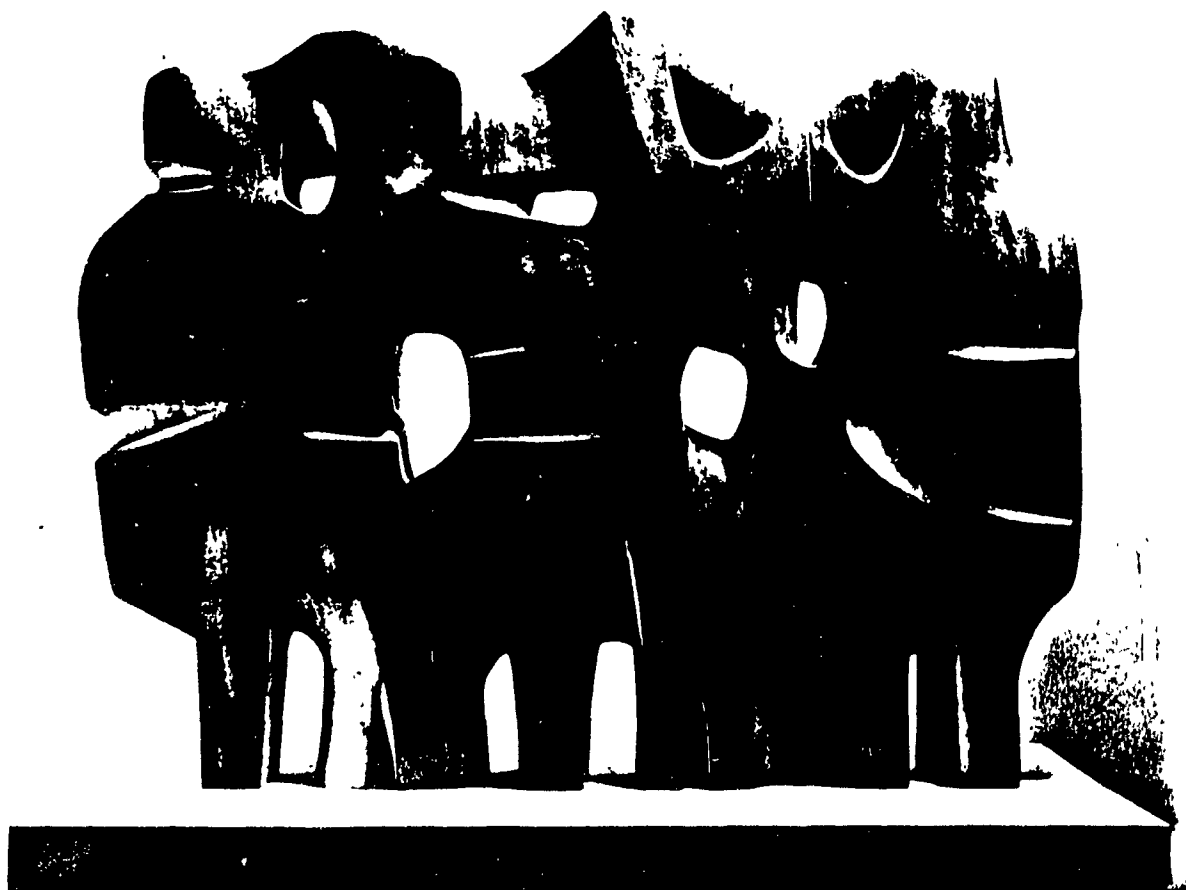
36. Birds, 1948
Oak and steel
H. 48.6 cm
(?)



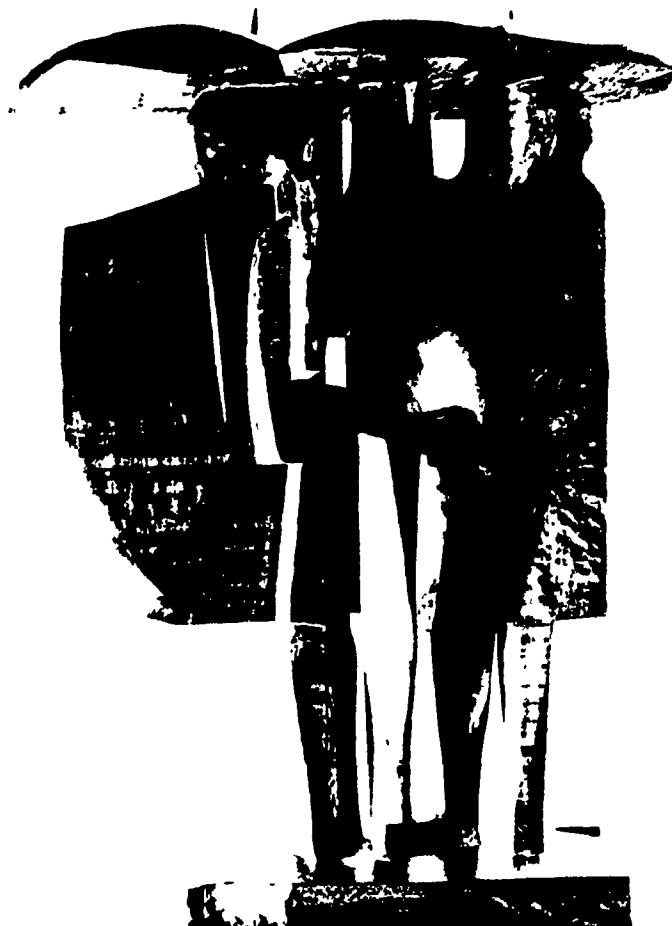
37. **Playtime, 1953**
Basswood and paint
H. 41 cm
The artist, Montreal



