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## Engramme

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theme « Cités, citoyennetés, citoyens » at the Museo de Arte Contemporáneo. This exhibit in media arts was an activity co-produced with the Manifestation internationale d'art de Québec and the Bande Vidéo in association with the Chilian Video Corporation. A catalogue in three languages (French, English and Spanish) was published following the exhibition. The historian and independent curator Geneviève Pelletier wrote the preface. In her text, she draws a contextual portrait of the four projects presented at this biennale. Also, a partnership has been established between La Bande Vidéo and the Chilian Video Corporation, for future exchanges and collaborations between artists.

### Videographic Collective 30 x 30 x 30

From November 2<sup>nd</sup> until December 16<sup>th</sup> 2007, in order to celebrate its 30<sup>th</sup> anniversary, La Bande Vidéo organized a collective exhibition grouping the works produced by 30 videasts. Each of the videos is 30 seconds. The works have been compiled on DVD and are for sale at the cost of 30\$.

The equation was simple and would go as follows: 30 x 30 x 30

In 1977, the video made itself clear. It was a new and promising mode of artistic expression. We needed nothing more to say to get a group of artists involved start the Center populaire d'animation du Québec, better known as the Bande Vidéo. In order to mark this historical date, the actual team of the organization asked thirty artists involved in the media arts to be up to the challenge of conceiving a monotape video of 30 seconds.

Thirty artists who have been part of the adventure of the organization have accepted to submit to this style of exercise. With this memorable and festive event, La Bande Vidéo was able to do a summary without nostalgia while pursuing its mandate to support, promote, diffuse video creations and further stimulate the creation in the media arts in Quebec.

The public was invited to come and blow the candles at the opening night on November 2<sup>nd</sup> 2007, with all invited artists.

Participating artists were as follows: Geneviève Allard, Jocelyne Allouche, Jason Arseneault, Mélanie Bédard, Myriam Bessette, Myriam Bizier, Boban, Nicolas Bolduc, Vincent Boulet, Martin Bureau, Henri-Louis Chalem, Eugénie Cliche, Benoit Côté, Jean-François Côté, Manon De Pauw, Étienne Dionne and Cindy Labrecque, France Dubois, Jean-François Dugas, Robin Dupuis, Daniel Faubert, Boris

Firquet, Charles Fleurie, Pierre-Olivier Fréchette-Martin, Fannie Giguère, Maxym Guimont and Mélissa Tremblay, Branka Kopecki, Isabelle Lapierre, Jérôme Minière, Francis Montillaud, Allison Moore, Sandrine Muratet, Boran Richard. ■

## ENGRAMME

In October 1972, young artists needed to be audacious to start the Atelier de réalisation graphique (renamed Engramme), under the guidance of professor Marc Dugas. At the time, none of the centers that we know today existed in Quebec City. The notion of centers, in itself, was barely known.

The Atelier de réalisation graphique was born in an exuberant, outrageous climate of visionary originality. In this happy climate, artists would share the specialised equipment they needed for the creations in etchings, open to all aesthetics and original approaches in this medium. From 1973 onwards, a space of diffusion was added to the production workshops.

After 35 years of existence and regular activities, Engramme is now recognised in Quebec by the artistic milieu and by artists of all kinds as one of the elite organizations. It remains the most accessible and important for the developments of etchings, in the visual arts.

Indeed, Engramme has been very active in maintaining the original development of etching in Quebec and in Canada for the last 35 years. This commitment takes shape with the development and the constant improvement of tools in its five specialized workshops (lithography, engraving, serigraphy, UV, numeric etching) which allow and exploration of all etching techniques. Engramme is also known for the attention it gives to the quality of its activities of diffusion and production, its active participation in numerous important events in the visual arts and for its many invitations from fellow artists in Canada and the world in order to improve the expertise of Quebec artists.

