



JENNIFER BÉLANGER, *Angèle*, 2001
acrylic and collage on wood
2.4 x 3.7 metres (8 x 12 ft.)

About the Artwork

JENNIFER BÉLANGER: Constantly delving into the imaginary world of her childhood in order to create her work, “Bélanger makes use of a familiar figure, but has given the head different proportions, distancing it somewhat from her customary comic book approach. *Angèle* is now a waitress [with a look of a jaded Barbie doll] in a fast food restaurant and we see her, more dissatisfied than happy, taking a bowl of gravy and a plate of fries and a double hamburger over to a customer who seems to have left; there is no one sitting at the table. The daily life is shown to be rather shabby, and the social satire typical of the artist’s work inhabits the painting.”⁴

HERMÉNÉILDE CHIASSON: *I’ve always been fascinated by angels, and I am sure this enters into my work, explaining their frequent presence in my work. I considered the fact that I was assigned this segment of the name to work on, in the series of works on the Evangeline theme, as a stroke of good luck, or a sign of favouritism.*

In traditional painting, there is often a kind of ambiguity that is articulated, that arises out of attempts to represent lightness. I believe that one of the particular traits of this century and possibly of the millennium we live in is its lightness. There is, for instance, the idea that we are making plans to take off into space, where people will live in a weightless environment, but in order to get there we are going to have to gamble on lightness. In the same way, the miniaturization to which information technology is making us accustomed is another of these signs of things to come.

On a more spiritual level, the presence of angels relates to the idea that we need guides and protectors to help us through these eventful times, and angels, throughout the Bible, have always played this role.

As far as the painting goes, I started by using a projector to enlarge a very small print of a rubber stamp of an angel, with all the imperfections implied in the process of reproducing and projecting it in this format. Then I thought about the fact that the project was meant as a celebration of the 150th anniversary of the publication of a work that had certainly marked us more than any other, because it had inspired a renaissance and was the foundation for a whole mythology that we would never be able to remove ourselves from. So I decided to use the same process to enlarge a section of the text that had stuck in my head: the French translation “Et le pauvre ignorait ce qu’est la pauvreté” (There the richest was poor, and the

poorest lived in abundance), yet another reminder of an Acadian paradise that had been destroyed by sin.

The same year marked the 25th anniversary of the Éditions d’Acadie. Very little was being done to celebrate the occasion. And yet this was the product of a whole generation, the first generation of writers to articulate a response, a discourse, to counterbalance the mythology that had always surrounded us. So I chose eleven short passages from authors that I considered important at the time, in this adventure of Acadian literature. Léonard Forest, Roméo Savoie, Ronald Desprès, Raymond Guy LeBlanc, Guy Arsenault, Gérald Leblanc, Herménégilde Chiasson, Dyane Léger, Rose Desprès, Daniel DuGas and Frédéric Gary Comeau were included. I think it was a really fine list.

Since that time, as we know, Éditions d’Acadie has closed its doors. We are, no doubt, more comfortable than in the past . . . dreaming blindly of sheep



HERMÉNÉGILDE CHIASSON, *Ange*, 1997
acrylic and plastic figurines on wood
2.4 x 3.7 metres (8 x 12 ft.)



FRANCIS COUTELLIER, *Line*, 1997
 acrylic, photographs and objects on wood
 2.4 x 3.7 metres (8 x 12 ft.)

led by a young shepherdess against the backdrop of a setting sun, with colours flowing out into the summer sky. That is the reason the text of *Évangéline* is in colour while the rest of the Acadian texts are in grey. The reassuring past contrasting with the sombre greyness of the present, of our day-to-day existence, of writing, of painting to be done and done over again in order to affirm our identity and our institutions that are always threatened, always fragile, and that are never really justified in our eyes, as though we can never manage to accept their importance, their necessity.

“The angel is inscribed in the midst of words and colours. The words merge and their meaning becomes imprecise. The reading loses its clarity. All that is left is a mass of words, a mass of signs. After all, what is *Évangéline*, if not words that few have read, that no one reads any more, that we have never read?”⁵

FRANCIS COUTELLIER: Humour and irony are integral parts of my work. I have a fondness for certain symbols — horses and boats, for instance, figures of movement, icons of wandering and travel. The artist that I am always moves, is always navigating among various techniques, combining black and white photography and painting, sometimes touching up a photograph with paint or inserting photographic elements into my canvas. That is the case with *Line*, where I am trying to suggest a way of reading the mythical figure of *Évangéline* through parody, emphasizing her truly American dimension by including a high heel repainted according to the conventions of lyrical abstraction.

Since I was part of the first edition of *In the Shadow of Évangéline*, I wanted to create a major work that would take stock of my body of artistic work over the previous thirty years, while at the same time relating to the two other artists involved



MARIO DOUCETTE, *Évangéline*, 2003
 acrylic on wood
 2.4 x 3.7 metres (8 x 12 ft.)

in the project at the time. There was a real complicity with my two other colleagues and working companions, and it oriented my creative process. This complicity enabled us to have a constant interaction among our works, coming and going into the other creations, and to create an integral work without affecting our individual freedom. Knowing when to stop, when to burn Ève, to varnish Line, or where to place objects, how to situate them in Angèle, these were acts that benefited from gauging the common measure, by pursuing a collective reflexion.