38. **Troubadour**, 1949
Rosewood
H. 20.4 cm
Private collection, Montreal



39. **Poem**, 1957
Mahogany, bleached
H. 54.6 cm
Private collection, Toronto



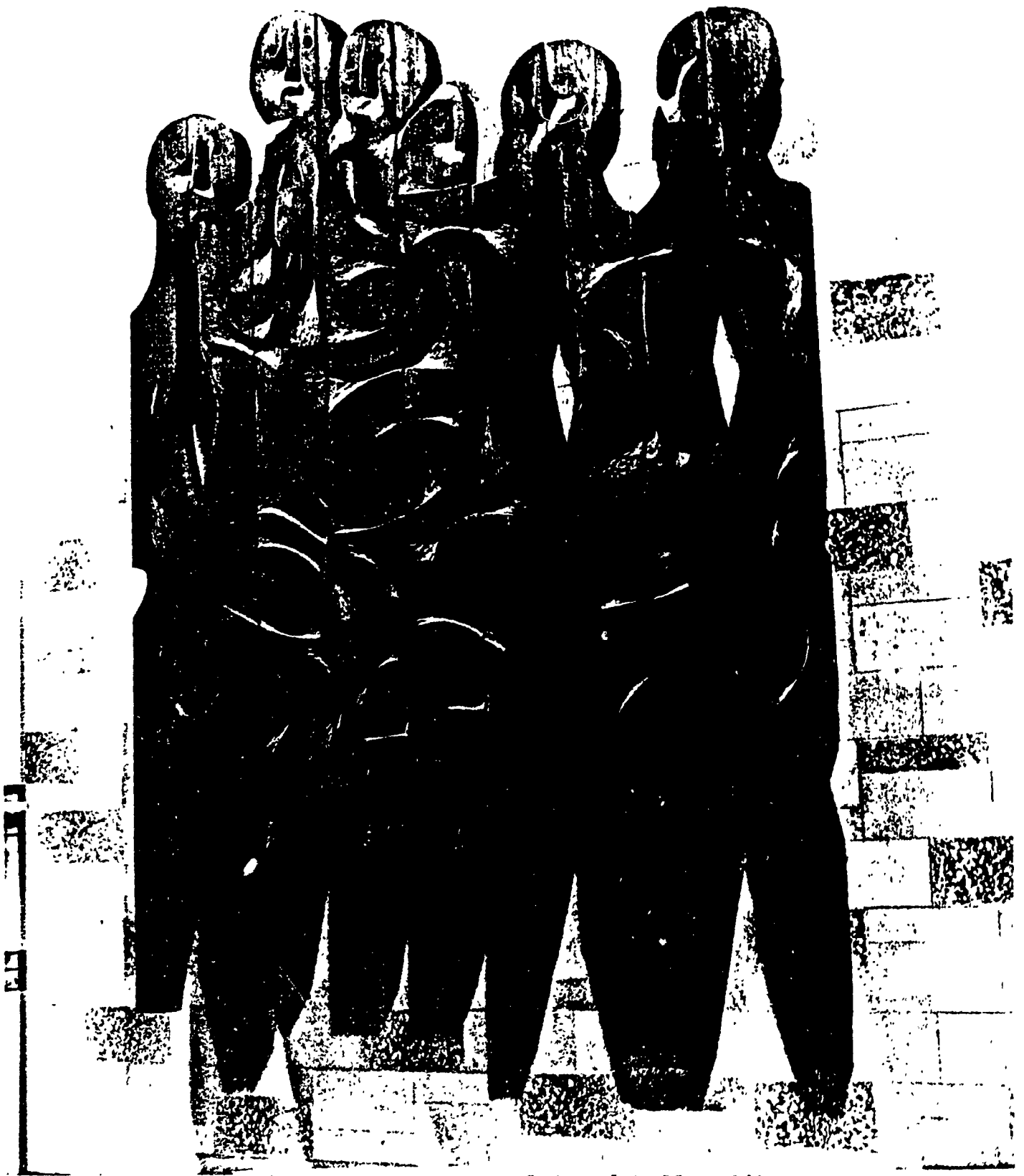
40. **Rain**, 1957
Basswood and paint
H. 83.8 cm
The Winnipeg Art Gallery



41. **Slumber**, 1959
Poplar
H. 127 cm
Private collection, Toronto



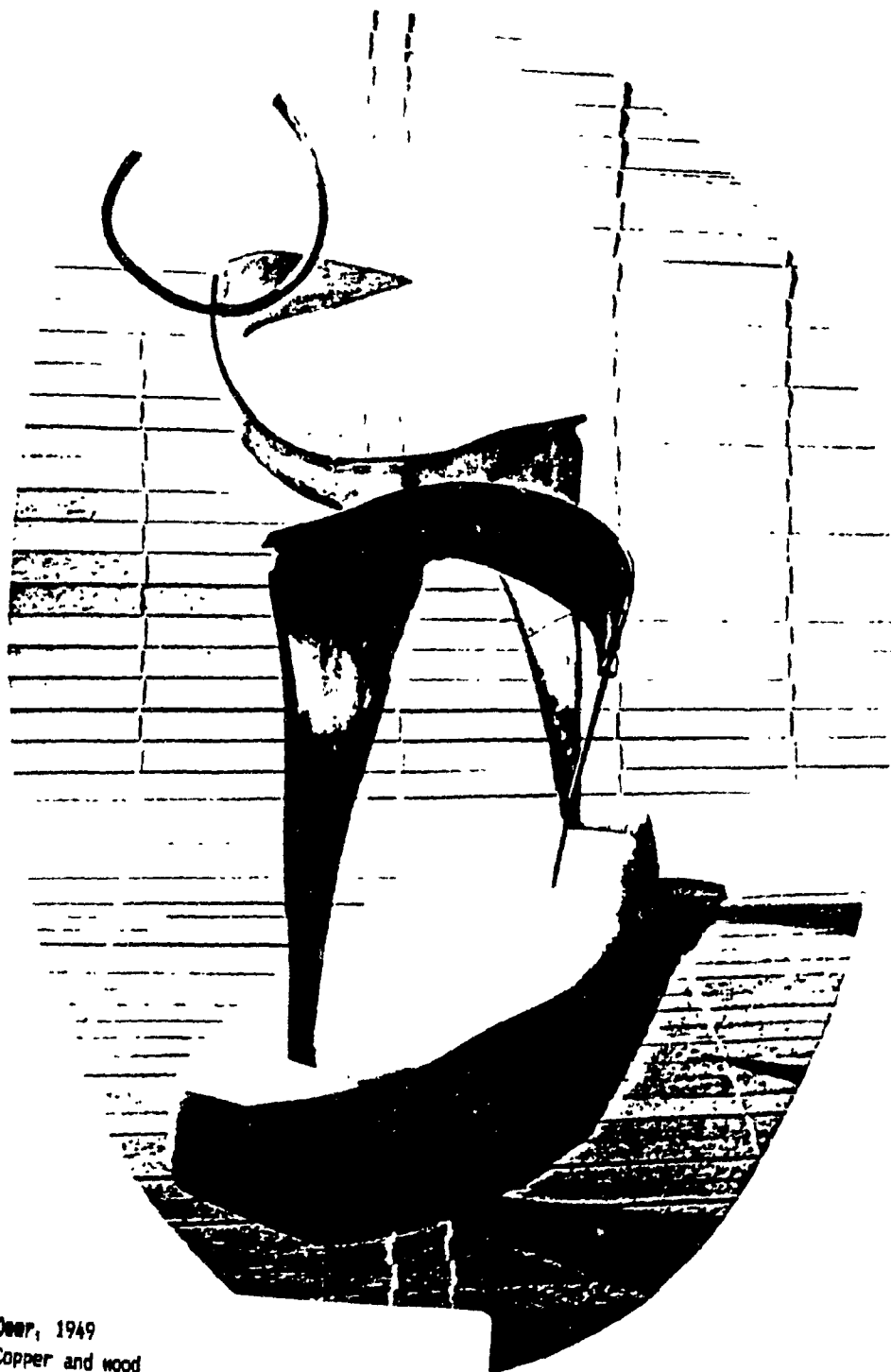
42. Anne Kahane in her studio, Byron Avenue
October, 1959. Foreground to background:
In the Sun 1958, Anne Kahane, **Slumber** 1959,
and **Mother and Child** 1958.



