

THE STUDIO AS ART

Histories of Artists' Studios in Québec

The artist's studio. The ultimate secret space, a mythical universe where the widest range of materials are transformed into works of art. Often defined by artists as a space of one's own, a cave or a laboratory, the studio is a constantly evolving entity. Creation is linked to the imagination, the mind, and to thought, but it takes place in a physical environment.

Rarely accessible to others, the studio fulfills many art-related functions.

The studio is where an artist keeps the tools and materials needed for the production of artworks. Once complete, the works are stored there as well. The studio is a social space where artists invite models or guests: friends, colleagues, or art world professionals (art dealers, critics, curators). A space for research and relaxation, it also provides room for study and leisure, and can even be transformed into a gallery. Having a studio assistant creates opportunities for training and the transfer of knowledge. Artists also use their studio as an administrative space to manage their professional life.

Since the late 20th century, the studio has shifted somewhat with the advent of new artistic practices like conceptual art, land art, performance, installation, and digital or technology-based art. However, the principle components that have defined it for centuries remain the same.

The Studio as Art explores the history of the studio in Québec as it has been invented and represented by artists. Several themes give shape to the exhibition: portrait and self-portrait in the studio, the studio as open space,

the studio as subject, the functions of the studio, the studio as work of art. This exhibition invites us to explore the role of the studio in the artistic imagination. It demonstrates how the studio's physical and emotional significance comes through in an artist's artwork.

Laurier Lacroix, guest curator

The Musée d'art de Joliette wishes to sincerely thank the Musée national des beaux-arts du Québec and the Montreal Museum of Fine Arts, as well as the institutional lenders and private collectors who have made this exhibition possible through the generous loan of their works.

With the support of the Fondation du Musée d'art de Joliette.

Artists: Raymonde April, Jack Beder, Simone Mary Bouchard, Ève Cadieux, Ghitta Caiserman, Michel Campeau, Ulysse Comtois, Stanley Cosgrove, Jean Dallaire, Raphaëlle de Groot, Georges Delfosse, Jean-Baptiste Duberger, Rodolphe Duguay, Evergon, Elaine Fafard-Marconi, Joseph-Charles Franchère, John Fox, Pierre Gauvreau, Angela Grauerholz, Massimo Guerrera, Théophile Hamel, Adrien Hébert, Edwin Holgate, Charles Huot, Alfred Laliberté, Ozias Leduc, Serge Lemoyne, John Lyman, Henrietta Mabel May, Michael Merrill, Ernst Neumann, Studio Notman, Maurice Perron, Goodridge Roberts, Sylvia Safdie, Bruno Santerre, Robert Shore Milnes Bouchette, Gabor Szilasi, Sam Tata, Gentile Tondino, Serge Tousignant, Richard-Max Tremblay, Louis-Prudent Vallée and Irene F. Whittome.

Translation: Jo-Anne Balcaen

1. ADRIEN HÉBERT

Paris, France, 1890 – Montréal, Québec, 1967

L'entrée de mon atelier, c. 1938

[The Entrance to My Studio]

Oil on canvas, 56.2 x 46.7 cm

Montreal Museum of Fine Arts, purchase

Museum Campaign Fund 1988-1993

SERGE LEMOYNE

Acton Vale, Québec, 1941 – Saint-Hyacinthe, Québec, 1998

Sans titre, 1963

[Untitled]

Wood, window screen, boat paint, lithography ink, hinges, iron latch

214.3 x 91.3 x 3.1 cm

Montreal Museum of Fine Arts, purchase,

Horsley and Annie Townsend Bequest

“L'entrée de mon atelier / vous êtes les bienvenus / Amicalement Adrien Hébert” [My studio door / Welcome / Sincerely Adrien Hébert] With this dedication inscribed on the back of his painting, Hébert invites us to discover his work space where several paintings are on display, offering a mini retrospective of his practice. Hébert, standing by the open door, presents his studio as a gallery space. This particular one was located at Place Christin (formerly 7 Sainte-Julie Street) in Montréal's Latin Quarter (west of Saint-Denis and south of Sainte-Catherine). The space was previously occupied by Napoléon Bourassa.

Many artists integrate the studio in their production and some even transform it into art. At the age of 22, Serge Lemoine painted this part of his childhood home in Acton Vale (Montérégie), where he lived and worked. As with Hébert's studio entrance, the open screen door lets in plenty of fresh air. This frame becomes the support of an exuberant expressionistic piece, a found object that is transformed into a vibrant composition. Painting as opening, studio as portal into a world of discovery and exploration.

2. ERNST NEUMANN

Budapest, Hungary 1907 – Vence, France, 1956

***Portrait of the Artist Nude*, 1930**

Oil on canvas, 81.5 x 64 cm

Musée d'art de Joliette, gift of Claude Laberge

The painter Ernst Neumann (Newman), an admirer of Goya, chose to represent himself in the act of painting. Here, the 23 year-old former student of the École des beaux-arts de Montréal is pictured nude in a plain bedroom. Modestly covering himself with his paint palette, his left hand is poised in front of the canvas, imitating the gesture of painting as he scrutinizes his features. In 1930, Neumann was still living with his parents (at 757 Bloomfield Street) in Montréal.

3. EDWIN HOLGATE

Allandale, Ontario, 1892 – Montréal, Québec, 1977

***Self-Portrait*, 1934**

Oil on wood panel, 41 x 31.6 cm

Montreal Museum of Fine Arts, purchase,
Dr. Francis J. Shepherd Bequest

Holgate focuses on a close-up view of his face. A scarf highlights his features, which seem sculpted by his brush marks. His choice of background includes a study of a female nude—his model and muse. Holgate, who integrated nudes into his landscapes, thus pays tribute to his source of inspiration. His choice of dark shades evokes the technique of etching, which he had by then mastered. Holgate worked at 3535 Lorne Avenue in Montréal.

4. GENTILE TONDINO

Montréal, Québec, 1923 – Montréal, Québec, 2001

***The Artist*, 1948**

Oil on panel, 51 x 61 cm

Power Corporation of Canada collection

At the Montreal Museum of Fine Arts' Spring Salon of 1949, the young Gentile Tondino presented *The Artist*. Who is the artist represented in this caricature of the cerebral painter? The model is painting a geometric abstract composition. On the wall, an homage to Toulouse-Lautrec shows a reproduction of a cabaret

poster for *Moulin Rouge*, starring the dancer Valentin le Désossé, famous for his contortions. Is Tondino making a comment on the art of his contemporaries? Tondino lived at 4100 Côte-Sainte-Catherine Road in Montréal.

