

HUGUETTE CALAND

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ARTISTS WHOSE WORK endures and passes the inevitable “test of time” in order to become firmly established in the annals of art history often share a common characteristic : as they mature they fearlessly explore, discover and reinvent.

Notably, one such artist was Pablo Picasso. His passage from blue to rose to cubist periods, into neo classicism, and ultimately to the exceptional vitality of his late works, well exemplifies such growth. So it is with the work of Huguette Caland.

Caland has over the past four decades explored and expressed sensuality, narrative expression, reduction to minimal simplicity, and, conversely, the illusion of seemingly unbridled obsession. Like, Picasso there is always continuity, a hallmark which runs throughout Caland’s work. Classical draftsmanship underlies her every painting, drawing, and recently, her sculpture. Not unlike Picasso, her very foundation and dedication has always been to the integrity of line.

Caland’s recent works draw from the rich panoply of her experience and training. She has worked beside the iridescent waters of Beirut, beneath the gray skies of Paris and awash in the saturated sunlight of Southern California. She has studied the masters, taken their lessons to heart, and long ago developed a unique and unmistakable “écriture”. Today Caland draws primarily from the rich reservoirs of her own life’s oeuvre; her 21st century art unmistakably acknowledges her past while it breaks through all boundaries of tradition to presage her future.

Often celebrated as an artist of Lebanon, France and America, she is, in a way all of these; yet in another way, she is none. In the end, Huguette Caland has long been her own person and her own inspiration; and that is the stuff of which the “test of time” is made.

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