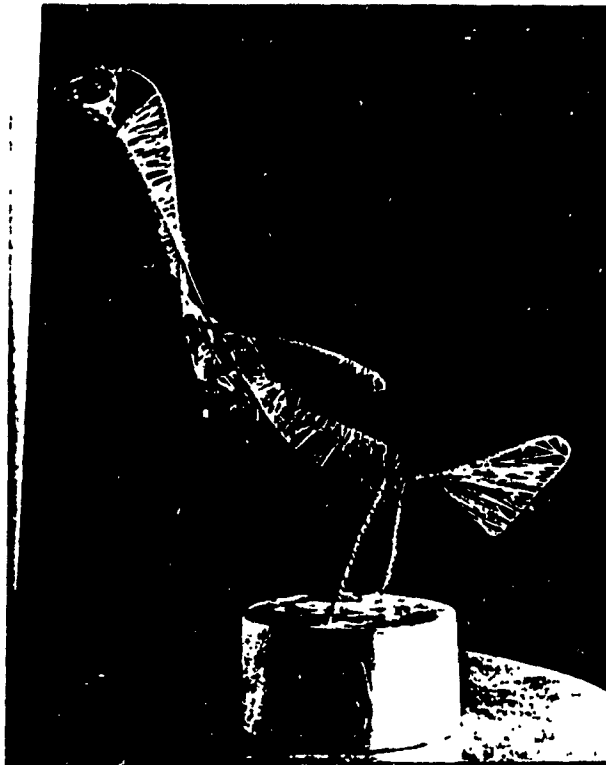
43. Maquette for Sculptural Wall, 1961
Redwood
H. 55 cm
Mount Allison University, Sackville, N.B.



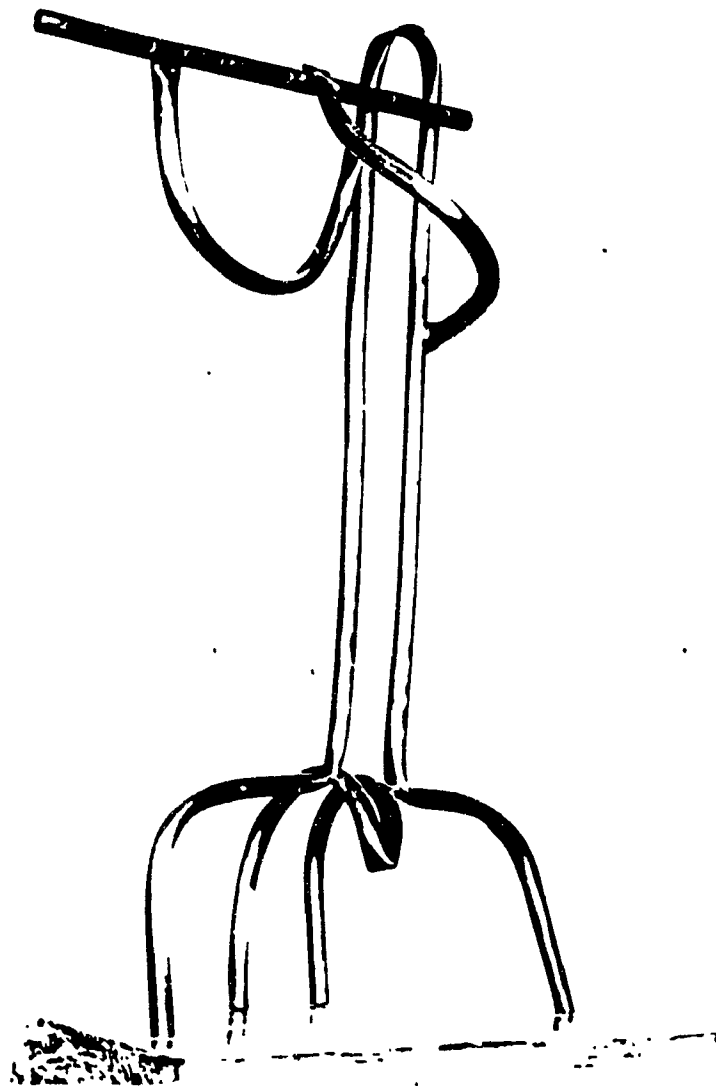
44. **Sculptural Wall, 1962**
Mahogany
340 cm
Tweedie Annes of Memorial Library
Mount Allison University, Sackville, N.B.



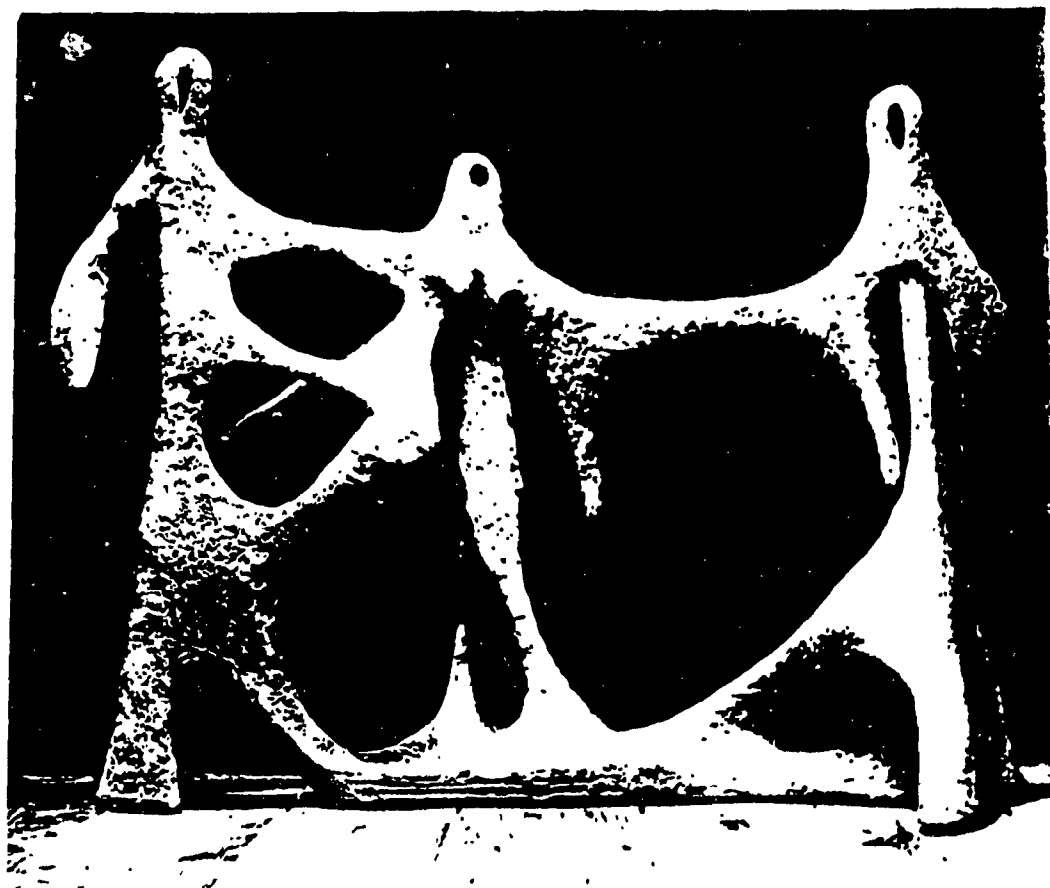
45. Deer, 1949
Copper and wood
H. 45.7 cm
(?)