In my section, I added to my painting different elements — ceramics, photos, found objects and paint. I photographed the bust of Évangéline and printed it directly on the surface, along with two other images, through digitalization. I did this in order to treat the historical motif with a certain modernity in my approach. The presence of

feathers and a Native headdress reminds us that the First Nations people were there before us, before Évangéline. The shoe represents American art, from the birthplace of Longfellow. A passage from his poem was inserted into the work. My two colleagues [H. Chiasson and R. Savoie] also made use of text in their work. The Arc de Triomphe recalls the presence of the French on Acadian soil.

The names we were working with were easy to assign: Ève for Roméo, who was one of the first painters of modernity in Acadie, Angèle for Herménégilde, who often places angels in his visual work, and Line for me, since I inserted several lines of the poem. The blue, white, red and gold (yellow) were used to affirm the Acadian presence.

MARIO DOUCETTE: *I had recently seen Atom Egoyan's film, Ararat, and I learned of the deportation of Armenians at the beginning of the 20th century. The Turks had wanted to exile a people which they considered troublesome, nationalistic. Since I had only been familiar with the Expulsion of 1755, I was astonished to find out that this sort of thing was still going on today.*

My work targeted the injustices committed by one culture or one people dominating another. The deportation of the Acadians, in this painting, takes place in 1955. I wanted to use the 55 as a reference that the viewer could associate with the Expulsion, the great Troubles of the Acadians, but place it in a contemporary context. We can identify the cityscape of Moncton, in the background, while people are boarding planes that are, naturally, American Airlines. Americans have been a global power since the Second World War, and they aren't shy about showing off. With the support of media corporations and especially by flexing their economic muscles, the United States acts exactly as it pleases. The recent attack on Iraq is proof of that. It's an action that took place without the sanction of the United Nations. If this ideology continues, it would be quite possible for Acadians to get on the wrong side of this dominant culture, and end up facing another deportation.

The notion of the collectivity can also be found in my work. I've identified Ève, Angèle and Line, but we can't distinguish the other deportees. Their destinies are no different from that of others, as they are all without hope.

People told me, during my artist's residency [at the Galerie d'art de l'Université de Moncton], that my work reminded them of another "voluntary" deportation. During the 1950s, the lack of employment led many Acadian men and women to go to the U.S. in search of jobs. [Perhaps Bélanger's waitress was one of these?]. It wasn't my intention to depict a voluntary exile, but I can understand how someone could come to this conclusion.

YVON GALLANT: Gallant's style can be recognized immediately in the work he presents. Paint has been applied in a flat coat and, as usual, the subject is first modelled in colour and then outlined in black. The surface of his canvas is uniform, without texture. "Faithful to his tradition of illustrating a theme, . . . Gallant lines up three women, each one taking a rather humorous pose. The central figure has her head covered in a bag."⁶

At first glance, the approach of the artist might seem a bit simplistic in the eyes of those who have never seen or, on the contrary, in the eyes of those who have seen Gallant's creations too often. These eyes might not recognize the subtle allusion to the Three Graces which the artist is making, these three goddesses (Aglaia [Splendor], Euphrosyne [Mirth], and Thalia [Good Cheer]) who personify the gift of pleasure in Greek mythology. Two of the women are offering typical Acadian dishes, *poutine* and *râpûre*, reinforcing the idea of presiding over parties and seeking pleasure.

However, it is the figure in the centre who attracts the most attention. Our eyes become glued to the three orifices on this white shape. Is it a joke? Humour turns quickly sour when we look more closely at her head, covered with what we can be led to think is a hood, insinuating the Ku Klux Klan. Xenophobia — Deportation — Evangeline, and the circle is complete.

NANCY MORIN: *When I began to paint this large piece, I began as I began all my works, with a sort of faith or prayer that the painting would paint itself as long as I was in the necessary state of grace.*

And so I plunged in with paints and brushes and only a loose idea of the mythical figure of Evangeline. That led to Eve and the Garden of Eden and by that time the garden was growing and the figure of Evangeline emerging. I must mention that the piece was worked from the start to finish in two weeks. This demanded an immersion into the process where one finds oneself in a mind frame where the line between the work of art and the artist



YVON GALLANT, *Évangéline*, 2001
acrylic on wood
2.4 x 3.7 metres (8 x 12 ft.)

seems to blur. I particularly like this place and tend to rely on the surprises that pop up from the unconscious.

*Another interesting feature of the process was that I was painting, along with two other artists in a public gallery. People dropped in to watch, make comments and even offer advice. One comment that arose several times regarding my *Evangeline* was that she appeared slightly androgynous. This rather pleased me and I went with that. I like a painting to take on a life of its own after a certain point, so if *Evangeline* preferred to cross the gender boundaries my attitude was “so be it.”*

*Perhaps because I am an Acadian by choice rather than by birth I see *Evangéline* as larger than life, inhabiting the psyche of all of us, more as a goddess than a romantic figure, with more magic than humanity. Sometimes I tend to confuse her with*

the Virgin Mary as Stella Maris or L'Assomption. She personifies the spirit of Acadia, looking over and protecting her people, assuring the beauty and fertility of the land.

