

TRANSFERRING THE FEELING OF THE MOMENT, FROM THE ARTIST TO THE BEHOLDER, IS THE MOTIVATION TO PAINT FOR **MARTIN BLANCHETT**

Like Being There: Capturing the Unseen

There is one common denominator in all subjects that speak to me: the desire to be told. My main motivation for each painting is to share a place or a moment; to recreate an instant, and to give the impression of being there. My goal is achieved only when the experience is transferable to the beholder; when the heat, the smells, the cry of the cicada, or memories are sensed by the spectator, I am content.

For a while now, I have been working on several paintings at once, since I am in the preparation of various exhibitions. This way,

I can follow at leisure, a self-imposed rule of old: always ensure that my mood serves the chosen subject matter, never force the sunny painting, but wait for the emotion that corresponds to the sought-after atmosphere.

Since each of my subjects is about a moment I have lived, that tells of a certain ambience, I like to take time to let the image develop in my mind; so after a few days, my memory retains only the essentials. This makes the subject authentic. My biggest quest is to capture the unseen: the air, the light, the sounds

and smells that establish the ambience. As Edgar Degas quoted, "It's all very well to copy what one sees: It's much better to draw what can only be seen in one's memory."

My second passion is fishing; not to capture and to eat the fish, but especially to foil, practicing catch and release. It's moments like these, spent on or near the water, which remind me of my childhood and influences me. Moreover, water is present in most of my paintings and uniting my two passions is a pure delight.



Prélude au printemps,
oil on panel, 30 x 50 inches

I wanted to express the joys of spring when the first warm days change the snow to pink under its new luminescence. I believe the effect of the sun's rays on the changing textures of the snow was attained and this reinforces the arrival of spring.

La randonnée, oil on panel,
40 x 30 inches

This image is of moments of happiness on our property where we like to take walks with our dog, Gesso. It is also the souvenir of a cold day during the holiday season when we've allowed ourselves to take time for a carefree stroll and enjoy the crispness underfoot, along with the blinding sun.



Painting description

This topic portrays the particular pleasure I sense when I approach the bank; the flutter of butterflies in my stomach; the same butterflies I would get as a young lad. In this composition, the trees become the guardians of a fragile but strong environment, one that is alive and undiscovered. They dominate the shore and hinder new growth, becoming the curtains of a majestic scene. Movement is an important player on this stage. The breeze on the foliage and the grasses, together with the current of the river, add dynamics. The play with light on the vegetation acts much like a staircase, enticing you to go to the water, into the water and even to the other shore.

Studio and method

The composition and execution of any painting is done in my studio. This way, I dispose of the same lighting throughout the process. I enjoy taking my time, toying with the subject, transforming it, and bringing it elsewhere. There is a certain enjoyment in playing God, altering or reshaping the subject matter at my whim and an exhilaration that I experience with the gift of the final outcome. Getting in touch with the great outdoors is my source of inspiration. Being on the spot allows me to become one with the subject. I often photograph the scene as a reminder of the moment. Always being set up in the studio has its advantages - I can rework the painting, if even for a short lapse of time and paint touch-ups to it at any hour.

Style and influences

My foremost influence was my first teacher, Louis Boekhout, of Dutch origin. He taught me drawing; India ink, watercolour, and my preferred medium, oil. I have always been inspired by the French and Russian impressionists Monet and Levitan. As for North Americans, to name but a few, Garber, Harrison and Twachtman, as well as Suzor-Coté, have my deepest respect and admiration. In my humble opinion, these artists succeeded in the crusade of capturing the ambience. □

L'Aube, oil on panel, 24 x 36 inches ▶

A very ordinary morning on the outskirts of Mont-Tremblant turned into a memorable fog. This location had as surroundings a road, an overpass, a fence and a fuel pumping station, which I must confess, I gladly obliterated in order to convey the drama of the moment.

my art in the making *Lumière de rive* (Shore's light)



STAGE 1 MAIN LINES I prepared my board with an acrylic grey gesso by mixing black and white in order to obtain a warm grey. I then sketched in the main lines to create perspective.