The program valorises the exploration of innovating practices in the numerous possibilities of etching, in synergetic contact with other discipline in the visual arts. This orientation opened to interdisciplinarity makes Engramme singular amongst other centers dedicated to etching in Quebec and Canada. Looking at the future, this development, singular to Engramme, has made this artistic medium a

captivating and rich gathering point for creation and new possibilities, for professional artists and newcomers alike, for artist doing etching, as much as for artists from other disciplines.

1978-1979: The exhibition *Cent que'q gravures québécoises*, organised by ARG in the context of the exchange between France and Quebec, was presented in France at the Center Georges Pompidou, in Paris, and also at museums in Meaux, Aurillac, Nemours, Cantal and Vallauris.

1988: Event in creation and diffusion for the celebration of the 15<sup>th</sup> anniversary of ARG Tandem-Creation, including two parts: « Tandem-Atelier » with members of the collective ARG and their guests; and "Tandem-Conferences" at the community center Lucien-Borne with guests speakers.

2000-2001: Organized by Engramme, *L'espace qui nous sépare* was an exhibition from the members of Engramme and of the Atelier circulaire de Montréal. It was viewed at the 11<sup>th</sup> Biennale internationale de gravure d'Amadora in Portugal, at the World Trade Center in Macao in China, at the Triennale de Chamalière in Auvergne in France, at the Bibliothèque Gabrielle-Roy in Quebec City and at the Maison de la culture on the Plateau-Mont-Royal in Montreal.

2008-2009: The Collective exhibition by members from Engramme called *Think up 12*, with satellite diffusion from the Biennale internationale de Liverpool in England and at the Biennale internationale d'estampe de Sofia, in Bulgaria.

### 1996 – Sol Majeur

In 1996, recently moved in its new spaces at the cooperative Méduse, and as one of its co-founder, Engramme presented the event *Sol majeur*, a privileged encounter between three great creators in Quebec: René Derouin, Paul Lacroix and Lauréat Marois. The theme of the event "the earth" was the occasion to reunite these great artists in a serie of activity allowing them to create and exhibit new works in etchings. The heart of the event, the artist residence, coincided at the time with a generalised movement in front of the opening of the urban space.

These activities of creation in residence and editing in etching in the workshops at Engramme, were open to the public. They have particularly stimulated the emergence of new aesthetic propositions by bringing together artists whom, although familiar with etching to some extent, were not specializing in the techniques they used. The assistance of an artist-imprimeur (in most cases a member of Engramme)

was also needed to help the artists in residence. This assistant was also a master in its technique. He was able to provide the necessary help to the artist while respecting the creative process particular to the specified field of etching as well as the aesthetic singular to each artist.

Assisted by the member Madeleine Samson, Paul Lacroix was able to transposed in photoengravings, some pictures of shadows of himself, on the ground, or some pieces of wood attached to a tree. By confronting the human representation to the geological character of some exterior views, Paul Lacroix could interrogate the closeness between nature and culture.

Lauréat Marois realized a grand mosaic of lithographies, representing the start motif of the petunia, with fellow artists and members Jean Pearson and Diane Thuot. Lauréat Marois often use the ancient theme of the sea, the sky and the mountain. This evocation of nature is manifest in part by the integration of some vegetal motifs which integrate his work by fragments, yet insisting and reflecting on universal symbols by their very presence.

René Derouin, with the help of artist and member Chantal Harvey, has literally challenged the technique of wood engravings by a series of works seeking to express the quest of space of passage, in her project *Migrations*. He sought to explore the memory of a people by looking at its heritage in a serie of mythic characters integrated into landscapes of water and earth.

The residences of these three artists were together with an exhibition of their work in progress at the Galerie Engramme and an exhibition of their recent works at the Palais Montcalm. A catalogue, with texts by Lisanne Nadeau and a video documentary realised by Yves Doyon, completed the event.

