



Cover art for the Joyce Theater fall brochure / Rave Advertising © Pol Turgeon

POL TURGEON

By Élise Gravel

□□□□Pol Turgeon has now been an illustrator for twenty-seven years. Since he started, the illustration world has been in a constant evolution. The question is for better or for worse? It seems it has been for the better. Pol takes the opportunity to explore news ways and doesn't lose the passion.

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Editorial

Jacques Laplante



Being an illustrator today isn't only a profession, it's a life style. It's a cool job that gives you the opportunity to be a background star, an underground artist or a graphic news merchant...

Even though it's still a young market, a constant amount of talents floods in the creative community at an amazing speed, bringing certain optimism and a contagious creativity wave.

This rhythm is also accelerating in publicity agencies as well as in editor's shops in short everywhere images are consumed. Since the abundance of information and technologic short-cuts is what it has become, we decided to shorten the space between the artist's studio and the client. The phenomenal success of the new *Illustration Quebec* portfolio Web site is a proof. Clients as well as artists has profited from the initiative.

Today we proudly present the first issue of *IQmagazine*, a newsletter published four times a year. It is a privileged way to

bring dynamism to the relation the illustrator keeps with the outside world and of course, especially with all the images buyers in the country.

Therefore, as a first, we are presenting you this month an exclusive interview with *Pol Turgeon* by *Élise Gravel*. We also want to show our interest in the new talents by presenting in each number, two emergent talents. You will also find, in each magazine, information on the oncoming activities of our association as well as the schedule of our *Illustre Galerie* and much more.

Take places, see all the creative energy spend by our illustrators to seduce you, because we all know, to seduce, you first have to be seen...

Jacques Laplante, editor.

iq magazine
Team

Editor Jacques Laplante
Cartoonist Élisabeth Eudes-Pascal
Graphic Designer Vincent Gagnon
Interview..... Élise Gravel
Translation Amélia Giroux-Gagné

You have a scoop, a great idea, a special event or free time ?

Contact us !

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POL TURGEON

By Élise Gravel

You recently published your own book *Au seuil de l'oeil*, which talks about your illustration work. It is a quite a great way to participate to the cultural life of its community. Do you do anything else in this way of matter (expositions, conferences, teachings, etc.) other than classical illustration work?

Yes. I do a lot of things related with the illustration work that impassion me in a very great way. To do this book was effectively very stimulating and was a marking point. Since that, I do more and more solo exhibitions (I actually had on in 2006 at Los Angeles and I have one scheduled for the end of the year at the Society of Illustrators in New York). I also keep teaching cause I like it a lot even if it's completely mad as an occupation and really under paid for the amount of work (I'm a part-time lecturer...). I also give conferences and workshops in universities and schools. Right now, I'm working on the visual of a dance show. I felt like working on a show for quite a long time. The idea of the "live show" with image projections, costumes and all,



Moving Image Logo © Pol Turgeon

pleased me. The teamwork concept was also appealing. It's a lot of work but I have to say that it's very stimulating.

One type of client you'd never work for?

All those who pay badly, who don't give enough creation liberty, who are frustrated artists that in the end would like to do the work themselves. Those who had a deadline for yesterday, those who ask for twenty essays with a committee of twenty different people that will give their opinions even if they already had a focus group to elaborate the direction to take for the illustration. All that together is pretty much the worst-case scenario.

Do you feel like you have more freedom in your personal creations than in your illustration work?

Without ANY doubt. The illustration world, even though it has evolved, is still very shy. I understand that very well. There is always the client with its own specific demands and a product to sell. It just can't give a complete freedom. Also, the older I get, the more I feel like I have something to say within my work and those messages correspond rarely to what is asked.

You are very interested by what is done here. Do you sense new trends in what is done by the emergent artists (your students by example)?

Not really. But there are a lot of superb illustrations that are made here and it's far from stopping. Maybe there will be a return to drawing, the real drawing, the one that moves us and makes us humble...

POL TURGEON

By Élise Gravel



Toyota's RAV 4 advertising, Saatchi & Saatchi © Pol Turgeon



Cover art for the Quebec Illustrators' Association Repertoire © Pol Turgeon

How is it going for you these days, in Quebec? Do you find the majority of your clients here?

Never really, and it has been like that for almost ten years. I believe that the young artistic directors don't put much interest in the annual contests other than the *LUX*. Those from Toronto or the USA don't seem to provoke their curiosity as much, so they might simply not be familiar with my work. Also, those who are familiar with it might find it a bit old, or just not enough "in". We operate a lot by trends here, trends that we exploit until we get sick of it and that we just toss away afterwards...

So if I understand, you are not so optimistic on what regards the future of illustration here in Quebec...

I am totally not pessimistic! I was only talking about my personal work, which stays a total enigma for me on the concern of the local market. However, it seems quite evident to me that some things are wrong here. The major problem is in the respect that we grant the illustrator (not to say all creators in general) and that respect should also be reflected in the salary we are ready to give to someone for its work. Twenty-five years ago, I could have been paid a thousand dollars for a book cover here in Quebec. Today, certain publishing companies only pay a hundred and fifty dollars for the exact same thing!!!