STAGE 2 CAREFUL CHOICES This step is crucial and warrants a lot of attention in order to choose the colour values and the right tone that will allow me to create the desired mood.



Ordinary miracle,
oil on panel, 30 x 50 inches

I had the privilege of experiencing the magical moment portrayed here. This winter morning, the frost and first snow's euphoria had to be captured at that very moment for in an hour its effect had completely vanished. The execution of this painting allowed me to freeze time.

La grande allée, ▶
oil on panel, 30 x 50 inches

Welcome to my parents' place where I grew up. I walked this drive time and again and it brings back so many fond memories of my youth. I am particularly pleased to have grasped this scene, to the point of having the impression of still being on its path.



STAGE 3 IMPORTANT DEVIATIONS Here I rearrange the trees, bringing them in closer or pushing them away, or even changing their shape for composition's purpose. At times, this action brings me to deviate considerably from the original subject.



STAGE 4 FOREGROUND At this stage, the foreground is where I mainly concentrate, as I set out to work on the details.



Matin de novembre,
oil on panel, 8 x 10 inches

Here is a first frost and its light upon a most handsome farmstead in my region. I am particularly proud of the spontaneous outcome of this painting. This unique occasion of state of grace permitted me to say much, with very little.



STAGE 5 FOCUS ON LIGHT My efforts here are on the foreground's light, in order to obtain a perspective that eases the spectator into the scenery and lets him experience this moment of summer.

what the artist used

I paint with oil on board (Fibrex) which has first been primed with gray gesso. As for the paint, I am not faithful to any particular brand, but rather to the richness of the pigments and my choice of colours. However, I always use Flake White for it can be mixed without greying the colours. I also use different siccatives to reach certain stickiness as fast as possible. With regards to my brushes, I do not clean them, obtaining a premature wear-and-tear, which responds to my brushstrokes faster. I must confess that since I am constantly looking for the perfect recipe, my combination of products is an evolutionary and perpetual process.

Brushes

No. 2 round
No. 3 round

Artists' quality oils

Flake White	Orange Cadmium
Indigo Blue	Cadmium Red
French Ultramarine	Naples Yellow
Oxide of Chromium	Sepia
Green	Permanent Green
Baryte Green	



about the artist

Born in 1972 in St-Émile-de-Suffolk, Québec, Canada, Martin Blanchet is largely a self-taught artist who briefly studied graphic arts at Algonquin College in Ottawa, only to find his path in painting. In his youth, his first training for five years came from Dutch painter, Louis Boekhout; he then apprenticed with Louis Robichaud.

A true nature lover, Martin creates landscapes of moments to share and emotions to experience. He has participated in many solo and group shows and salons in Canada, the United States, as well as approximately 30 in France including The Fall Salon, Grand Palais in Paris. Among awards received, Martin is most proud of a mention of honour in the figurative category at the Salon International des Seigneurs de l'Art in Aix-en-Provence, France; its jury included some students of Cézanne. His most recent exhibition at Canadian Fine Arts in Toronto, Ontario was succeeded by one in October, 2011 at Le Balcon d'Art in St-Lambert, Quebec.

He is represented by Imagin'Art agency and his works can be found at the following galleries:

www.lharmattan.com	www.canadianfinearts.com	www.galeriedartsolangelebel.com
www.balcondart.com	www.chrysalisgallery.com	www.liseleclerc.com
www.galeriemichelbigue.com	www.32finearts.com	www.mastersgallerytld.com

For further information contact Chantal Beauchamp at imaginart@imaginart-finearts.com



STAGE 6 FINAL STAGE In preparation of this final stage, the painting has been set aside, giving me hindsight to work out details that accentuate the atmosphere of a warm summer's day. Since the main character here is light, I simply named it : Lumière de rive (Shore's light)