### 1998 – 25<sup>th</sup> Anniversary

During its 25<sup>th</sup> anniversary, Engramme has elaborated a serie of special activities of production and diffusion testifying to its trajectory in the creation in etching, in Quebec City, since 1972. A retrospective exhibition was presented at the exhibition center at the Gabrielle-Roy Library together with conferences and plenary sessions. The works selected testify to the production of almost 40 artists doing etchings and engravings, ones that have established Engramme's reputation over the last twenty years: « Réintroduire le quotidien dans l'art », « Paysages urbains », « Le Pop revu et réactualisé », « Le formalisme ludique », « Abstraction et figure



d'identité », « Réalités hybrides du sujet figuratif », « Expressionnisme et art populaire », « Esthétique baroque et hédonisme », « Intimité des écritures graphiques », « Identités interculturelles », « Photographie et estampe ». All of these approaches presented in these exhibitions illustrated the formidable opening of Engramme, since its beginnings, and its commitment to originality and the multiplicity of aesthetic venues in etching.

The activity of the creative collective *Duo en cinq temps* was based on a collaboration of 18 tandems of artists, old and actual members of Engramme. The works produced in the context of these activities have occupied, in five successive moments, the exhibition space of Engramme during the months of the special program of the 25<sup>th</sup> year anniversary. In this context of historic celebration, Engramme wanted to illustrate with its duo collaborations the many engagements, meetings, complicities and fruitful alliances established between artists involved in the past and present to make sure that Engramme's presence in the field of etching in Quebec remains noteworthy.

Another exhibition, *Collections d'artistes* was the result of the association between Engramme and the Théâtre Périscope. This association allowed the diffusion of works by Engramme artists in the public spaces of the theater in order to reach an audience that is less familiar with the visual arts of the present. *Collections d'artistes* was composed of a dozen of works acquired by the members of Engramme, over the years. The exhibition illustrated the point of view of the artist as a collector.

At last, the exhibition *Parcours gravé*, realized in collaboration with the Galerie Madeleine Lacerte in Quebec City and the Galerie Erce Devlin in Montreal, brought together 12 recent works by Francine Simonin, a major artists in the field of contemporary etching.

In collaboration with the Édition d'art Le Sabord, Engramme concluded its 25<sup>th</sup> anniversary celebrations with the publication of *Atelier de réalisations graphiques – Engramme: 25 ans d'estampe à Québec*. This book of 127 pages in colors, including texts by Nicole Malenfant, Denise Blackburn and Louise Sanfaçon, was an overview of the activities of the 25<sup>th</sup> anniversary while offering a section of selected archives of the 25 years of the center's activities.

## 2002-2006 – Conference and Publication *L'estampe contemporaine: la perméabilité des frontières*

From October 11<sup>th</sup> to November 17<sup>th</sup> 2002, the Conseil québécois de l'estampe (today ARPRIM) initiated and coordinated the very first *Mois de l'estampe* all over the province of Quebec. More than 70 organizations, including collective workshops, museums, private galleries and self-managed center for artists, have presented an activity in the context of this event, in a dozen of region in the province.

In the capital, Engramme strongly inaugurated this edition of the *Mois de l'estampe* with the symposium: *L'estampe contemporaine: la perméabilité des frontières*, presented at the salle Multi of the cooperative Méduse. For the occasion, six guest speakers were invited to present their reflections on contemporary art as it relates to etching, all around questions concerning the opening of artistic disciplines: Jocelyne Allouche (Quebec City), Jeanine Thib (Ontario), Anthea Boesenberg (Australia), Marco Buti (Brazil), Claude Sinte (Belgium) and Jürgen Weichardt (Germany).

This conference was enhanced by the various exhibitions presented by artists members of Engramme: Marc Dugas and Jeanne de Chantal Côté at the Galerie Rouje, arts and events; Tania Girard Savoie at the Galerie Engramme; Gilline Tran at the collective Regat in Lévis. The center Sagamie in Alma was presenting and collective exhibition of numeric etchings at the Galerie Trompe-l'œil of the CEGEP Sainte-Foy. At last, Madeleine Lacerte in Quebec City proposed a collective exhibition of international artists practicing etchings.

The publication of *L'estampe contemporaine: la perméabilité des frontières*, launched in the fall 2006, printed all propositions of the six speakers and the five exhibitions associated to the conference. More than 75 works of artists from Europe, the Americas and Australia are presented in this book.