5. THÉOPHILE HAMEL

Sainte-Foy (Québec City), Québec, 1817 – Québec City, Québec, 1870

Autoportrait dans l'atelier, c. 1849

[Self-Portrait in the Studio]

Oil on canvas, 53.8 x 42 cm

Musée national des beaux-arts du Québec, gift of Mrs. Gustave Hamel in 1930 or earlier, restoration by the Centre de conservation du Québec

Over the course of his career, Hamel occupied several studios in different cities across Canada, as well as in Italy and in Belgium, where he studied. The depiction of two Montréal-related works, *Le Typhus* and the portrait of *Melchior-A. de Salaberry*, suggest that this painting was made in the studio he occupied in December 1847. At that time, Hamel stayed with the merchant-tailer J.B. Boulanget, on Notre-Dame Street, near de Bonsecours, next to the chic Donegana Hotel. With the tools of his trade in full view, Hamel gazes into the (oval) mirror and depicts himself painting this self-portrait. The studio as *mise en abyme*.

6. RAYMOND APRIL

Moncton, New Brunswick, 1953

Autoportrait au rideau de l'ensemble Mon regard est net comme un tournesol, 1991

["Self-Portrait with Curtain" from the body of work titled "My Gaze is Clear Like a Sunflower"]

C-print from a digitized analog negative, 60.9 x 91.1 cm

Montreal Museum of Fine Arts, gift of the artist

Solitude, reflection, waiting. Sitting still between her finished work and a window frame, the artist meditates in her studio on Saint-Urbain Street in Montréal. This self-portrait could very well encapsulate the quintessence of creative work. The wind as a metaphor for the inspiration/idea that infuses the ambient air. The two fishing rods are an ode to suspended time,

as described by the title of this body of work, borrowed from Portuguese writer Fernando Pessoa.

Portrait / Self-Portrait in the Studio

Any space can be used as a studio. The corner of a table or a rarely used part of the house, basements, attics, or garages can all be transformed into rooms for creative activity. Artists might rent a commercial space or an abandoned building, often with a few peers, or in rare cases, have a space built according to their specifications. Each of these are possible examples of studios, and each of these becomes a projection of the artist who occupies it. Artists choose to represent themselves in this environment; it becomes an envelope that is like another self where they are free to express themselves.

7. LOUIS-PRUDENT VALLÉE

Québec City, Québec, 1837 – Québec City, Québec, 1905

Eugène et Ernesta Hamel ainsi que leurs fils Maurice et Oscar, posant devant la maison familiale et l'atelier à l'arrière-plan, au 59, chemin Sainte-Foy à Québec, 1891

[Eugène and Ernesta Hamel and Their Sons Maurice and Oscar, Posing in Front of the Family Home With the Studio in the Background, at 59 Chemin Sainte-Foy in Québec City]

Albumen silver print, 18.6 x 23.3 cm

Musée national des beaux-arts du Québec, Eugène Hamel fonds, gift of Pierre-E. Hamel in 1999

The painter Eugène Hamel (1845-1932), nephew of Théophile Hamel, was a renowned portraitist and creator of religious paintings. During a period of study in Italy in 1882, he married his second wife Ernesta de Cadilhac Lante della Rovere (1847-1914). The couple is seen proudly posing with their two children in front of their home and studio (at the back of the property), which the artist renovated in 1889 on chemin Sainte-Foy (corner des Érables) in Québec City. Visible is the large north-west facing window, which, in the spirit of European studios, provided an even light throughout the vast room where Hamel produced his large-scale paintings and gave lessons. The studio as confirmation of social status.

8. JEAN-BAPTISTE DUBERGER

Detroit, Michigan, 1767 – Montmagny, Québec, 1821

Vue de la ville et du bassin de Québec, capitale du Canada, réalisée près de la chute Montmorency en 1806, 1806

[View of Québec City and its Basin, Capital of Canada, From Near Montmorency Falls in 1806]

Watercolour and graphite on laid paper, 31 x 62 cm
McCord Stewart Museum

Jean-Baptiste Duberger had a career in the Corps of Royal Military Surveyors and Draftsmen in the Royal Engineers. He was responsible for crafting the famous low-relief model of Québec City and its fortifications as it existed in 1804.

Duberger employed the same panoramic view as one of his predecessors, James Peachey (known ca. 1773-1797), a surveyor for the British Army. Setting his workspace on the highest geographic point in Beauport, he recreated the vast region that extends from Île d'Orléans to the mouth of the Saint-Charles River. His "studio" was visited by only a couple of local inhabitants. Very few people were allowed to see the artist at work.

9. SIMONE MARY BOUCHARD

Baie-Saint-Paul, Québec, 1912 – Baie-Saint-Paul, Québec, 1945

La famille à l'ouvrage, 1937

[The Family at Work]

Oil on silk, 52 x 73 cm

Musée de Charlevoix, La Malbaie, gift of Patrick Morgan

The main room of the family residence, the César mill (moulin du Gouffre, Baie-Saint-Paul), brings together several members of Joseph Bouchard and Alda Tremblay's family of 15 children. Simone Mary, who would go on to become a member of the Contemporary Art Society, is seen on the left painting *Légende de la Rivière Ouelle* (1938, Musée de Charlevoix). She is surrounded by her siblings who paint, sew, make hooked rugs, cook, and play. Each has their own role to play in this orderly and enchanting universe.

10. RODOLPHE DUGUAY

Nicolet, Québec, 1891 – Nicolet, Québec, 1973

Intérieur d'atelier, 1928

[Studio Interior]

Oil on cardboard, 54.5 x 45.4 cm

Musée national des beaux-arts du Québec, purchase

In 1927, after spending seven years studying in Paris and now back in Nicolet, Rodolphe Duguay and his father began building a studio, L'Ermitage, adjoining the family home. It was a copy of the one Rodolphe had rented in Paris on rue Vercingétorix. This view faces away from the large north-facing window. The staircase that links the studio to the house and the mezzanine (reading corner) is the main focus. A painting on an easel and several others on the wall suggest an ongoing production.

