

Art League Honors Miss Cor de Gavere

By Miller McDaniel

Cor de Gavere graciously received expressions of appreciation, orchids and acclaim, from friends and members of the Santa Cruz Art League last week at a meeting devoted to honoring her.

After vocal selections by Rita Clifford, accompanied by Jack Masse, Miss de Gavere retracted her career as a painter using those paintings included in her current, retrospective exhibit at the Santa Cruz Art Gallery to highlight her summary. The show represents all phases of her development over a period of 40 years. Her formal training started at the Royal Art Academy, The Hague, Holland, where she utilized rich, dark browns and somber, light greys (so typical of Dutch painters) to capture the force of the individual character of her motif as exemplified in an oil entitled "H. Rost von Tonningen."

Another work of her "Dutch" period entitled "My Sister," a masterful handling of nuance calculated to graphically present the individuality of the subject, offers an insight into the artist's early appreciation of essential form from distracting, meaningless effects. Even in this early period de Gavere was reaching for and achieving that dominant factor in her painting, effective simplicity, that was to characterize her artistic efforts throughout her life.

After her beginning in Holland and an interlude in London, actually a part of her "Dutch" period, she studied in Paris under Charles Guerin. The artist related an incident at the Paris school that was to drastically alter her palette. One of her professors, after studying a

painting that she had completed in brown tones remarked, "That is wonderful. Beautifully done, but I detest it. You have too many colors on your palette. Scrape them all off and replace them with white, red, yellow, and blue. You can do anything with them." From that point forward, she adopted this advice. The result is evident in a large, sedate oil entitled "Sheltered Hamlet" and many other landscapes. With the change in her palette, graphic poetry built around a deft interplay of positive, geometric shapes (buildings) and illusive, sensitive lines (trees, hills) began to manifest itself. During a period of over thirty years at Santa Cruz, Cor de Gavere continued to develop her poetic style which reached high points in hangings similar to an oil entitled "Seaweed," a watercolor entitled "Twin Trees," and an oil entitled "The Span."

Seldom has de Gavere chosen well known, trite subjects. Rather, she has strayed from the beaten path to depict the beautiful in nature relying upon her own virtuosity to produce a successful statement in pigment rather than depending upon the reputation of a given spot to cause interest. In the main, her forte is landscape in subdued, complimentary tonal combinations, leaning heavily on an expressive line. Yet, use of brilliant, pungent colors has not escaped her brush. An oil entitled "Christmas, 1942" speaks with the penetrating crispness of a silver bell completely attuned to its environment.

In her later portrait work as in two oils entitled "Margaret Rogers" and "Leslie Buck" through keen insight she has endowed the canvases with each subject's spiritual strength coupled with an accurate portrayal of physical appearance.

Miss de Gavere answered questions from the audience which developed interesting sidelights. A moonlight scene, circa 1912, was accepted for hanging in a Royal Academy exhibit in London. A vista of mountainous terrain underwent three days' exposure to the elements tied to a tree where the artist had left it expecting to return the next day. A very large audience was thoroughly entertained, and the evening was rounded out with ice cream and cake. After a brief, routine business session of members, President Wicklund adjourned the meeting.

Rodney Brodie Has Another Plastic

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