*In the end I was very happy with the experience and blessed all the forces that helped me paint with energy and vitality. As an artist, I know, it's not always so. However the spirit of *Evangeline* was alive and well in the GAUM, those two weeks in June and I am grateful I was there with her.*

LISE ROBICHAUD: *The thematic of *Evangéline* have been present in my culture and my upbringing since my childhood, when I was made to wear an *Evangéline* costume every year on the 15th of August, and my brother wore the costume of Gabriel. *Evangéline* thus evokes powerful and deep memories for me, memories of a personal, social*

and political nature. And this is what awakens my imaginary.

I interpret Longfellow's poem as a love story, taking place in a painful setting, and marking the deportation of people who were my ancestors. The work of literature made me see flower gardens and imagine a drama that unfolded in three stages where there is first love, then separation, and finally death (or eternal life). This is how I proceed in my visual work: I start by analyzing the conceptual aspect and then I let myself be led by reverie. Then the imaginary takes shape.

For this project, I was asked to produce a piece of artwork on wood, based on the word *Angé* or *angél*. I used the following symbolism: The Iris, which symbolizes the two lovers and refers to the symbolics of angels (because the iris has three petals facing downwards and three facing upwards, like the movement of wings beating). The Iris is

also a symbol of royalty and of the French language. And the word also refers to the eye (witness to the suffering in times of war).

As for the title, *Angélu*, it is a word taken from the poem, referring to a prayer of marial devotion that is repeated morning, noon and night. *Angelus*, the call that rings out from parish to parish, answering each other with their chimes. *Angelus* is also the prayer that is uttered in honour of the Virgin.

There is, as well, the question of time, approached through the symbolics of water (used in the text) which flows on either side of the components of the work. The text used was inspired by press releases and current events found in the *Acadie Nouvelle* newspaper in 2003, because although things change, human suffering remains current.

Finally, the visual impression that Longfellow's left with me, in this 21st century, permeates the work,



NANCY MORIN, *Ève et le jardin d'Éden*, 2001
acrylic on wood
2.4 x 3.7 metres (8 x 12 ft.)



LISE ROBICHAUD, *Angélus*, 2003
ink, water-based dye, and varnish on wood
2.4 x 3.7 metres (8 x 12 ft.)

as the wood is imbued with ink, dye and varnish, in an approach of poetic reverie and meditation.

MICHEL ROBICHAUD: *How can I put it . . . to be in the shadows in order to bring things to light, in the time it takes to enter into the imaginary . . . But what or whom is it all about, exactly? First, it means contextualizing the subject and giving it new life. Then situating the time-space, in order to follow my reflexions, to be immersed in the thing even though I will end up reshaping it. But, more than anything else, it is about the substance itself, that is the poetics of romanticism that was, no doubt, very dear to Longfellow.*

A priori, I position myself differently from what I already know about the text and its basic ideas, and, scanning it rather than looking at every detail, I am struck by certain images that seem to have

a heavy symbolic significance. At that point, I settle into the work in the sense that the parameters orient me in a more spontaneous direction. The preliminary sketches are a base in themselves, and in order to preserve the initial pencil strokes, I take one idea from among the possibilities, in order to test its capacities to let parts of the process filter through. So how and in what form will this happen? Will the drawing manage to show itself without falling prey to the painting? Space keeps its promise, with the drawing in the margin, left in its initial state and reinforced with India ink. This manifestation can be understood — still in terms of its designated role — as functioning as a work in the margins, as it appears in the work of Alechinsky and his large margins. They are traces left from the composition of the triptych and the figures during the work. These scribbles or sketches testify to the appearance and/or disappearance of various visual elements during the composition.

But the process is not without its problems. It can cause a certain ambiguity for the spectator, because we can't predict whether the work or the creator has the upper hand. You might say that the instinctive part of my goal (to create the work) ends up picking fights with itself. One way of saying this is that I seem to find myself in three distinct situations: starting from the left, there is a scene with marine elements, then there is a place between the two worlds, and finally there is an Earthly Paradise. I am trying to develop a certain lyricism, dimly clarified, in the tumultuousness of the sequence. I want to uncover the subjectivity of the figures. In this way, I find I can release myself spontaneously from the scenario I had planned, and which was, therefore, too contrived. In this perspective, the painting functions a little like an expression of the material. The colour brings out a proliferation of figures, gestures, and forms grabbed out of expressionism.