11. MAURICE PERRON

Montréal, Québec, 1924 – Sainte-Agathe-des-Monts, Québec, 1999

Fernand Leduc dans son atelier, 1946, printed in 1998

[Fernand Leduc in His Studio]

Gelatin silver print, 33.5 x 26 cm

Musée des beaux-arts du Québec, Maurice Perron fonds,
with the kind permission of Line-Sylvie Perron

At the end of the summer of 1946, Fernand Leduc rented a studio-apartment at 3629 Lorne Crescent in Montréal, where he lived until he left for Paris in February 1947. Maurice Perron took several photos of the artist and his young Automatiste friends at this location, which also served as their meeting place. The artist's confident pose and the arrangement of his paintings suggests that Leduc was quite prolific during this period.

12. ALFRED LALIBERTÉ

Sainte-Élizabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

Autoportrait, 1912

[Self-Portrait]

Bronze, 35.2 x 16.4 x 12.3 cm

Musée d'art de Joliette, gift of the A.K. Prakash Collection

The sculptor Alfred Laliberté chose to depict himself dressed in a large smock that asserts his imposing stature. He is about to model a mound of clay on a stand with his chisel. The artist becomes one with his nascent piece, a figure on the verge of being brought to life. The artist at work as demiurge. *Autoportrait*, shown in Montréal in March 1912, was created in Paris in a rented studio on Impasse Ronsin, and cast at the Andro Foundry.

13. JOSEPH-CHARLES FRANCHÈRE

Montréal, Québec, 1866 – Montréal, Québec, 1921

Autoportrait, 1894

[Self-Portrait]

Oil on canvas, 81 x 65 cm

Musée national des beaux-arts du Québec, purchase

Painting a self-portrait requires a mirror. The artist chooses what will be reflected in it. At the age of 28, Franchère, who rented a studio at the Monument-National on Saint-Laurent Boulevard in Montréal, stares intently at the image he wants to transmit. In the foreground we see his palette and paintbrushes, and the canvas on which he is depicting himself. His suit, visible under his smock, reveals the layers of his personality. The red curtain, matching his tie, provides contrast to the room's beige, brown, and grey tones. A reflection of his image, a reflection on art, this painting captures a fleeting but complex moment in time.

14. ANGELA GRAUERHOLZ

Hamburg, Germany, 1952

Sententia I-LXII, No. XVII, before 1998

Gelatine silver print, 119.4 x 81.3 cm

Property of the artist

Here, Angela Grauerholz presents a generic and synthetic representation of the studio. The photograph, shot in a museum, superimposes a painter's smock, a panel on an easel, and a window. The white room and the geometry of the composition lend a solemn, austere atmosphere, further emphasizing each element in the work. The painter has temporally left, the canvas is turned toward the incoming light.

15. ELAINE FAFARD-MARCONI

Joliette, Québec, 1983

***Elaine dans son atelier qu'elle partage avec personne*, 2020**

[Elaine in Her Studio, Which She Shares With No One]

Print on glossy photo paper, 27.9 x 35.6 cm

Property of the artist

In the early days of the pandemic lockdown, Elaine Fafard-Marconi created this self-portrait, quoting a photo by Gabor Szilasi from her live-in studio in Joliette. As an admirer of Szilasi's work, she writes, "Marion W.'s presence is there: her look, the large painting behind her (like a theatre backdrop), her posture, her timeless sense of style, her attitude." This identification with another has led Fafard-Marconi to reveal her own studio interior, which is enlivened by the spirit of her travels.

16. GABOR SZILASI

Budapest, Hungary, 1928

***Marion Wagschal dans l'atelier qu'elle partage avec Gunter Nolte, Montréal*, 1972**

[Marion Wagschal in the Studio She Shares With Gunter Nolte, Montréal]

Gelatin silver print, 28 x 35 cm

Musée d'art de Joliette, gift of the artist

Since the 1960s, Hungarian-born, Montréal-based artist Gabor Szilasi has taken countless photographs of the art scene he was part of. In addition to attending exhibition openings, he visited many artist's studios. The painter Marion Wagschal (born in 1943) shared a studio with Gunter Nolte (1938-2000) on de la Visitation Street in Montréal. In this photo, Wagschal poses in front of her large work, *Cour arrière* (1972-1974, Confederation Arts Centre, Charlottetown), seen here in progress.

17. RICHARD-MAX TREMBLAY

Bromptonville (Sherbrooke), Québec, 1952

Michel Goulet, 2007

Ink jet print, 56 x 43 cm

Montreal Museum of Fine Arts, gift of the artist

The sculptor Michel Goulet (born in 1944) stands before a montage of old-fashioned metal objects. These artefacts are either waiting to be transformed through recycling or sold for scrap and returned to their natural state. Tremblay suggested photographing Goulet in this environment, one he often frequented to find a form, a material, or a use for things that inspired him.

18. ULYSSE COMTOIS

Granby, Québec, 1931 – Montréal, Québec, 1999

Scène d'atelier, l'homme radieux, 1989

[Studio Scene, the Radiant Man]

Oil on panel, 121.8 x 121.6 cm

Musée d'art de Joliette, gift of Jacques Forget

This painting is part of a series of self-portraits in which the painter-sculptor uses a projected silhouette on canvas as a subterfuge. Comtois and his work become part of the picture plane. The painting, including the artist's outline, results in a gesture that depicts the work as it is being painted. During this period, Comtois lived in the town of Sainte-Madeleine, Québec.

19. ÈVE CADIEUX

Québec City, Québec, 1974

From the series *Avant l'heure : les ateliers*

[Before the Hour: the Studios]

M.M., rue Querbes, Outremont, 2000, 2004

[M.M. Querbes Street, Outremont, 2000]

G.P. rue Querbes, Outremont, 2000, 2004

[G.P. Querbes Street, Outremont, 2000]

Solarized silver prints, ink jet prints mounted under Plexiglas,
steel plates, 152 x 110 cm each
Collection of the University of Montréal

These two photographs are part of a series of seven in which Ève Cadieux pays tribute to her artist friends. Although only identified by their initials, the address suggests they both share a common work space. Anonymity is maintained by the solarization process, which modifies the density in parts of the image. Here, we see a series of creative gestures, suspended in a moment of reflection that will dictate the next step toward its completion.

The Studio: Letting the Outside In

A continuous back and forth occurs between the reality of the outside world, the artist's formal research, and their imagination. In other words, the studio is as much a mental space as it is a physical one. Nevertheless, the making of a work happens within a specific site and decisions are often made over the course of its production. The artist must find solutions to problems that arise from the work as it is being made, and these issues often extend beyond the studio walls.