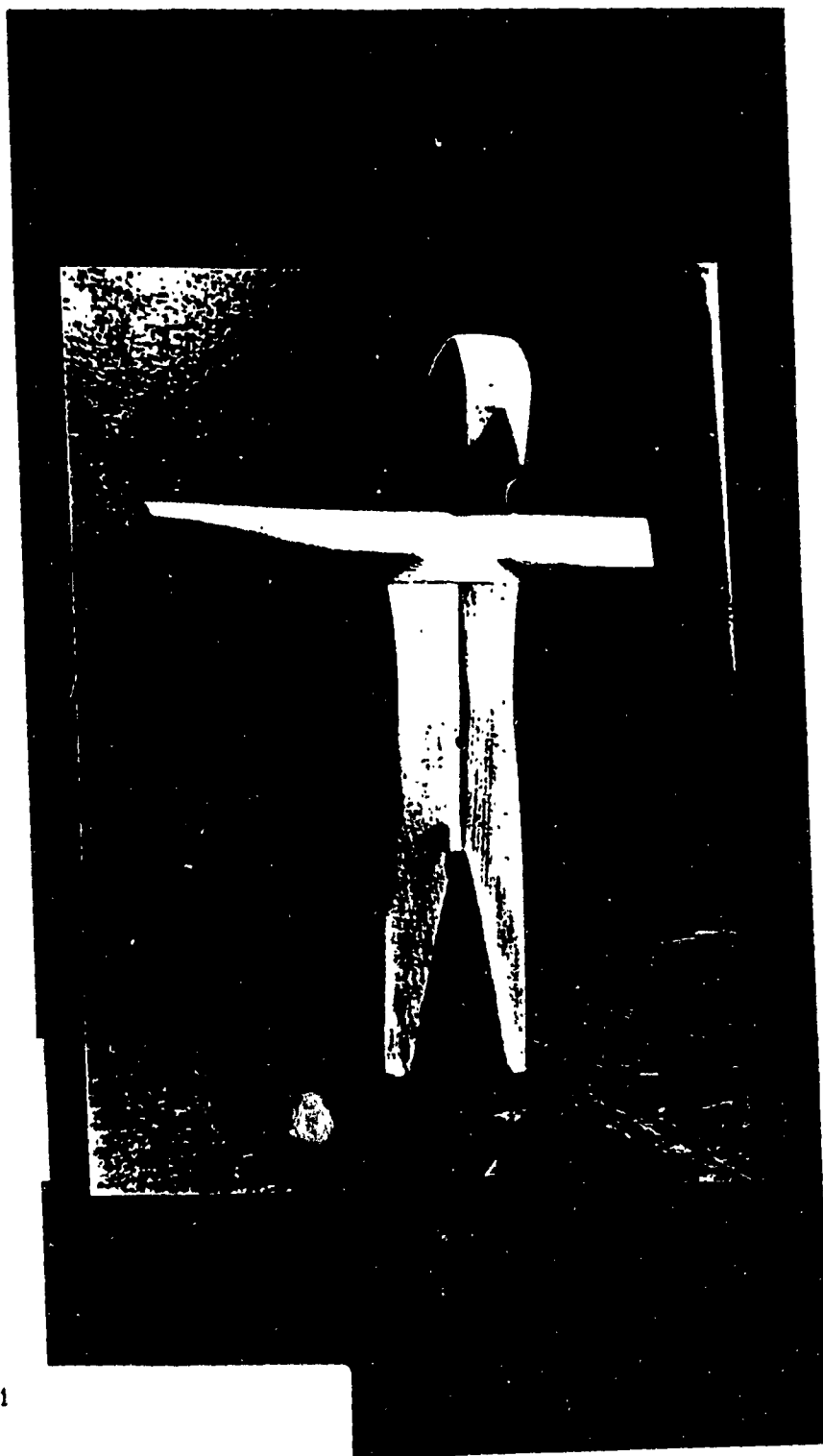
46. Bird, 1949
Wire, wood base
H. 35.6
(?)



48. **Flutist**, 1949
Copper, wood base
H. 45.9 cm
Private collection, Montreal



49. Three Figures, 1949
Green mortar
H. 45.7 cm
Claude Jutras family, Montreal



51. First Step, 1951
poplar
H. 35.5 cm
(?)



52. **Father and Child, 1952 (front view)**
Pine
H. 96.5 cm
Private collection, Montreal

53. **Father and Child, 1952 (back view)**
Pine
H. 95.5 cm
Private collection, Montreal



54. **Mother and Child**, 1953
Mahogany
H. 30 cm
Private collection, Montreal



55. Standing Female Nude, 1953
Mahogany
H. 48.2 cm
(?)



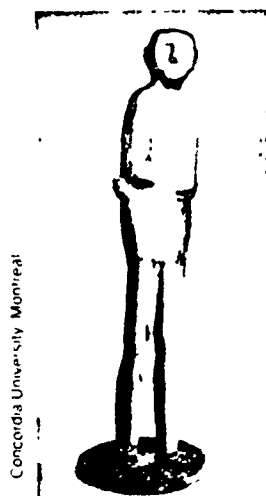
56. **Solace**, 1954
Mahogany, gold leaf base
H. 85 cm
Private collection, Montreal



57. **Woman in Blue**, 1954
Basswood and copper
H. 60 cm
Private collection, Montreal

58. **Figure of a Woman**, 1955
Hammered copper, wood base
H. 87 cm
(?)