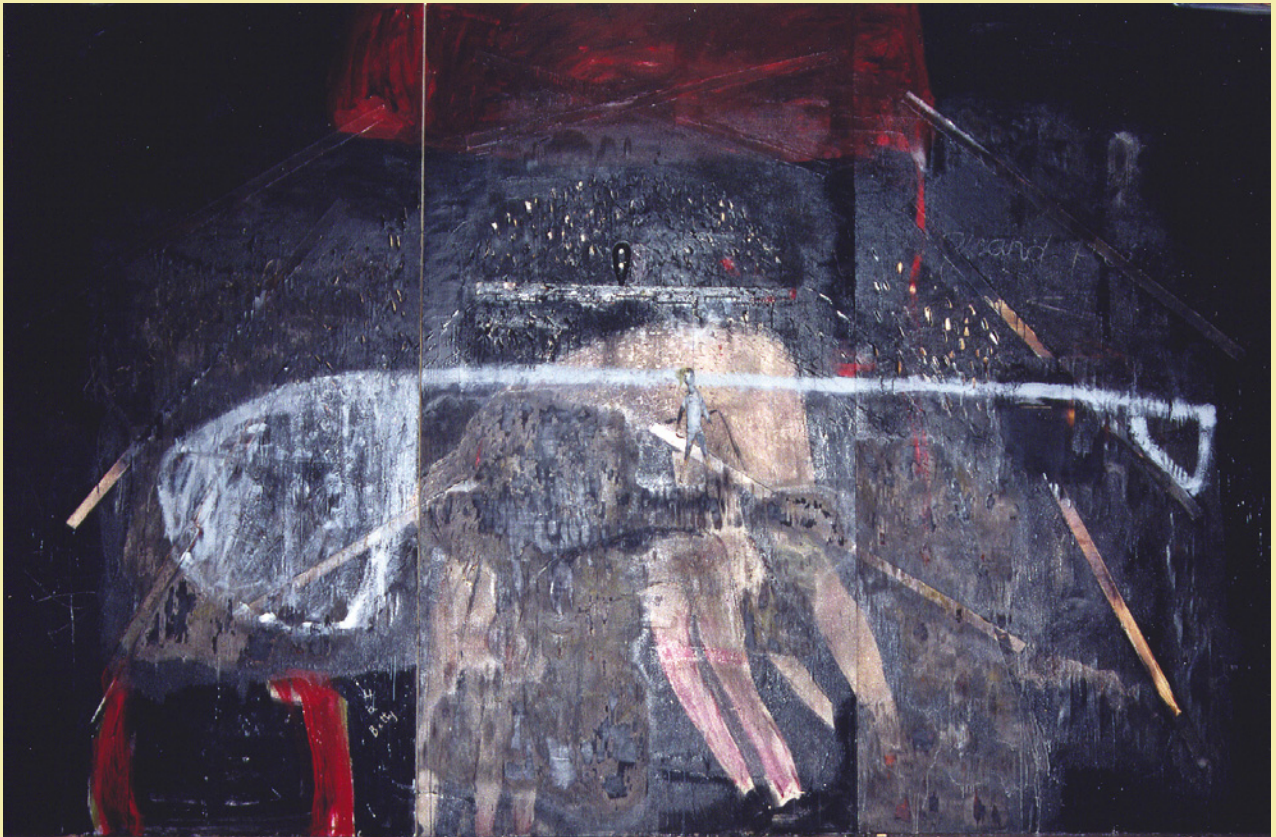
The pleasure comes from the element of the artist's own perplexed gaze, which seems to suggest that we have to learn to question ourselves, be suspicious of ourselves and that even if we calculate the risks, we have to know how to let our own imagination play out. In this way, it avoids realism by shifting into the ambiguity of a world plunged into the imaginary of the senses.

"The explosion of the myth experienced as a true exorcism in this work which is entirely one of movement, of progression."⁷

ROMÉO SAVOIE: Roméo Savoie creates in a series of waves which carry off the entire painting in a movement which will hide behind another movement. From one day to the next, the painting constructs a story for itself, creating levels of the concrete, the spiritual and memory. The first days are days of excitement, and each one gives birth



MICHEL ROBICHAUD, *Évangéline*, 2003
acrylic, graphite, and ink on wood
2.4 x 3.7 metres (8 x 12 ft.)



Roméo SAVOIE, *Ève*, 1997
acrylic, mixed media and objects on wood
2.4 x 3.7 metres (8 x 12 ft.)

to a new work. The first “versions,” “layers” overflow with vivid colours. We move from a work full of vibrant browns, golds, reds, to another in which blue, white and green predominate. Then another, less unified, more fragmented, which is formed of the two earlier ones and to which are added the blacks characteristic of Savoie: graffiti, figures, and a word, «macho» appear. We have the feeling that we have moved from a paradise brilliant with light into a place of torture, division. Eve has left Paradise, and Evangeline has left her beloved Grand-Pré.

Savoie attacks his work with axe-blows, lacerating the wood, digging out its entrails, notching it, making it jagged as the wood folds, struggling to hang onto its board. The deconstruction stage, tearing down: the loss is violent. The sky clouds over and a black mass hangs over the work, under which the memory of colours, the happy past, paradise still shows

through. The blows of the artist’s axe resume. The artist sets his gaze on a strip of wood in the very centre. Unlike the other strips already installed in the work, this one will be worked by hand. It already has a history, the story of the thing that it belonged to, a piece of furniture, a shelf, perhaps; in any case, the memory of inhabited space.