20. RAPHAËLLE DE GROOT

Montréal, Québec, 1974

Le Manteau, 2012

[The Coat]

Digital print mounted on aluminum, edition 1/5, 66 x 100 cm
Musée national des beaux-arts du Québec, gift of the artist

Collaborative projects, listening to the experiences of others, and the collection of artefacts and stories are some of the processes behind Raphaëlle de Groot's work. In collaboration with the tailor-dressmaker Mbaye Fall of Granby, de Groot designed a coat with multiple pockets to carry donated, obsolete objects. Like a second skin, this portable studio creates a new identity from the relationship between what has been neglected, taken for granted, and made invisible.

21. JACK BEDER

Opatów, Poland, 1910 – Montréal, Québec, 1987

***Back Roofs*, 1936**

Oil on cardboard, 45.5 x 56 cm

Musée d'art de Joliette, gift of the Clercs de Saint-Viateur of Canada

In 1936, Jack Beder moved to 74 Prince-Arthur Street East (between Saint-Dominique and Coloniale) in Montréal. Despite the cold of winter, he climbed onto the roof of this two-story building to paint this view of the surrounding back lanes looking north. The composition features a complex stacking of ochre-brown and grey forms; a synthesis of Montréal's vernacular architecture.

22. HENRIETTE MABEL MAY

Montréal, Québec, 1877 – Vancouver, British Columbia, 1971

***Snowflakes. Studio Window*, 1928**

Oil on canvas, 56.1 x 69.2 cm

Montreal Museum of Fine Arts, gift of Dr. and Mrs. Max Stern

A member of the Beaver Hall Group (1921-1922), May was part of a generation of anglophone women who became known in Montréal's art scene. This painting focuses on the silhouetted dome of the Saint-Jacques Cathedral (Mary Queen of the World) as seen from her studio on University Street (now Robert-Bourassa) in Montréal. The scene combines an entire range of depths—the window and snowflakes, the rooftops and trees, and the church dome—all within a single plane on the canvas's surface.

23. HENRIETTA MABEL MAY

Montréal, Québec, 1877 – Vancouver, British Columbia, 1971

***Out Sketching on Sunday*, n.d.**

Oil on panel, 30.5 x 40.6 cm

Private collection

Beginning in the 1870s, landscape was the dominant genre in Québec, but few artists ever represented themselves painting in *plein air*, although many photographs document this form of outdoor study. May became familiar with this practice. In 1889, the school of the Art Association of Montreal, where she

was studying, offered *plein air* painting classes taught by William Brymner and other artists, including Maurice Cullen.

Quote on the wall

“The world is concentrated in the studio and the studio is concentrated in the painting.” Françoise Sullivan (*Cahiers*, 1986)

24. RAYMONDE APRIL

Moncton, New Brunswick, 1953

Portrait de l'artiste I et II, 1981

[Portrait of the Artist I and II]

Gelatin silver prints, 84.5 x 51.4 cm

Purchased for the Prêt d'œuvres d'art collection in 1986, transferred to the permanent collection of the Musée national des beaux-arts du Québec

Creativity is constantly present in the psyche of the artist, who never really leaves the studio. Creating is first a mental act, even if it can only materialize in a space. These photos, presented as a diptych, deal with the continuity between presence and absence in the studio. They were made in a rented studio at La Chambre Blanche, on Christophe-Colomb Street in Québec City.

25. GOODRIDGE ROBERTS

Bridgetown, Barbados, 1904 – Montréal, Québec, 1974

Nude on Red Cloth, 1939

Oil on canvas, 68.6 x 81.3 cm

Laurentian Road, No. 2, 1939

Oil on canvas, 51 x 71 cm

Private collection

During a stay at John Lyman's rented cottage in Saint-Jovite, Roberts sketched this landscape in his open-air studio. He liked it so much that he hung it on the wall in the cottage. Through colour and simplified shapes, Roberts translates his emotions upon coming into contact with nature. He later repainted the

work, this time integrating it into a composition featuring his wife, Marian Susan Wilson Roberts. In it, light becomes the main subject, making each element vividly stand out in the white space of the studio.

26. JOHN FOX

Moncton, New Brunswick, 1927 – Venice, Italy, 2008

Cleaners I, 2005

Oil on canvas, 86 x 125.8 cm

Private collection, Montréal

One rarely represented studio-related activity is the act of cleaning, depicted here as a task carried out in silence. Studios are notorious for accumulating all manner of things, and need regular tidying. Fox, dressed in his smock, works alongside his studio assistant. The scene is sublimated by the colour and rhythm of the composition. We are in his studio in the Lachine Canal complex, located at 4710 Saint-Ambroise Street in Montréal, a former factory where many artists have had studios since the 1980s.

27. GEORGES DELFOSSE

Mascouche, Québec, 1869 – Montréal, Québec, 1939

Intérieur avec tableaux, 1905

[Interior With Paintings]

Oil on canvas, 30 x 45 cm

Power Corporation of Canada collection

Delfosse had recently moved in with his widowed mother at 348 Berri Street, in Montréal. Proud of his new apartment, he occupied the double living room to exhibit his multiple styles of painting: portraits, still lifes, landscapes, and nude studies. Viewed from this angle, the interior lends itself less to creativity than to exhibition, two closely related functions in the studio.

28. STUDIO NOTMAN

Exposition posthume organisée par Augustine Bourassa des œuvres de son père dans son atelier de la rue Sainte-Julie, à Montréal. Vue vers l'est, été 1917, 1917

[Posthumous Exhibition Organized by Augustine Bourassa of Her Father's Works in His Studio on Sainte-Julie Street in Montréal. East View, Summer 1917]

Gelatin silver print, 20 x 25.5 cm

Musée national des beaux-arts du Québec,
Anne Bourassa fonds (P18), gift c. 1978

Following the death of Napoléon Bourassa in 1916, his daughter organized an exhibition in his large studio (see Adrien Hébert, *L'entrée de mon atelier*). Bourassa had the studio built on Sainte-Julie Street in Montréal in 1879 in order to paint and make his sculptures. Surrounding his large canvas *L'Apothéose de Christophe Colomb* (MNBAQ), is a sampling of his production: portraits, genre scenes, religious compositions. His cello is also shown.

