Marie Hélène Allain: *Une pierre pour toi / A Stone for You*

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In an artistic career spanning 30 years, New Brunswick sculptor Marie Hélène Allain has built a reputation on rock-solid foundations. With over 20 solo shows, and more than 30 group exhibitions in Canada, Europe, Africa and the United States, Allain is one of the senior sculptors in Atlantic Canada. Her work is included in several public collections, including those of the Canada Council Art Bank and the Beaverbrook Art Gallery in Fredericton.

Yet, for all that activity, Allain remains only marginally known outside her native region. That's not uncommon, of course, especially for artists in the Maritimes and Newfoundland, and besides, Allain hasn't sought out that odd sort of fame bestowed by arbiters of taste in the art world's far-flung centres. Instead, she works in her studio in rural New Brunswick, fashioning a distinct world view in stone, wood and metal. She travels — to Italy, to France, to sculpture symposiums and to quarries across North America — but she never stays away too long from the culture — l'Acadie — and the landscape that sustains her art.

Any expectation that Allain would make art of a traditional devotional nature will be confounded by her sculpture. A high modernist, Allain makes abstract sculptures that deal with the landscape and our relationship to the world, rich with spirituality but stripped of any specific dogma. No illustrations, Allain's sculptures are things, pure and simple.

One can infer just what sort of thing her sculptures are from an exhibition currently on view at the New Brunswick Museum in Saint John. Une pierre pour toi / A Stone for You is an exhibition of twenty works, the oldest of which dates from 1993. It's a large show (too large in fact for the space granted, some editing was in order) and it is a diverse exhibition, incorporating sculptures that are stylistically and conceptually quite distinct one from another. What they share is an almost total eschewing of representation, a persistent poetics of material, and an evocation of the natural world.

Allain starts with the material, working out from stones towards metaphor. Her process is reminiscent of American poet William Carlos Williams' axiom: "No ideas but in things." That line is from the poem A Sort of Song, and this line precedes it: "through metaphor to reconcile the people and the stones."

In her artist statement Allain writes some-
thing with a similar hope:

*Stone is the main vehicle for the meaning of each of my sculptures. The other adjacent materials always need stone for their raison d'être, and the stone itself often needs other materials to complete the meaning of a work, but in all cases it is the *STONE that is the vital element in the meaning.*

Allain uses stones as building blocks to create expressive, emotionally charged sculptures. In the twenty works that make up *Une pierre pour toi/*A Stone for You, Allain rarely engages in full-scale carving in the round. Instead, she manipulates the surfaces of the stones—stones obviously chosen for exhibiting expressive potential, to heighten the anthropomorphic or other qualities she seeks. She often includes found objects—scrap of metal or wood, pebbles or other stones—incorporating them into overall compositions that often present the core stone as almost flat. Rarely she works with a single block of stone; instead, she combines several pieces, sometimes split from an original block, sometimes completely different stones, making an additive art out of the essentially reductive process of carving.

That seeming fluidity is perhaps most apparent in *Pour toi/*To You, a wood and limestone sculpture from 1996. Two stones sit one atop the other like two bones from a giant finger. The surfaces of the stones have been abraded, worn smooth as if by the action of water, and snapping through them are several wooden pieces, smooth tree branches scored with worm tracks. The massive solidity of the stones is undermined by the spiraling motion of the wood inserted through the rocks, forming a loose upward spiral, like a new shoot seeking out the light.

"Saxifrage is my flower that splits the rocks," William also wrote in *A Kind of Song,* and the metaphor of the green fuse that drives life from stone to marrow. For Allain, the stone is the STONE that is the vital element in the creation of meaning. The surfaces of the stones have been abraded, worn smooth as if by the action of water, and snapping through them are several wooden pieces, smooth tree branches scored with worm tracks. The massive solidity of the stones is undermined by the spiraling motion of the wood inserted through the rocks, forming a loose upward spiral, like a new shoot seeking out the light.

*NOTE*

1. Allain was born in the Acadian hamlet of Sainte-Marie-de-Kent, which lies north of Moncton on the eastern edge of the province. She still lives there, although it is more a case of a return than of never having left. Allain taught in the New Brunswick school system from 1959 until 1987, leaving teaching to go to Queen's University to begin her art training, a path which led on to Université de Moncton and Université du Québec à Montréal. She is also a nun, a member of les Religieuses de Notre-Dame du Sacré-Cœur. Allain followed a path similar to that of many women of her generation, joining religious orders and becoming teachers. For many young Acadians in rural New Brunswick in the late fifties, joining religious orders was hardly the exotic decision it may appear today. Thus, Allain lives and works in her home village, in a religious community that supports her art making.