Next, the black is hidden by a layer of white that turns grey and, as before, this layer lets the previous one show through. From white to black, again, and this time the artist turns towards shapes, figures, women arching up, a form the artist has borrowed from Betty Goodwin.

Savoie then subjects the work to trial by fire. The wood is attacked, harmed, paint drips, shapes are twisted around. Paradise will never again exist. But fire is also a purification, a source of another life, new life.

At this point, the essential of the work is there, unchangeable. The work consists in feeling what it is expressing, in not betraying it. After the broad strokes, the covering, follows the detail work. Meaning is given form. Under the strip of wood worked by the hand of man, Savoie attaches a doll created for the work by craftswoman Danielle Ouellet. Eve is born, naked and helpless.

Across the work, a line — white, grey, blue — is drawn, with extremities shaped to suggest a key, giving the painting other layers of meaning. Two inscriptions invite our interpretation and orient our gaze as we look at the work: to the left, *Kouchibouguac*, to the right, *Grand-Pré*.⁸



JENNIFER BÉLANGER

The New Generation of
Acadian Artists



Francine Dion

Jennifer Bélanger was born in northwestern New Brunswick. Her work tells stories: Her fairy-like imagery, replete with anthropomorphic characters, are bittersweet treats for the eye.

Holding a degree in fine arts with studio work in painting and printmaking from the Université de Moncton (1997), the artist has also taken classes in drawing and theatre in the Summer Art Program, University of Alberta (1991).

Jennifer Bélanger is very involved in the cultural community in the Greater Moncton area. She has been the program coordinator of the Galerie Sans Nom (1999 to 2001) and is currently the director of the print studio Imago, a not-for-profit artist-run centre located in the Centre culturel Aberdeen à Moncton.

Artist's Web site:

www.umoncton.ca/gaum/jennifer_belanger/jennifer_belanger.html



HERMÉNÉGILDE CHIASSON

29th Lieutenant Governor of
New Brunswick



Marcia Babineau

Herménégilde Chiasson was born in Saint-Simon, New Brunswick (1946). He holds a BA from the Université de Moncton (1967), a BFA from Mount Allison University (1972), a Master's degree in aesthetics from the Université de Paris 1 (1976), an MFA from the State University of New York (1981) and a doctorate from the Sorbonne in Paris (1983).

Chiasson has chosen to live and work in Acadie, pursuing his artistic career and making full use of his wide range of talents. He has been actively involved in many areas of art and culture. He has served as director of the Galerie d'art de l'Université de Moncton (1974),



founding president of the publishing house Éditions Perce-Neige (1984), president of the Galerie Sans Nom (1980), founding member of the Aberdeen cooperative (1965) and of Imago (1987), founding president of Productions du Phare-Est (1998), invited curator for the exhibition *Anecdotes and Enigmas: The Marion McCain Atlantic Art Exhibition*, at the Beaverbrook Art Gallery (1994), and president of the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (1993-1995).

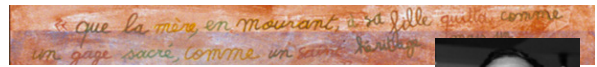
His artistic production is enormous. He has participated in more than 100 exhibitions, including 18 solo exhibitions such as *La Frise des Archers* (1983) and *Mythologies* (1996). Among the group exhibitions in which he has taken part is the touring exhibition *Quoi faire? Quoi dire?* (1986) organized by curator Charlotte Townsend-Gault. Several of his works can be found in public and private collections. In addition to his visual arts, Chiasson has produced more than 14 films, including *Toutes les photos finissent par se ressembler* (1985), *Le Grand Jack* (1987), *Robichaud* (1989), *Taxi Cormier* (1990) and *Épopée* (1996) which was awarded the Grand prix TV5. He is the author of several books; among them are *Mourir à Scoudouc* (1974), *Claude Roussel Sculpteur/Sculptor* (1985) written in collaboration with Patrick Condon Laurette, *Vous* (1991) which won the France-Acadie prize (1992), *Climats* (1996) and *Conversations* which was awarded the Governor General's Literary Award (1999) Herménégilde Chiasson has also written more than twenty plays, such as *Pierre, Hélène et Michael* (1990), *L'exil d'Alexa* (1993) and *Aliénor* (1997). He has published a dozen texts in literary magazines (*Lèvres urbaines*, *Liberté et Éloizes*), given numerous performances and literary readings, and been responsible for a dozen scenographies.

He received the Prix France-Acadie (1986 and 1992), the rank of Chevalier de l'Ordre français des Arts et des Lettres (1990), l'Ordre des francophones d'Amérique (1993), le Grand Prix de la francophonie canadienne (1999), an honorary Doctor of Letters from the Université de Moncton (1999), the prestigious Prix quinquennal Antonine-Maillet-Acadie Vie (2003) and, most recently, le Prix Montfort (2004).