29. SAM TATA

Shanghai, China, 1911 – Sooke, British Columbia, 2005

Atelier d'Alfred Laliberté. Une vue d'ensemble du grand studio, 1961, printed in 1976

[Alfred Laliberté's Studio. An Overall View of the Great Studio]

Gelatin silver print, 27.6 x 35.4 cm

Musée national des beaux-arts du Québec, anonymous donation

After being mentored by Henri Cartier-Bresson (1908–2004), photographer Sam Tata settled in Montréal in 1956, where he continued his career as a documentary photographer for the city's literary and artistic scenes. In 1961, Jeanne Lavallée, the widow of Alfred Laliberté (d. 1953), commissioned Tata to document the sculptor's studio, the destiny of which remained uncertain. Through his judicious use of light, Tata brought Laliberté's work and career back to life.

30. MAURICE PERRON

Montréal, Québec, 1924 – Sainte-Agathe-des-Monts, Québec, 1999

Exposition de dessins d'enfants chez Paul-Émile Borduas, Saint-Hilaire, printemps 1948, 1949

[Exhibition of Children's Drawings at the Home of Paul-Émile Borduas, Saint-Hilaire, Spring 1948]

Gelatin silver print, 25.5 x 20.5 cm

Musée des beaux-arts du Québec, Maurice Perron fonds,
with the kind permission of Line-Sylvie Perron

In 1945, Paul-Émile Borduas built a house on the banks of the Richelieu River. After publishing the *Refus global* (1948) and being fired from the École du meuble, Borduas started teaching art classes to children. His friend, the photographer Maurice Perron, captured the young students' talent in photographs. Here, the basement of the two-story house, which was used as a studio and classroom space, is temporarily transformed into a gallery.

The Functions of the Studio

The studio plays several roles beyond providing a space for creativity. Among other things, it provides storage for the artist's materials and completed works, and can be a space for exhibition and socialization. It can be a place for learning, teaching, and administration. Creativity requires many different activities and the studio plays a multifunctional role capable of responding to an artist's various needs.

31. ROBERT SHORE MILNES BOUCHETTE

Québec City, Québec, 1805 – Québec City, Québec, 1879

Bouchette en prison, 1838

[Bouchette in Prison]

Watercolour and ink on paper, 13 x 18 cm

Musée national des beaux-arts du Québec, purchase

A lawyer and politician, Bouchette was involved in the Parti Patriote and contributed to the cause by writing and taking up arms in the insurrection of 1837. A captive in Montréal's Pied-du-Courant prison, Bouchette,

a cartographer, depicts himself here in his studio-cell, which he has carefully arranged to allow him to work and pass the time. His main companions were his guitar, his canary *Dick*, and his books. He also spent time drawing, which, as he noted, “gave me strength in my solitude.” The studio as a means of escape.

32. MAURICE PERRON

Montréal, Québec, 1924 – Sainte-Agathe-des-Monts, Québec, 1999

***Françoise Sullivan, Marcel Barbeau et Jean-Paul Mousseau dans son atelier*, 1948**

[Françoise Sullivan, Marcel Barbeau and Jean-Paul Mousseau in His Studio]

Gelatin silver print, 19.6 x 24.5 cm

Musée des beaux-arts du Québec, Maurice Perron fonds, with the kind permission of Line-Sylvie Perron

According to Perron, the photographer, this scene took place in Mousseau’s studio, a makeshift space with low ceilings, poor heating, and not much light. One might compare it to the “atelier de ruelle” or “back lane studio” (fall 1945 – April 1946), a garage that Barbeau rented in the backyard of 4553 Saint-Hubert Street in Montréal, where Mousseau and Riopelle would get together. Here, Mousseau is seen drawing Sullivan’s portrait while Barbeau contemplates one of his sculptures.

33. ERNST NEUMANN

Budapest, Hungary 1907 – Vence, France, 1956

***Studio Scene. Artist and Critics*, 1930**

Wood engraving, 23.4 x 29.3 cm

Musée national des beaux-arts du Québec, purchase

On a few occasions, Neumann turned to the studio as the subject of his work. Since the 18th century, caricaturists have ridiculed critics and curators who are unwilling to appreciate the art of their time. Here, Neumann’s theme deals with these obligatory visits, which were meant to introduce his work to “connoisseurs,” but were more often detrimental to the artist.

34. ADRIEN HÉBERT

Paris, France, 1890 – Montréal, Québec, 1967

Le Dîner dans l'atelier, c. 1941

[Lunch in the Studio]

Oil on canvas, 76.5 x 81.5 cm

Musée national des beaux-arts du Québec, gift of Bernard Desroches

This composition celebrates the conviviality of the studio. The location is Place Christin, and a few of the artist's friends have gathered around the table, along with Hébert's brother, the sculptor Henri Hébert, who is serving the meal with the help of a woman. In the foreground, a chair invites us to join in. The zenithal lighting provides high contrast to the room while casting the resting area in shadow. A stretched canvas on an easel, a bookcase, a landscape painting, and a desk surround the undoubtedly hungry guests.

35. JEAN DALLAIRE

Hull, Québec, 1916 – Vence, France, 1965

Autoportrait, 1938

[Self-Portrait]

Oil on canvas, 75 x 61 cm

Musée national des beaux-arts du Québec, purchase,
restoration by the Centre de conservation du Québec

Without adopting the precepts of Cubism, Jean Dallaire's work stood out for its compositions that analyzed and reduced forms to their most basic geometry. In this self-portrait with elements from his studio (easel, canvas, drapery), Dallaire, wearing a large hat and wide scarf, depicts his face in motion, both concealed and revealed. The studio as an exploration site.

Quote on the wall

“The studio is a place where everything slows down, where I can give myself ‘the’ time, where this time belongs to me.” Louise Robert (*Cahiers*, 1986)

36. GHITTA CAISERMAN

Montréal, Québec, 1923 – Montréal, Québec, 2005

***Studio Windows*, 1957**

Oil on masonite, 91.5 x 121.7 cm

Montreal Museum of Fine Arts, gift of the Samuel Lapistsky Foundation

This view of Ghitta Caiserman’s studio brims with life. At the time, Caiserman lived at 353 Kensington Avenue, in Westmount, where she had a studio on the second floor. A shelf runs along the perimeter of the room, adding to the overwhelming atmosphere of plants and objects. In this lively, sun-drenched atmosphere, interior and exterior, realities and reflections, complement each other in a dynamic portrait of the creative universe.