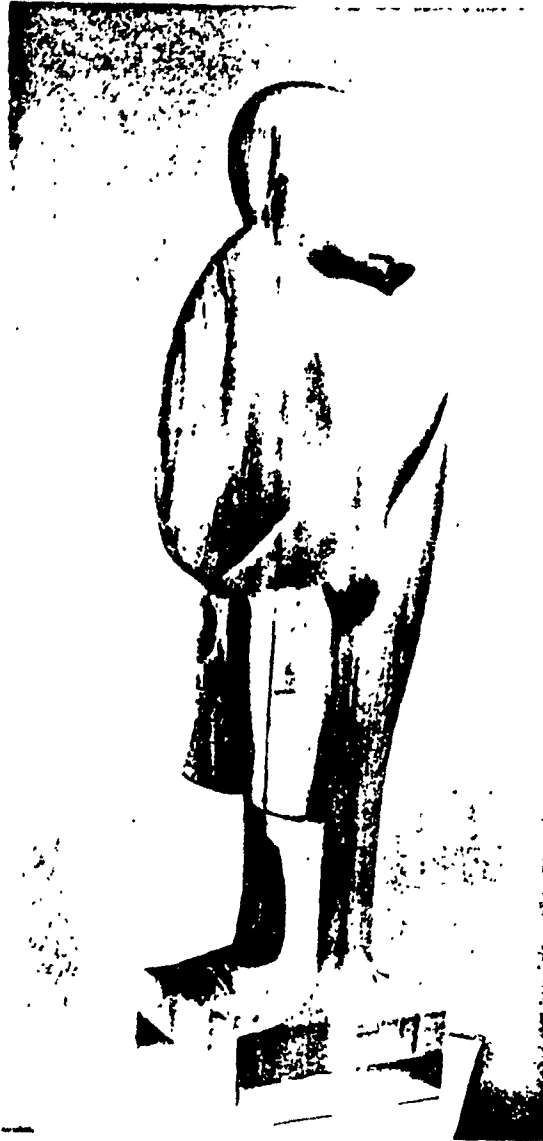
59. Boy, 1961
Pine with light yellow tint
H. 123 cm
Concordia University (Gift of Mr. and Mrs. Saul
Watkin and Mr. and Mrs. Michael Katz) (3.76)



60. **Woman in Italy, 1957**
Mahogany and copper
H. 94 cm
Mr. and Mrs. S. Baker, Montreal



61. **Woman in Italy, 1957 (detail)**
Mahogany with stain, copper
H. 94 cm
Mr. and Mrs. S. Baker, Montreal



62. **Sleeping Child**, 1959
Poplar
H. 80cm
Mrs. B. Anhalt, Toronto (?)



63. **Standing Woman, 1953**
Mahogany
H. 45 cm
Private collection, Montreal

Zuñiga



Zuñiga. Le hamac. Pierre
Institut National des
Beaux-Arts, Mexico

64. Francisco Zuñiga.
The Hammock
Stone
National Institute of Fine Arts, Mexico



65. **Falling Man, 1963**
 Magogany
 h. 83 cm
 Mrs. Ethel Achtmann, Montreal



66. Falling Man II, 1964 (front view)
Mahogany
H. 113.4 cm
Mr. and Mrs. George Ratner, Toronto



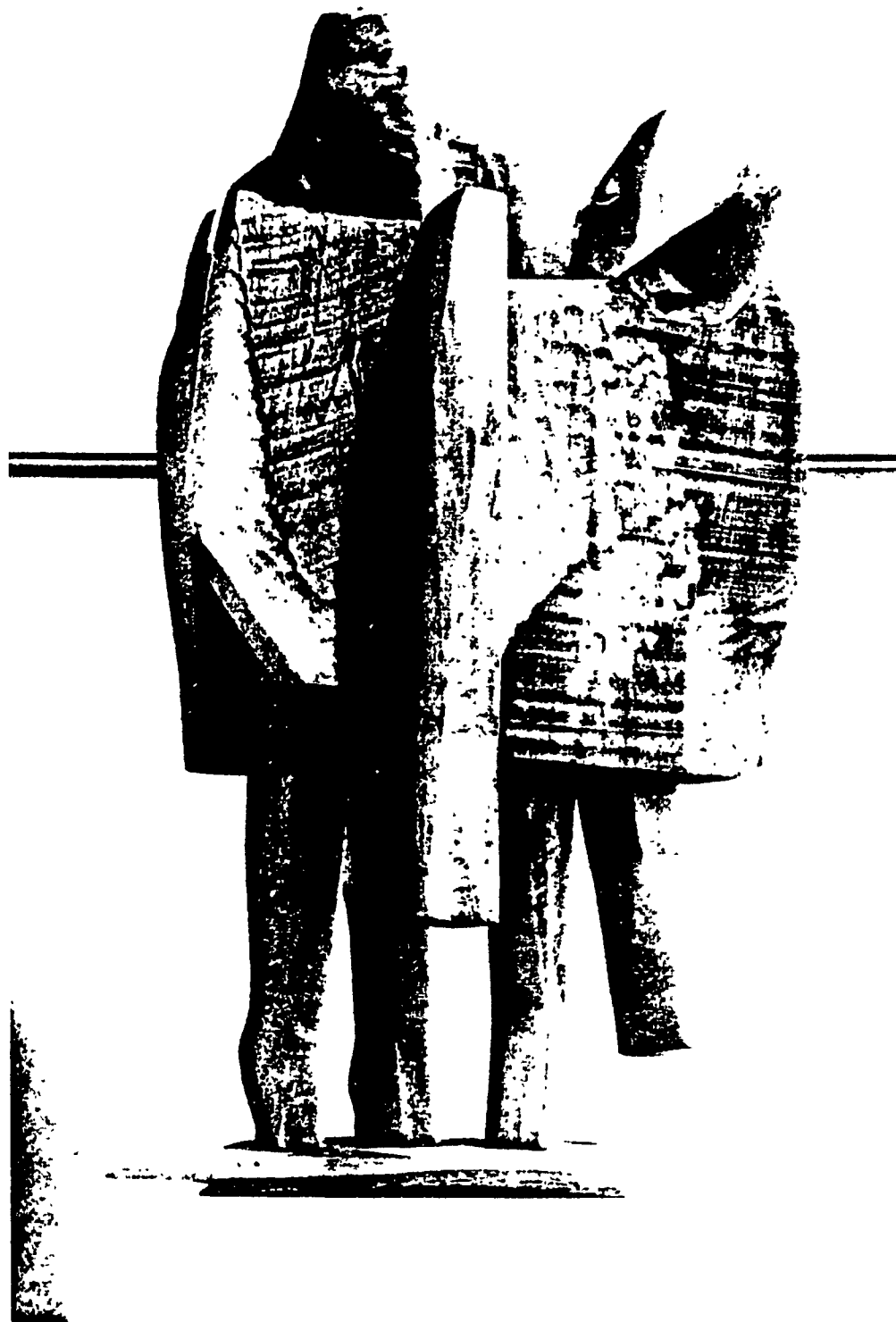
50. **Au Vernissage**, 1957
Redwoody
H. 66 cm
Mr. and Mrs. R.W. Macauley, Toronto