Artist's Web sites:

www.umoncton.ca/gaum/herme-2.html

www.gnb.ca/lg/bio-f.html



FRANCIS COUTELLIER

Chair of the Département des arts visuels of the Université de Moncton



Francine Dion

Francis Coutellier was born in Namur, Belgium (1945). He studied at several art schools: the École d'art de Maredsous (1964 to 1967), the private school of Madame Martin in Brussels (1960 to 1963), and the École nationale supérieure d'architecture et des arts visuels (La Cambre). He also studied at the *Visual Studies Workshop* in Rochester, New York, where he obtained a Master's in Photography from the State University of New York, studying under Robert Frank, Joan Lyons and Michael Snow (1977 to 1979). He has participated in numerous workshops: a film workshop with Robert Frank (1983), a bookbinding workshop with Silvia Riennie (1990), an intaglio printmaking workshop given by Pavel Skalnik (1991), a *Polaroid Transfer* workshop at *Image Work* (Toronto, 1995).

It was in 1967, at the CEGEP in Matane, Québec, that Francis Coutellier set out on his teaching career. He has been a professor in the Département des arts visuels at the Université de Moncton since 1969. His involvement in the visual arts is impressive; he has, among other positions, assumed the role of president of the Galerie sans nom and of the Board of Directors of the Centre culturel Aberdeen (Moncton); he has also served as Chair of the Département des arts visuels of the Université de Moncton, several times, from 1971 to 1975, 1992 to 1995 and at the present time.

True to his words "an exhibition is better than a speech," Francis Coutellier has exhibited his art work in almost 200 exhibitions, more than 30 of them solo, since his first exhibition at the Galerie du Disque Rouge in Bruxelles (1964). His work has been seen in several regions of Canada, in the U.S., in Hong Kong, and in numerous European countries including France and Belgium. Coutellier has received several grants, including those from the Canada Council for the Arts, the Conseil de la recherche de l'Université de Moncton and from the province du Nouveau-Brunswick.

During the 1970s, Francis Coutellier became enamored of photography. This proved to be a turning point in his career. He began to collaborate with, among others,

Serge Morin, professor of philosophy at the Université de Moncton, on several different projects. Their collaboration resulted, notably, in the book *Tropicartica* (1981), and in the exhibitions *Philographie* (1983) and *Blind Pain: une étude philographique sur la douleur* (1989), as well as articles published in periodicals. This was a way of combining the perspectives of a photographer and a philosopher, who “wanted to join two systems within a single metaphor.” In all, Coutellier has published eight books since 1975 and has published articles in magazines (“Philography, The Neglect of the Past,” 1979) and in scholarly journals such as the *Revue de l’Université de Moncton*. His work has also been discussed in articles by other authors.

In 1989, Michael Christopher Lawlor⁹ organized a retrospective exhibition of the work of Coutellier entitled *Francis Coutellier: Many Modes*. This exhibition, briefly summarizing the first twenty years of Coutellier’s creative work (from 1969 to 1987), showed the multiple facets of his creativity. The exhibition toured various art galleries throughout Canada over a period of two years. In all, sixty-five pieces of art were collected for the exhibition. At the outset, it was intended as an exhibition of photography, but plans changed. Indeed, the diversity of media used by Coutellier and the enormity of his body of work made it inevitable that not only photographs but also paintings, sculptures, prints, books, and tapestries created by the artist were included in the exhibition. Coutellier’s involvement, his presence, and his production have played a decisive role in the development of the arts in Acadie.

Artist’s Web site:
www.umoncton.ca/gaum/francis.html



MARIO DOUCETTE

The New Generation of Acadian Artists



Mario Doucette was born in Moncton (1971). He holds a degree from the Université de Moncton, a BAA with a major in information management (1993). During his studies, he took courses in painting with the artist Roméo Savoie.

He has been administrator of the Galerie Sans Nom, Moncton (1997-2000) and managing editor of *Vallium* magazine (1995-1996). He was also artist-in-residence at the Galerie du Nouvel-Ontario (Sudbury, 2001) and in Saint-Sornin (France, 2004). He has participated in group exhibitions, notably: *Combats* at the Galerie d’art de l’Université de Moncton (2002), *Scatalogue* at Galerie SAW in Ottawa (2003), and *Exposition canadienne* at the Chapelle Henri IV in Poitiers (France, 2000).

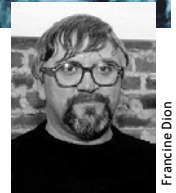
In 2001, Mario Doucette won the third prize in the *Résist’Art* competition of the Galerie Sans Nom. He also took part in a mini-festival of film, *GO Super 8* at the Galerie SAW in Ottawa in 2000 and was director of *Cause célèbre : 25 ans à la Galerie Sans Nom*, Galerie Sans Nom (Moncton), 2003.

Artist’s Web site:
www.umoncton.ca/gaum/mario_doucet_fev_98.html



YVON GALLANT

Recipient of the Miller Britain Prize, 1992



Francine Dion

Yvon Gallant was born in Moncton (1950). Yvon Gallant belongs to the first generation of artists trained at the Université de Moncton, from which he received a Bachelor of Fine Arts (1976). He has taught silk screen painting in the Département des arts visuels of the Université de Moncton. He worked for some time at the National Film Board, where, among other things, he produced 33 illustrations for the film *La Reconnaissance du chien*. He has served as Director-Manager of the Galerie Sans Nom (1984-1985) and the curator of an exhibition of mail art (1987).