As for me, I mostly do outside Quebec contracts. I have had an agent in New York for more than ten years now and the majority of my contracts come from the states. It is not really by choice, it is simply like that. It is a bit sad though to be able to work as little just where we live. It doesn't give the impression to participate to the cultural life of its own community.

L'illustre Galerie is the exhibition hall of the Association des illustrateurs et illustratrices du Québec (AIIQ), and the only graphic arts gallery in Québec providing a window to the world of illustration.

Israël Charney
The Kim Sisters
February 7 to March 1, 2008

Québec collective
Travaux publics (Public Works)
March 7 to 29, 2008

Partnership collective with the
Association québécoise de l'autisme et
des autres troubles envahissants du
développement (FQATED)
Les multiples visages de l'autisme
(The Many Faces of Autism)
April 3 to 12, 2008

Cégep de Sherbrooke graphic arts
students collective
La relève
April 17 to May 3, 2008

Caroline Robert
Fait du même bois
May 8 to 31, 2008

Julie Descheneaux
*Noir et blanc, le tourbillon de notre
pensée*
June 5 to 28, 2008

Patrick Dea
Exhibit title: 20 ans de caricature
(20 Years of Caricatures)
July 3 to August 2, 2008

Martin Côté
Le parc Lafontaine (Lafontaine Park)
August 8 to 30, 2008

Alain Reno
La vie est belle (Life is Wonderful)
September 4 to 27, 2008

Jacques Laplante
Images innées
October 2 to 31, 2008

Éric Godin
Impressions sur des informations
(Reflections on Information)
November 6 to 29, 2008

The AIQ members collective
*Orgie d'Originaux expo-vente
d'illustration*
December 4 to 13, 2008

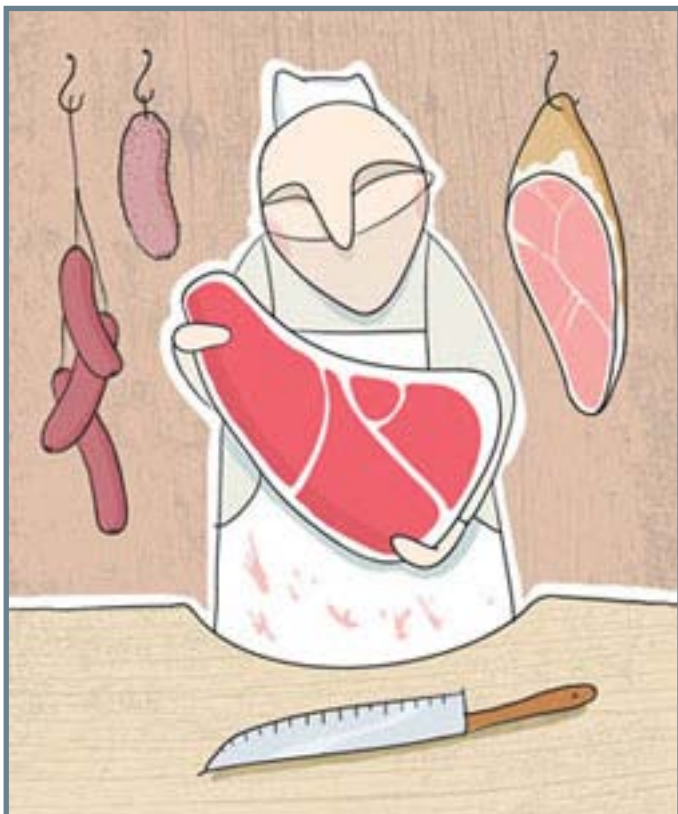
Emerging talents ...

Visibility is to the illustrator what the site is to a merchant who has a shop on a busy commercial street. It is never enough. That is exactly why we take time to present you, in each number, two emergent illustrator who's work we particularly appreciated.

MARIE MAINGUY

She gets her inspiration in the encounters she makes on an every day basis as well as from her love for life. Her attaching characters and subtle color work finely represent the spirit of her work. Freshly out of the *Collège Salette*, she was already in demand to illustrate a greeting card series for a European client as well as other projects of important scale.

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Emerging talents ...

STEFAN DEFAGO

Even though he has a lot of experience in the illustration world, Stefan presents a mature style that still has a juvenile touch. He attended the Musée des arts décoratifs de Genève from where he got his diploma. The atmosphere we find in its work is partly inspired by the Japanese mangas as well as the underground pictorial culture. He just finished, between other significant work, a series of illustrations for the *ChickaDEE*, a youth magazine dedicated for kids between 7 and 9 years old.

His immediate recognizable aesthetics as well as his electric universe are at the service of well-presented dynamic compositions. Therefore, he is the perfect candidate to give impact and tonicity to all your projects.

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