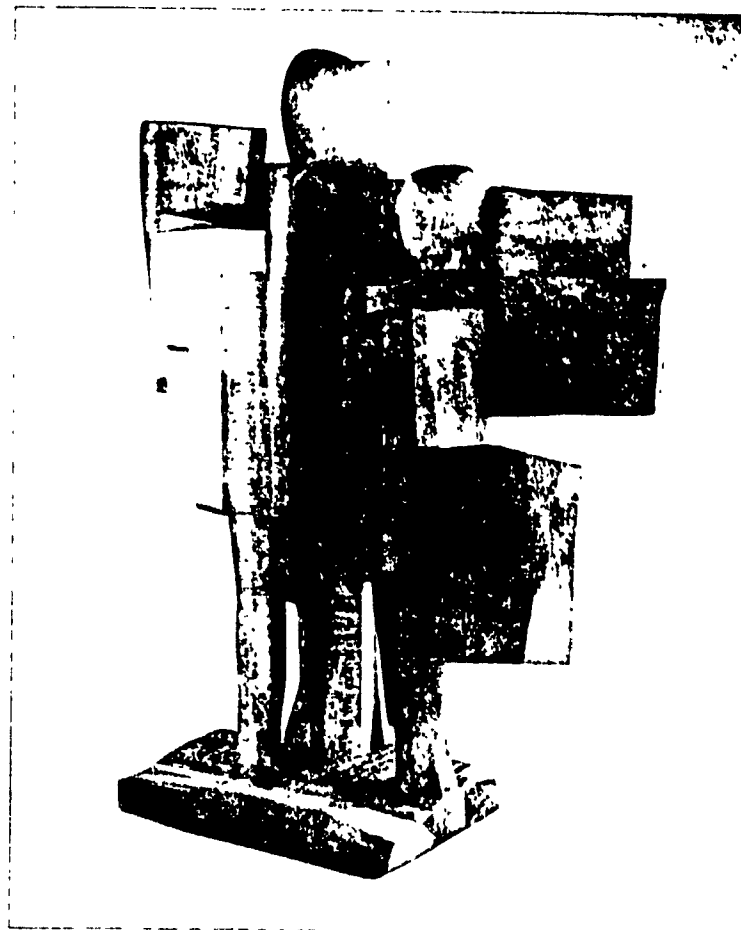
67. Falling Man II, 1964 (back view)
Mahogany
H. 113.4 cm
Mr. and Mrs. George Ratner, Toronto



68. *Portrait of Unknown*, 1975
Pine
H. 62.3 cm
R. and G. Portner, Montreal



69. The Talk, 1957
Basswood
H. 87 cm
Mr. and Mrs. Av Isaacs, Toronto



70. **Waiting Group** 1959
 Papier and papier
 h. 93.5 cm
 The Montreal Museum of Fine Arts (Donated by
 Mrs. Samuel Bronfman, O.B.E., 1959/1959, 1113)



71. **Group in the Street**, 1954
Pine, gesso and paint
H. 80 cm
Private collection, St. Catharines, Ontario



L'artiste montréalaise Anne Kahane expose sculptures, maquettes, dessins et eaux fortes à la galerie Agnes Lefort. En haut, "La conversation", une pièce en bois, et en bas une eau-forte.

72. **Untitled, 1957**
 Etching on paper
 28.3 x 25.5 cm (plate)
 Private collection, Montreal



73. **Bras dessus, bras dessous, 1956**
Redwood
H. 78.8 cm
Vancouver Art Gallery



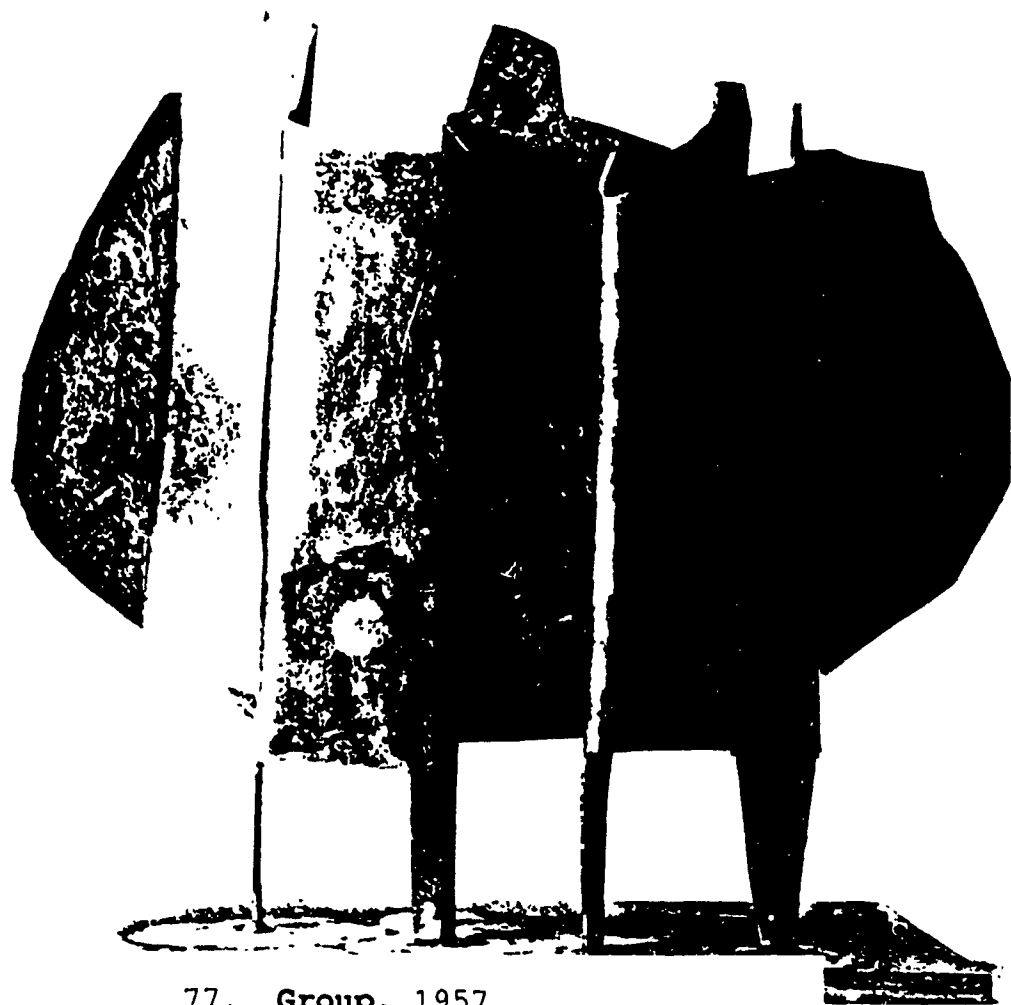
74. **Delegation**, 1957
Redwood
H. 157.5 cm
Victoria College, University of Toronto