Yvon Gallant has more than 80 exhibitions to his credit, and has participated in numerous solo and group exhibitions in the Atlantic region, across Canada, and abroad.

In 1994, an exhibition entitled *Yvon Gallant: D’après une histoire vraie / Based on a True Story* was organized, featuring over 70 pieces of the artist’s work. This exhibition, organized by curator Terry Graff of the Confederation Centre of the Arts in Charlottetown,

was followed in 1995 by the publication of a book written by Graff, discussing the works in Gallant's retrospective exhibition.

He has received several prizes and grants: from the Canada Council for the arts (B-Grant, 1986 and Project Grant, 1994), the Arts Board of New Brunswick (Project grant, 1992), from the province of New Brunswick (the Miller Britain Prize, 1992 and creation grant, 1995)

Yvon Gallant draws most of his subject matter from the city of Moncton and the surrounding area, as his work is totally inhabited by the daily reality of people around him and close to him. He is a gallery artist of Studio 21 in Halifax.

Artist's Web site:
www.umoncton.ca/gaum/hp_luc96.html



NANCY MORIN

Nancy Morin was born in Cornwall, Ontario (1944). She studied Nursing at the University of Ottawa before settling in Moncton in 1970. She obtained her Bachelor's degree in Fine Arts from the Université de Moncton (1976) and did a residency at *Leighton Studios*, Banff, Alberta.

A member of the Centre culturel Aberdeen, she devotes most of her efforts to drawing, painting and printmaking. Since 1981, her work has been shown in solo and group exhibitions in New Brunswick, Nova Scotia and in France.

She uses the imaginary world and nature as her sources for the images in her paintings (flowers, sun, moon, stars, birds and animals). At one time, horses predominated. Her fairy world is reminiscent of that of Chagall, with birds plunging down and horses flying around the sun, moon, stars and sometimes flowers. She is represented by Studio 21, in Halifax, Nova Scotia,

as well as by the Joie de Vivre Gallery in Riverside-Albert, New Brunswick.

Artist's Web site:
www.gallery78.com/nmorin.htm

GISÈLE OUELLETTE

A native of Moncton, Gisèle Ouellette obtained her BAA in Photography Studies at Ryerson Polytechnical University in Toronto, and a BFA at York University, where she specialized in painting and drawing. She is currently completing a master's degree in fine arts at the Université du Québec à Montréal.



Francine Dion

Her artistic work is an exploration of the expression of identity within a particular social, cultural and family environment. She has produced solo exhibitions in Toronto and in Moncton. She has also participated in several group exhibitions in New Brunswick, Ontario, Manitoba and Saskatchewan, as well as in Louisiana and in France. Her work can be found in the collections of the Fédération des Caisses populaires acadiennes, the New Brunswick Art Bank, the Galerie d'art de l'Université de Moncton, Hart House at the University of Toronto, as well as a number of private collections in Canada and in the U.S. She is a member of Galerie 12, Galerie Sans Nom, Imago, the Bureau du regroupement des artistes visuels de l'Ontario (BRAVO) and the Women's Art Resource Centre (WARC). Her specialties are painting, drawing, photography, printmaking and installation pieces.

Artist's Web site:
www.umoncton.ca/gaum/hpluc151.html



LISE ROBICHAUD

Born in Caraquet (1960), Lise Robichaud has lived in Moncton since 1978.

A professional artist and professor of Art Education at the Université de Moncton, she has several publications, including the book *Voir l'art* (1990), chapters of books and scholarly articles on teaching visual arts and arts education from a postmodern perspective.

Lise Robichaud began as a self-taught painter at the age of 14, after discovering the paintings of her paternal great-grandmother, Marianne Richard, a poet from Rogersville. After a double major in visual arts from the Université de Moncton (in painting and in arts education), she obtained a Master's degree in fine arts from UQAM and completed a Ph.D. in Art Education at Concordia University. She did a study program in Grenoble, France, with the help of a France-Acadie bursary. Upon her return, she oriented her artistic practice towards contemporary art, "art actuel." Since that time, she has produced several large-format installation pieces with wood and ephemeral materials, while still continuing her pictorial art. In 10 years, she has participated in several symposia in the visual arts, exhibited individually several times and participated in over 30 group exhibitions in New Brunswick and elsewhere in Canada. She has received creation grants from the Arts Board of New Brunswick and from the Canada Council for the Arts. Her work has been discussed in articles in such magazines as *Espace Sculpture*, *Vie des Arts*, *Inter Art Actuel*, *CIRCA 94 (Irish and international contemporary visual culture)* and other magazines and journals specializing in the visual arts. This summer (2004), there will be a solo exhibition of her work at the Acadia University Art Gallery in Wolfville, Nova Scotia.