37. MICHEL CAMPEAU

Montréal, Québec, 1948

From the series *La chambre noire*

[The Darkroom]

Collage rubans de couleur, Montréal, Québec,

Canada, n° de fichier 0310, 2005-2010

[Coloured Tape Collage, Montréal, Québec, Canada, File Number 0310]

Berlin, Allemagne, n° de fichier 2142, 2005-2010

[Berlin, Germany, File Number 2142]

Digital photos and colour ink jet prints, edition of 12

106.9 x 83.9 cm each

Sans titre 3281 [Paris, France], 2005-2010
[Untitled 3281 (Paris, France)]

Sans titre [Montréal, Québec, Canada], 2005-2010
[Untitled (Montréal, Québec, Canada)]
Digital photos and colour ink jet prints, edition of 12
83.9 x 106.9 cm each

Property of the artist. With the kind cooperation of Galerie Simon Blais

Photographer Michel Campeau also collects images on the history and practice of photography. This interest also involves an inquiry of his colleagues' darkrooms. As an extension of the camera, the darkroom was where analog images were revealed and manipulated. Campeau's investigation of these disappearing laboratories captures, in detail, the formal qualities of these highly colourful rooms (despite their name), the impact of which is magnified by the use of a flash.

38. JOHN LYMAN

Biddeford, Maine, 1886 – Christ Church, Barbados, 1967

Self-Portrait With Female Model Posing in the Nude, 1930s

Charcoal with white chalk highlights on paper, 62.8 x 47.8 cm
Montreal Museum of Fine Arts, gift of Jean-Pierre Valentin

It is fairly uncommon for artists to depict themselves with their model. One notable exception among modern painters was Picasso. John Lyman's take on the subject is a stylized drawing that emphasizes the moment of the pose. By using a mirror, Lyman was able to include himself in this scene, along with the model not as he saw her, but as viewed from behind, as we observe it. At the time, Lyman rented a studio in the concierge's suite in the luxurious Linton Apartments (1509 Sherbrooke Street West) in Montréal, where he lived on another floor.

39. PIERRE GAUVREAU

Montréal, Québec, 1922 – Montréal, Québec, 2011

Intérieur, c. 1942-1943

[Interior]

Ink on vellum paper, 27.7 x 21.5 cm

Intérieur, c. 1942-1943

[Interior]

Ink on vellum paper, 27.6 x 21.3 cm

Montreal Museum of Fine Arts, gift of Madeleine Arbour

Sans titre, 1942

[Untitled]

Ink on vellum paper, 35.3 x 21.5 cm

Sans titre, 1942

[Untitled]

Ink on vellum paper, 27.7 x 21.5 cm

Musée d'art de Joliette, gift of Madeleine Arbour

Pierre Gauvreau was a student at the École des beaux-arts de Montréal when he made these pen and ink drawings inspired by the modern masters he found in periodicals. The reference to Picasso is obvious in the image pinned to the wall. Gauvreau's mature talent was confirmed by a meeting with Paul-Émile Borduas. In his distinct line, Gauvreau drew inspiration from reproductions of nudes he kept in his room/studio, while living with his mother, Julienne Saint-Mars Gauvreau, on the second floor of 75 Sherbrooke Street East in Montréal.

40. ERNST NEUMANN

Budapest, Hungary 1907 – Vence, France, 1956

Studio Scenes No. 1. The Strong Man, 1931

Lithograph, 44.1 x 28.5 cm

Montreal Museum of Fine Arts, gift of F. Cleveland Morgan

This caricature, in which a group of young men gather around a very muscular model, rather than the *Venus de Milo* against which they have turned their

backs, has an underlying homoerotic tone. Here, the canon of classical art has been rejected in favour of popular realism. While body builder Arthur Dandurand flexes his bicep, the artist and his friends look on. They include, from left to right: Louis Muhlstock and Eric Goldberg (at the easel), Jack Beder, Neumann, and Alexandre Bercovitch.

41. ERNST NEUMANN

Budapest, Hungary 1907 – Vence, France, 1956

Studio Scenes No. 2. The Rest Period, 1931

Lithograph, 28.8 x 22.1 cm

Montreal Museum of Fine Arts, gift of F. Cleveland Morgan

Like Gustave Courbet in his painting *L'atelier du peintre* [The Painter's Studio] (1854-1855, Louvre), Neumann suggests that the female model takes an active part in the creation of his work. Not only is she the subject, but she also examines and comments on the evolution of the painting as it unfolds.

42. GOODRIDGE ROBERTS

Bridgetown, Barbados, 1904 – Montréal, Québec, 1974

Self-Portrait in My Studio, c. 1955

Oil on masonite, 114.5 x 81 cm

Montreal Museum of Fine Arts, gift of Dr. and Mrs. Max Stern

Busy working on his large *Self-Portrait*, Roberts wipes his brush, taking a moment to study his work in progress. The obvious brush strokes suggest this is a rough sketch. Here, the artist depicts a view of his studio (an apartment at 1102 Elgin Terrace) in Montréal where a landscape painting hangs on the wall and where fruit and various objects will perhaps be used as part of a still life. Might this assemblage suggest the ferment of the creative act?

The Studio as Subject

In the 20th century, many artists drew inspiration from their studio spaces. The studio became an iconographic subject. Artists celebrated their creative environment, and consequently, art itself and its process. Through this often

introspective gaze, an intimate relationship between the artist and their space is revealed, thus producing another form of self-representation through the artist's working environment.

43. CHARLES HUOT

Québec City, Québec, 1855 – Sillery (Québec City), Québec, 1930

L'atelier du peintre (Intérieur d'atelier), 1909

[The Painter's Studio (Studio Interior)]

Oil on canvas, 69.5 x 87.2 cm

Musée national des beaux-arts du Québec, purchase,
restoration by the Centre de conservation du Québec

Painter, decorator, and portraitist, Charles Huot spent many years studying and travelling in Europe. On his return to Québec in August 1907, he moved to 17 Sainte-Famille Street. Two large windowed rooms were reserved for painting. The first shows the plaster sculptures that served as models, including the bust of a bearded man and a hand, which Huot made drawings of (MNBAQ). A sketch (*Portrait*) rests on an easel. In the other room, a woman, very likely his daughter Alice (1887-1966), can be seen painting.