75. **Monday Wash I**, 1957
Mahogany and gesso
H. 94 cm
(?)

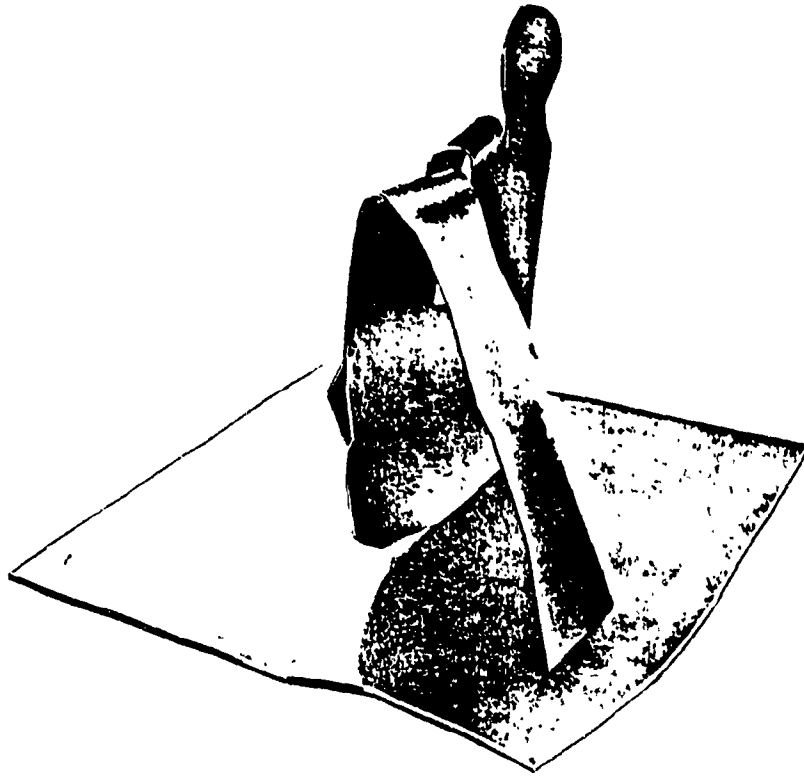




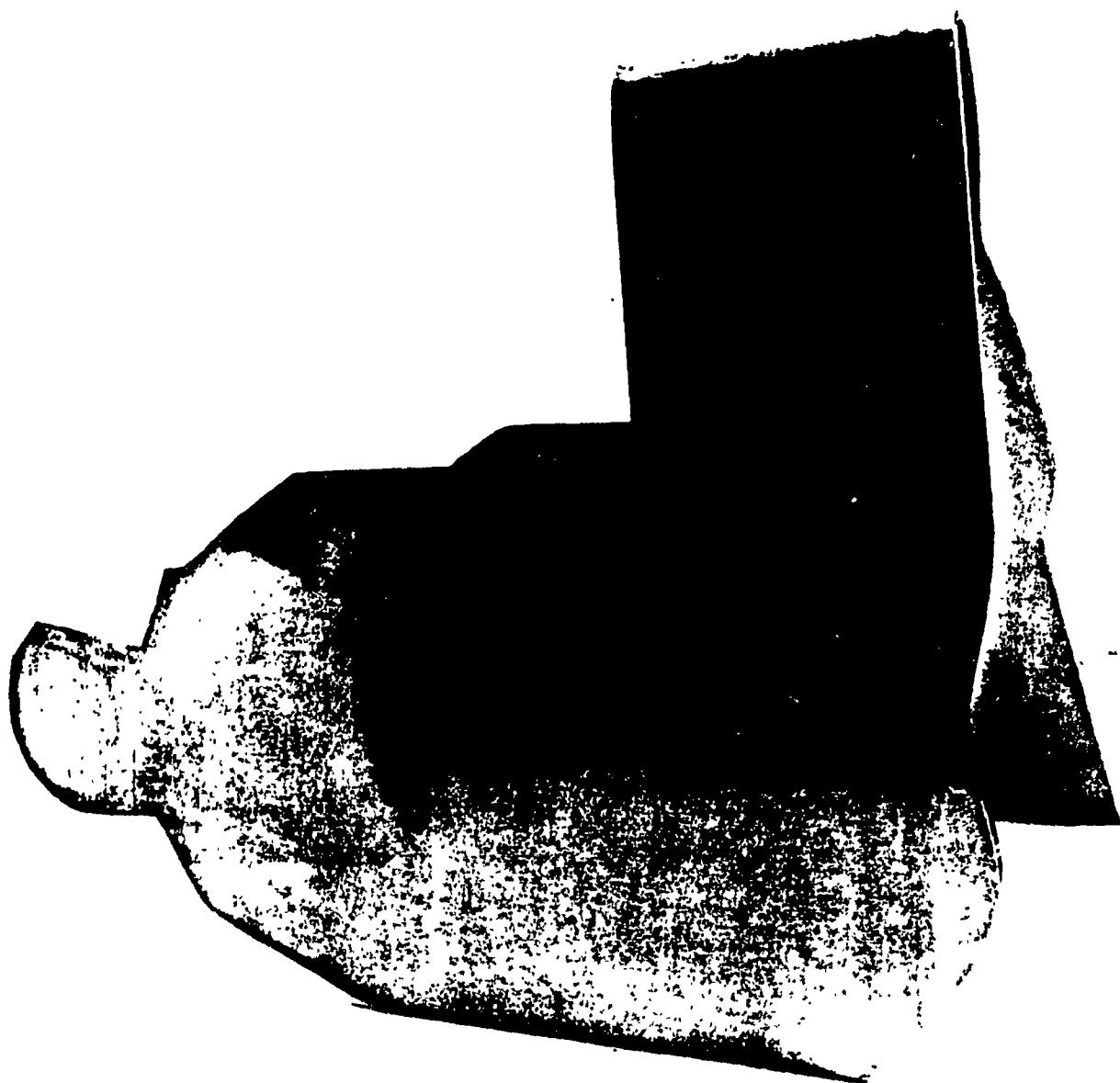
76. **Monday Wash II**, 1957
Pine and paint
H. 30.5 cm
Private collection



77. **Group, 1957**
Brass
H. 12 cm
Private collection



78. **Seated Figure on Slab, 1978**
Aluminum sheet (two parts)
H. 75.5 cm
The artist, Montreal



LARGE RECLINING FIGURE 2 1978

79. Large Reclining Figure 2, 1978
Aluminum sheet
H. 98 cm
The artist, Montreal



80. **School of Fish, 1956**
Hammered copper
H. 43.2 cm
(?)