The founding theme of the reflections explored in the contexts of the *Mois de l'estampe* 2002 and published in *L'estampe contemporaine: la perméabilité des frontières* remains still one the today's preoccupations, rich in possibilities for artists in visual arts practicing etching.

## 2007 – 35<sup>th</sup> Anniversary of Engramme

Since its inception, Engramme presented a great number of collective exhibition to its members in thirty cities in Canada and in

fifteen cities in other countries, in the contexts of international biennial of etchings or other special artistic venues. Each year, thanks to the support of their center for artists, Engramme's members helped in realizing residence in creation around the world. And Engramme also welcomes artists in residence from Canada and elsewhere, in its workshops. Engramme has thus affirmed and helped to make people aware of its privilege status of artist collective where research and experimentation are explicit of their great artistic freedom, constantly opened to the world.

For its 2007-2008 program, celebrating its 35 years, aside its regular activities, Engramme organises special events which underline the richness of its international network.

## Contest and Collective International Exhibition: *Paysages de l'âme: 400 regards sur Québec*

Engramme is included in the official program of the 400<sup>th</sup> year anniversary of the city of Quebec with an international contest of miniature etchings. Participants are from Canada and other countries and many of them have collaborated with Engramme to projects in residence, workshops or exhibition or have been interested in etching in Quebec. The 400 selected works will be part of an exhibition at Engramme in the summer of 2008, before going on a tour in Europe.

## Collective Exhibition *Transbordements, in the Context of La Vitrine québécoise en Flandre, in Belgium*

*La Vitrine québécoise en Flandre* will present contemporary creations from Quebec, during two months in the spring of 2008, all over Belgium. It will touch the dimensions of culture, education, economy and technology. Engramme was invited to represent the section "visual arts" at the event with an exhibition bringing together flamish and Quebec artists that have participated, since 2001, to the exchange program of residence in creation between Engramme and the Frans Masereel Centrum in Belgium.

## Residence Program of Creation with the Glasgow Print Studio in Scotland

Following the mission of prospection in the United Kingdom in 2006, realized thanks to the invitation by the ministère de la Culture, des communications et de la condition féminine along with the ministère des

Relations internationales, Engramme has elaborated an exchange program of residence in creation on a long-term basis with the etching center of international reputation, the Glasgow Print Studio in Scotland. This yearly program allows to artists from Quebec and Scotland to stay for a month in the host country to realize a project of creation in etching. Founded in 1972 like Engramme, the GPS is located in the heart of the industrial city of Glasgow. In 2009, the GPS will move to its new space, the Trongate 103, a building where you can find seven other artistic organizations in a spirit similar to the cooperative Méduse.

## Special Program for Master's Residence

Started in 2008, these residences of a duration of one month allow Engramme's members to stay in the best workshops in Canada or in other countries. These workshops are closely connected to the respective techniques of artists. Artists will be invited to go there to develop an expertise of the highest level. Master's residence in lithography at the Tamarind Institute, in Albuquerque, in New Mexico in the United States; the master residence in serygraphy UV at CIB Communications imprimées Bellemare inc., in Montreal; master's residence in engraving at the Glasgow Print Studio, in Glasgow, Scotland; master's residence in non toxic techniques at the Warringha Printmakers Studio, in Sydney, Australia. These new expertise, combined to new equipments acquired by Engramme in 2008 and relevant to the latest technology in etching, will allow Engramme to improve in a more significant manner the development of etching in Quebec. ■

## MUSÉE NATIONAL DES BEAUX-ARTS DU CANADA

1982

### The Prêt d'œuvres d'art: a collection in transit

The ministère des Affaires culturelles created, in 1982, the *Prêt d'œuvres d'art* collection in response to numerous consultations done with artists and employees in the cultural spheres at the end of the seventies and the beginning of the eighties. The first objective of this collection was (and still is) to support creation in the visual arts by buying works of art from Quebec artists and helping their diffusion. So, each year, the Museum launches a call for proposal to artists