44. STANLEY COSGROVE

Montréal, Québec, 1911 – Montréal, Québec, 2002

Le temps des pommes, c. 1937

[Apple Picking Time]

Oil on masonite, 36.8 x 45.6 cm

Musée d'art de Joliette, gift of Wilbrod Gauthier

Between the end of his studies at the École des beaux-arts de Montréal (1935) and his time in Mexico (1940-43), Stanley Cosgrove lived at 5194 Mountain Sights Avenue in Montréal's Côte-des-Neiges neighbourhood. This brightly coloured composition hovers between naturalism and geometric stylization. The three planes (table, floor, wall) bring together still life and landscape, genres for which the artist would become known.

45. EVERGON

Niagara Falls, Ontario, 1946

Still Life: Anatomy Lesson, 1987

Two Polaroid prints, 95.8 x 114.5 cm

Musée d'art de Joliette, gift of Maurice Forget

Evergon's large-format compositions (e.g. *Ramboys*), for which he became known, were produced in a rented studio at the Polaroid Corporation in Rochester, New York. Very few companies were equipped to produce instant film prints of that size. Evergon's complex *mise en scene* with live models reproduced the traditional codes of the "vanitas," an examination of the ephemerality of life. The work's two parts reproduce the effect of a fleeting reflection.

46. OZIAS LEDUC

Saint-Hilaire, Québec, 1864 – Saint-Hyacinthe, Québec, 1955

Nature morte, Album de Raphaël, 1900

[Still Life, Raphaël Album]

Oil on canvas, 24.8 x 30.5 cm

Power Corporation of Canada collection

Leduc's still life paintings often focus on his work table, a detail from his Saint-Hilaire studio that he called Correlieu. This representation is a chance to reflect on his art, between realism and idealism. This small oil on canvas highlights the art of the Renaissance painter and a wax bust Leduc owned. Among his work are also letters and periodicals. The Saint-Hilaire painter's daily life involved studying the masters and also creating ties with the outside world.

47. MICHAEL MERRILL

Montréal, Québec, 1953

Studio 5, 2001

Pencil and gesso on plywood panel, 94 x 122 cm

Purchased for the Prêt d'œuvres d'art collection in 2002, transferred to the permanent collection of the Musée national des beaux-arts du Québec

Michael Merrill has often turned to art as the subject of his works. His studio is a regular source of inspiration from which he has produced works in ink, gouache, and oil, among others. This large orthogonal piece compresses the universe of his studio, in this case at 4060 Saint-Laurent Boulevard in Montréal, a former factory that was later home to many artist studios. Despite the interlocking volumes, the line quality clarifies the space.

The Studio as Artwork

Some contemporary art practices have reconsidered the role of the studio and embraced it as a subject. With conceptual art and performance, for example, the studio becomes the artwork, the very substance of creation. Not only is it a subject to represent, it is art itself.

48. SYLVIA SAFDIE

Aley, Lebanon, 1942

Light Patch No. 4, 2019

Video, 4 min 8 s

Property of the artist

Multidisciplinary artist Sylvia Safdie explores the memories of places and people through collected artefacts and materials, and by exploring the density of light. Her studio on Murray Street in Montréal also serves as a site of observation where she captures different light phenomena that occur there. A crack in the floor becomes a fractured landscape animated by the shadows of moving leaves. This physical detail transforms the studio into a vast, but imaginatively rich, desert territory.

49. IRENE F. WHITTOME

Vancouver, British Columbia, 1942

From the series *Room 901*

Saint-Alexandre VI, 1980-1982

Saint-Alexandre II, 1980-1982

Saint-Alexandre IV, 1980-1982

Gelatin silver prints, edition 1/3, 27.8 x 35.5 cm each
Musée national des beaux-arts du Québec, purchase

Between October 1980 and July 1982, Whittome transformed room 901, at 1030 Saint-Alexandre Street in Montréal, into a laboratory. There, she explored the interaction between simple black painted forms on a white wall (square, vertical band, horizontal band, cross), and a mass of white pigment on a tarp that she would move around on the dark coloured floor. She documented her interventions in a video and in an imposing body of 1,500 photographs, some of which she transformed into maquette-boxes. The continuous movement of form and volume acts as a record of a thought explored.

50. SERGE TOUSIGNANT

Montréal, Québec, 1942

***Ruban gommé sur un coin d'atelier,
quatre points de vision***, 1974

[Taped Studio Corner, Four Views]

Photocopy (photostat), edition 1/5, 75.5 x 74 cm

Musée national des beaux-arts du Québec, purchase

Neuf coins d'atelier, 1973

[Nine Studio Corners]

Offset print, artist's proof, edition 5/5, 49.3 x 64.7 cm

Musée national des beaux-arts du Québec, gift of the artist

While researching optical illusions, multi-disciplinary artist Serge Tousignant studied how perception is affected by light or the viewer's position in a space.

Here, Tousignant alters the lighting and shifts the point of view. Simple interventions in the upper corners of his studio/apartment become convincing demonstrations of the phenomena of psychological representations of reality. Tousignant's studio was located in an apartment at 4376 De Chateaubriand Avenue in Montréal.

51. BRUNO SANTERRE

Rimouski, Québec, 1954

***Dans l'atelier constellé (trois états)*, 2014**

[In the Constellated Studio (Three States)]

Pigmented ink on paper, 44 x 77.5 cm

Mario Côté Collection

In his studio-observatory in Rimouski, Bruno Santerre studies the role of natural light as it moves through a room, revealing it. As the artist states, "I began to create spaces where the object and the sign melded into each other, where interior and exterior are combined through transparency, where the studio and the gallery are superimposed, all of these linked together by the traversing light." The studio as a reflection on perception and time.

52. MASSIMO GUERRERA

Rome, Italy, 1967

***Darbora* (fragments), 2000-2005**

Installation, carpets, adhesive tape, weatherstripping tape, polystyrene, silicone, acrylic, wax, acrylic painted cardboard plates, funnels, plastic utensils, olive, peach, avocado, prune, mango, dates, lychee, cherry, coconut pits, chewing gum, hydrostone, silk shirt, flax seeds, chick peas, ceramics, lacquer, almond paste, wine, confetti, cotton, hair, wood, variable dimensions

Musée national des beaux-arts du Québec, purchase made possible by the Canada Council for the Arts as part of their acquisition support program

The studio as an interaction of bodies, of relationships that take place between present beings. Guerrera welcomes people (Adam Street in Montréal) with whom he develops exchanges through the manipulation and fabrication of forms and objects and the consumption of food. *Darbora* is the result of

these encounters, which act like imprints of our life's ongoing transformations. The partially reconstructed installation is both an experience and a molt. It is the trace of the operating changes that define us.