B1. School of Fish, 1956 (back view)
Copper
H. 43.2 cm
(?)



82. **The Rider**, 1954
Pine, gesso and
colour, wood and steel base
H. 67.3 cm
Private collection

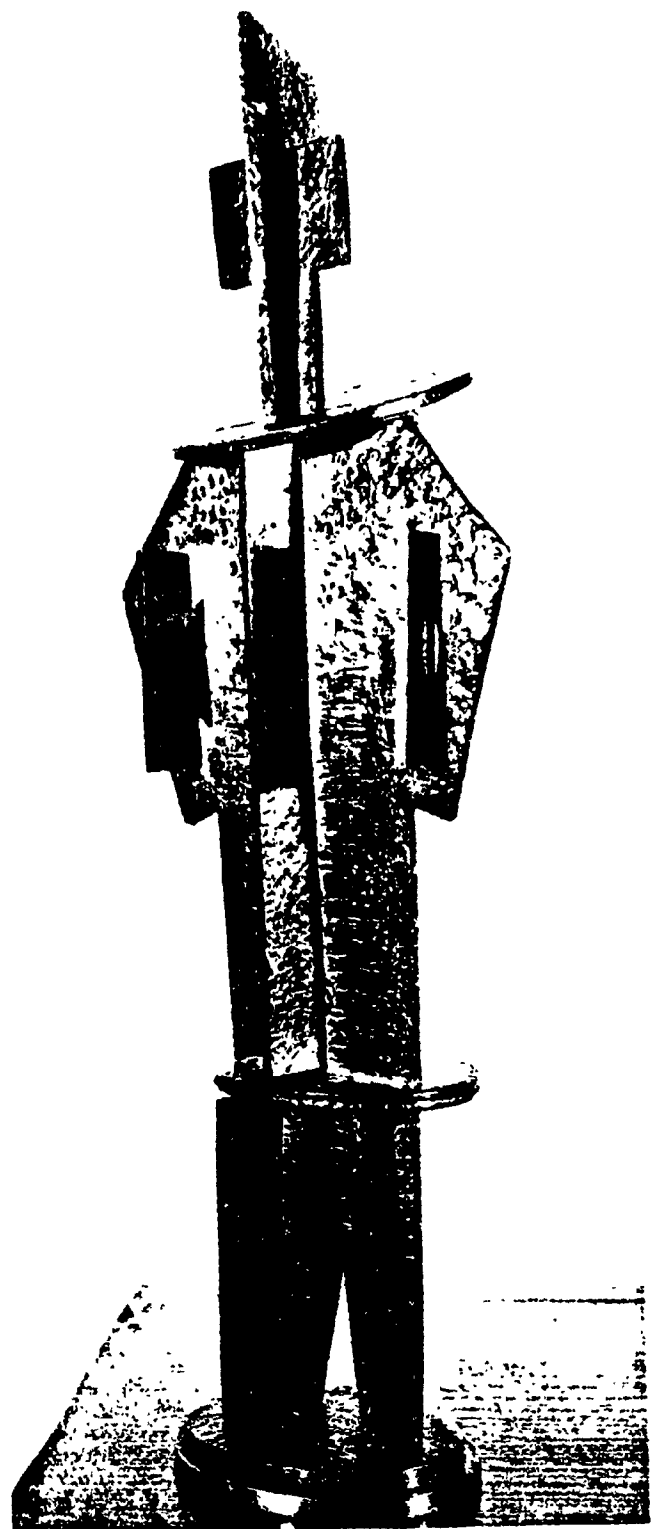


83. Alexander Archipenko
Madrano II (Dancer), 1913
Painted tin, wood, glass and painted oil cloth
H. 126.6 cm
Solomon R. Guggenheim Museum, New York (56.1445)

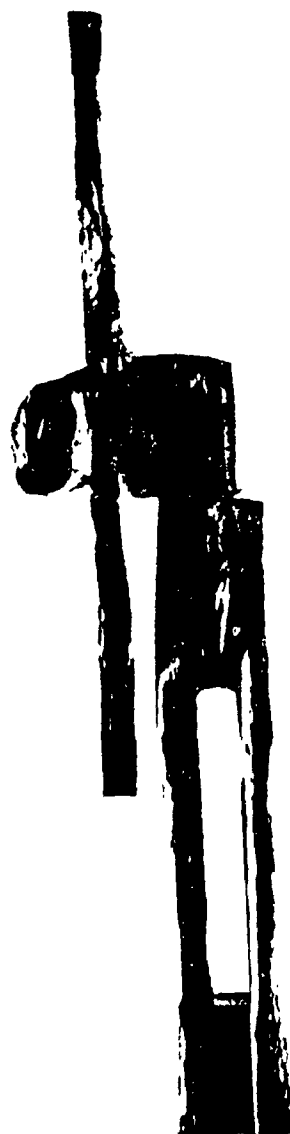


12

84. Jacques Lipchitz
Detachable Figure: Seated Musician, 1915
Painted wood
H. 58.2 cm
Yulla Lipchitz, New York



85. Jacques Lipchitz
Detachable Figure: Pierrot, 191
Bronze (unique)
H. 69.2 cm
Mrs. Andrea Bollt, New York



86. **Broken Man 2**, 1963
Pine
H. 186.8 cm
Private collection

87. **Jean/John II**, 197-
Oak
H. 155 cm
Mme L. Annett, Sutton, Quebec





88. **Icarus 3, 1974**
Pine, brass hinges and screws
H. 157.5 cm
Mr. Robert Meikeljohn, Toronto

89. **Figure and Distant Figures**, 1961
Mahogany, walnut base
H. 171.5 cm
London Regional Art
Gallery (62.A.47)





90. Two Seated Figures, 1978
Brass
H. 19.1 cm
Mildred Goodman, Montreal



Quadrum 1 1958
Caption
m. 94 50