Artist's Web site:
www.umoncton.ca/gaum/lise_robichaud/lise_robichaud.html



Cerine Gallant



MICHEL ROBICHAUD

The New Generation of Acadian Artists

Michel Robichaud was born in Moncton (1965). He completed his bachelor's degree in visual arts at the Université de Moncton in 1989. He considers himself a self-taught painter, since he has been exercising this vocation for the past fourteen years. He has exhibited his paintings several times in New Brunswick and he has participated in the Festival des arts visuels de l'Atlantique in Caraquet in 2001 and 2002. Recipient of a prize given by the Canadian government on the occasion of the Congrès mondial acadien (1994) he was awarded, the same year, a creation grant from the province of New Brunswick. He was also given a France-Acadie grant in 2000, enabling him to train with the sculptor Guy Lemonnier in Rouen (France).

Artist's Web site:

www.umoncton.ca/gaum/Michel_Robichaud/galerie_sans_nom_mars_99/michel_robichaud_p1.html



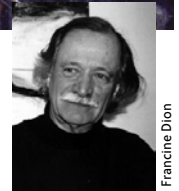
ROMÉO SAVOIE

Recipient of the Miller Brittain Prize
in 1994

Roméo Savoie was born in Moncton (1928). He holds a Master's degree in fine arts from the Université du Québec à Montréal (1988), a bachelor's degree in architecture from the École des Beaux-arts de Montréal (1956), as well as a bachelor of arts degree from the Université de Moncton (1950).

After obtaining his degree in architecture, he worked until 1959 in several different architectural firms in Montréal. Between 1959-1964 and 1965-1970, he worked in New Brunswick, alone and in collaboration with other architects. In all, he was involved in the design of approximately fifty buildings between 1959 and 1970.

In 1964 he took part in a travel-study program, visiting 14 European countries over the period of one year. During his trip, he spent three months in Carvajal,



Francine Dion

Spain, devoting himself to his art. After receiving positive comments and encouragement from a French painter, painting, which had, up until that point, been simply a hobby, became a passion for him. In November 1970 he travelled to Aix-en-Provence, France, where he once again devoted himself to painting. It was at this point that his career as architect moved into second place and his passion for painting became the primary focus of his life.

Between 1973 and 1981, he was a part-time professor in the Département d'arts visuels of the Université de Moncton. He has also taught classes to adults, as well as given private lessons and offered workshops to children.

Roméo Savoie is well-recognized for his contributions to the development of infrastructures in Acadie. He has been involved in the creation of several art galleries, such as the Galerie Sans Nom and the Galerie 12, both located in Moncton. He was also one of the curators of the *Exposition/Rétrospective des arts visuels en Acadie* (1994) during the Congrès Mondial Acadien. He was the initial curator of the *Collection du 50e anniversaire* exhibition, sponsored by the Fédération des Caisses Populaires Acadiennes and published as *Visions of History*, as well as being responsible, in conjunction with Herménégilde Chiasson, for the conception, design and organization of *Évangéline mythe ou réalité* au Festival International des Arts Contemporains (La Rochelle, France, 1981).

Since 1971, his work has been exhibited several times, notably in exhibitions such as the *Great Acadian Fan* (1982), *De la trace au lieu* (1988) and *Venezia* (1992). Several works in the latter were also shown in an exhibition entitled *Voir Savoie Faire*, organized by the Galerie d'art de l'Université de Moncton (1992). Savoie has participated in several performances, such as *En Fuite* and *L'Atlantique Ici ou Ailleurs*, and has been responsible for the scenography of the theatrical productions *Les Crasseux* by Antonine Maillet, *Pierre, Hélène et Michael* by the current Lieutenant Governor Herménégilde Chiasson and *Chère Mademoiselle Élena* by Razoumovskaia, presented at the National Arts Centre in Ottawa (1995).

A well-known poet, he has published *Duo de démesure* (1981), *Trajets dispersés* (1989), *L'eau brisée* (1992), *Dans*

l'ombre des images (1997), *Humain : Recto-Verso* (1993-1994) in collaboration and *La mémoire d'E*. Several of his texts have appeared on the pages of *Éloizes* magazine. In 1996, an issue of the magazine *Lèvres Urbaines*, edited by Claude Beausoleil, published one of his texts entitled *La lumière des feuilles*. He has taken part in literary readings and poetry festivals such as the *Huitième Festival international de la poésie* (1992) in Trois-Rivières.

He has received grants from the Canada Council for the Arts, as well as the provinces of New Brunswick and Québec. He was also awarded the Miller Britain Prize (1994) and the Strathbutler Prize (1998) for excellence in the visual arts in New Brunswick. He won an *Éloize* award for the artist of the year in the visual arts (1998). This prize is awarded by the Association acadienne des artistes professionnels du Nouveau-Brunswick. Because of his involvement in the creative arts and in the development of infrastructure, Roméo Savoie, architect, painter and poet, is one of the most important figures in Acadian art. Herménégilde Chiasson has said that, for many Acadian artists, Roméo Savoie has been and remains a "model of integrity, someone who has practiced what he preached, providing us with an example to help us understand the importance of place and of artistic expression."

Artist's Web site:

www.umoncton.ca/gaum/hpluc152.html