53. MASSIMO GUERRERA

Rome, Italy, 1967

L'atmosphère commune, 2003-2008

[Common Atmosphere]

Ink, acrylic and polymer varnish on paper mounted

on canvas, 113 x 145.2 cm

Purchased for the Musée national des beaux-arts du Québec Prêt d'œuvres d'art collection

Guerrera's drawings often centre on the creative process. This work imagines, even while recreating it, the process of collaboration, listening, and exchange that occurs during studio sessions where participants are invited to share life's moments and appreciate the transformations that happen therein.

54. ALFRED LALIBERTÉ

Sainte-Élizabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

Effet de lumière vu de mon studio, n.d., after 1940

[Light Effect Seen From My Studio]

Oil on panel, 41 x 33 cm

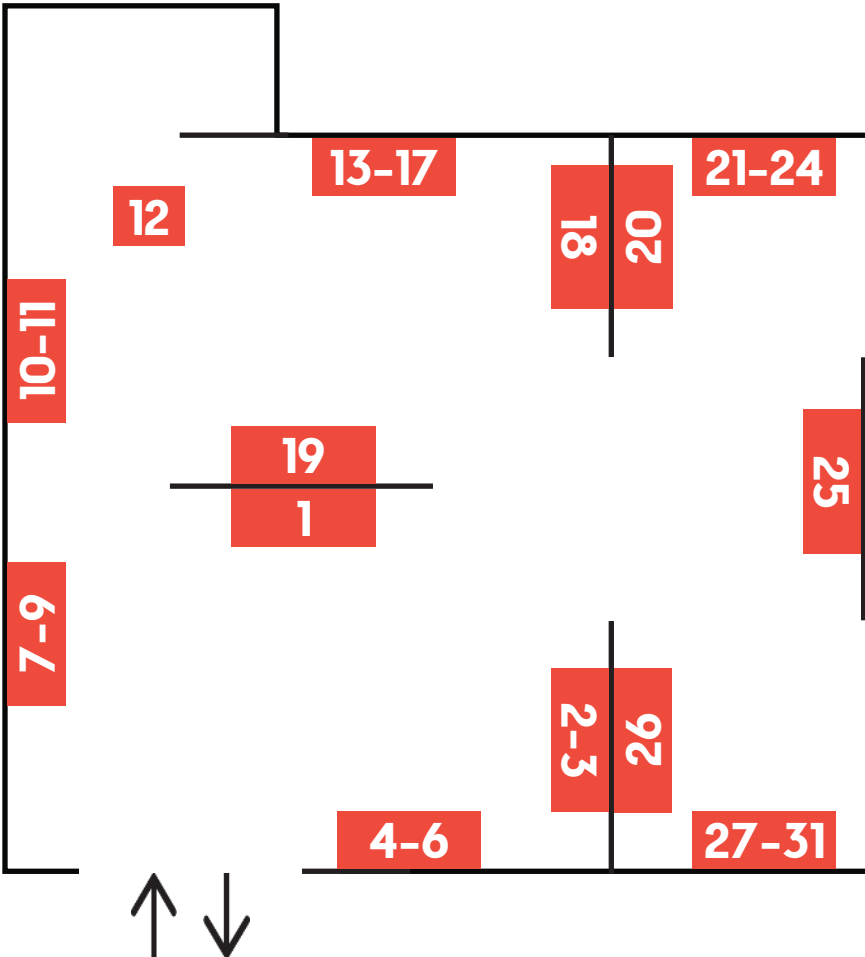
Private collection

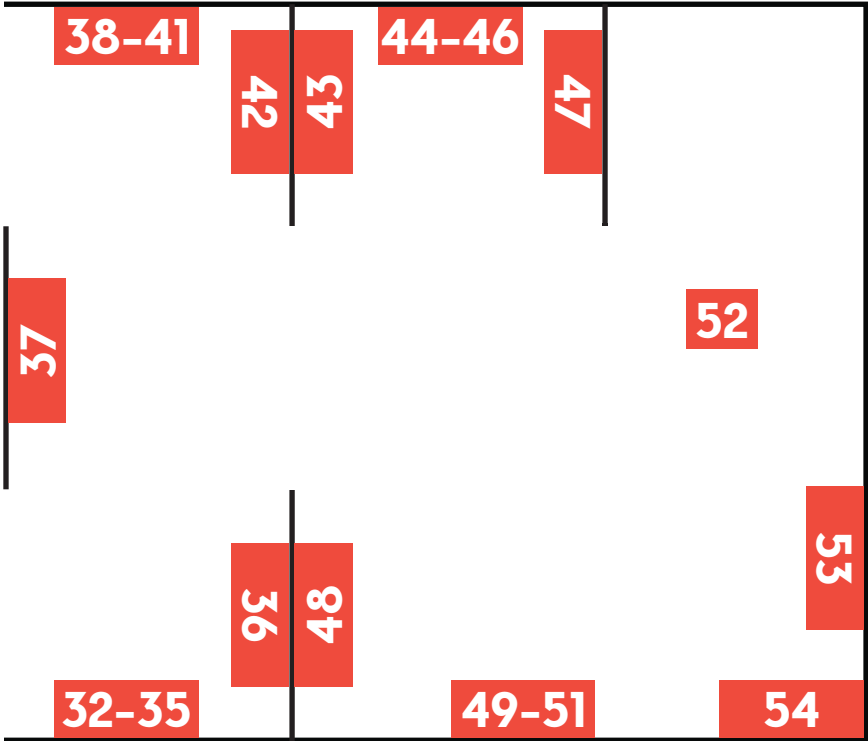
In 1918, the sculptor Alfred Laliberté purchased a three-story house at 67 Sainte-Famille Street in Montréal. There, he set up his studio and three studio/apartments that he rented to other artists until 1939. Gradually, Laliberté needed more room for his sculptures, paintings, books, and for his living quarters after his marriage in 1940. This intimate view focuses on the door to the stairwell leading to the second floor.

FLOOR PLAN

1st floor

Salle Després-Liard







museejoliette.org

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