

iq magazine
Quebec illustration's pulse

Dalbagliati





The autumn of our 25 years

Do you remember when you were 25?

I certainly do. I can honestly say it was the most wonderful year of my life: my years of study and pathetic little jobs were finally behind me, I'd attained a certain level of comfort, was satisfied with my lifestyle, and earning a respectable income. I was successful with the girls, my talent was taking shape and I was emerging from artistic anonymity.

In other words, I was no longer a student among countless others, but very much a thriving individual ready to take on the world.

It is precisely in these terms that I would describe the state of our Association, which turns 25 this year. Take a quick look at what we've prepared for you to mark this event.

In this very special edition, Isabelle Charbonneau delivers a gem of an interview with cartoonist Michel Rabagliati. I spent time with Michel when we had the same agent and were both in illustration. Today I admire the direction he took, devoting himself entirely to cartoon illustration. From the illustrator's perspective, being yourself from the outset of

your projects is an exciting choice, and more important than ever.

Here I'd like to take the opportunity to send you my best regards and thank you for all your interest, since this will be my last editorial.

This magazine was born out of my involvement in the AIIQ. I had actually only accepted the editor's chair on a temporary basis.

My colleague Vigg will be taking over the reins. Knowing that he's dynamic, inquisitive and a skillful team player, I already sense that an exhilarating new chapter is in the works!

Jacques Laplante
Editor



Rabagliati

An interview by Isabelle Charbonneau

Michel Rabagliati, the darling of cartoon illustration in Québec and creator of the series *Paul*, tells all. He agreed to share his personal story with us. Here then, just for you, behind the scenes with....drum roll, please!



© Michel Rabagliati

IC : Michel, tell us how your career got started...

MR : Elementary school was ordinary; high school, disastrous. As a matter of fact, I didn't finish grade 11. But by some inexplicable miracle I got into Cegep, in typography, and followed in my father's footsteps, who was a typographer. I got bored with it in no time, though, because it wasn't creative enough for me. After that, I registered at the private school Studio Salette, and there, thanks to an amazing teacher, I got bitten by the graphics bug. As soon as I finished school in 1981, I started working freelance as a graphic designer for all the clients I had managed to pick up. Posters, logos, packaging... I did graphics work for a good ten, twelve years before turning to illustration. Starting in 1989, I offered my clients a computer-assisted illustration style, which sustained me through the next few years. I officially became an illustrator around 1992. I did what everyone else did: educational materials, magazines, corporate work, advertising, etc. I also briefly had an agent, up until when I decided to pursue cartoon illustration, around 1998, when I was 37.

IC : How did the transition between your profession as an illustrator and that of cartoonist come about?

MR : • It was a slow transition. The more my books sold, the more clients I would let go to enable me to do cartoon illustration. Drawing comics was a childhood dream for me; by the time I was 10 or 11, I was already seriously into the art. In fact, as a child, that's what I wanted to do in life. My father, who was more realistic and knew it would be hard to make a living drawing cartoons, encouraged me to go into graphic design, which allowed me to draw and earn some money at the same time. In a way he was right: towards the end of 1970's, there were very few openings in

Rabagliati

Québec in cartoon illustration. *Croc magazine* was the only publisher in this market and you had to be extremely good to break into that little clique. I still had a lot of fun doing graphic design and illustration all those years, but the desire to draw cartoons always stayed at the back of my mind.



Why did you choose to do cartoon illustration?

MR : What really gave me the initiative I was lacking was when I started seeing comic strips like *Maus* by Art Spiegelman appearing on bookstore shelves. That was something new – long stories in black and white for adult readers. These were serious stories, intelligent, informative and mostly very personal, and sometimes very touching. We could tell the writers had free rein of their ideas and didn't have to just make readers laugh at any cost. That got me hooked. Reading these stories, I realized also that contrary to what I believed when I was younger, it wasn't the drawing's integrity that counted most here, it was truly the story, its narrative, the dialogues and decoupage. These writers were terrific storytellers above all. So I embarked on my first story with a very relaxed approach, without pushing too hard to get the perfect drawing. Instead, I adopted a style that equaled my patience (and my limited talent) and found immense pleasure in creating *Paul*

in the Country, my first title. Finally, after all the years working with Mac, doing it all by hand was a real thrill!

IC : As an author and cartoonist, do you feel you're unique in your field? Misunderstood or an endangered species? (laughter....)

MR : No, not at all. Maybe because I know almost all the writers and because I know I'm not alone in this profession. Actually, cartoon illustration is a very serious business and represents a substantial share of book sales around the world. It's an industry that's growing fast and generating big bucks, especially in Europe.

IC : Is it easier or harder to get recognition in this field compared to traditional illustrating?

MR : Harder, and even more so in Québec. Because there are no more cartoon magazines here like *Croc*, *Titanic* or *Iceberg*, it's very difficult to get noticed when you're starting out in cartoon drawing. Ideally, it would be best of course to get pre-published in a weekly magazine like *Spirou*, for example. It's tougher when you only put out one big book every two years. The public tends to forget about you. On the other hand, when you've established your name as an author, they remember you longer than if you were just an illustrator. When I was a graphic artist or illustrator, no one in the media knew me; now my name is familiar to both journalists and a large segment of the public. It's really quite bearable!

IC : In your opinion, does *Paul* fall into the graphic novel or comic book category?

MR : I'd like my books to be viewed as novels with pictures. I'm trying to find the right balance: when the pictures tell the story, I shut up. When the pictures don't suffice, I add some narrative and dialogues. But in the end, I hope my readers enjoy themselves and that the voyage is a pleasant one, similar to what



© Michel Rabagliati

Rabagliati

they experience when they read a “text only” novel.

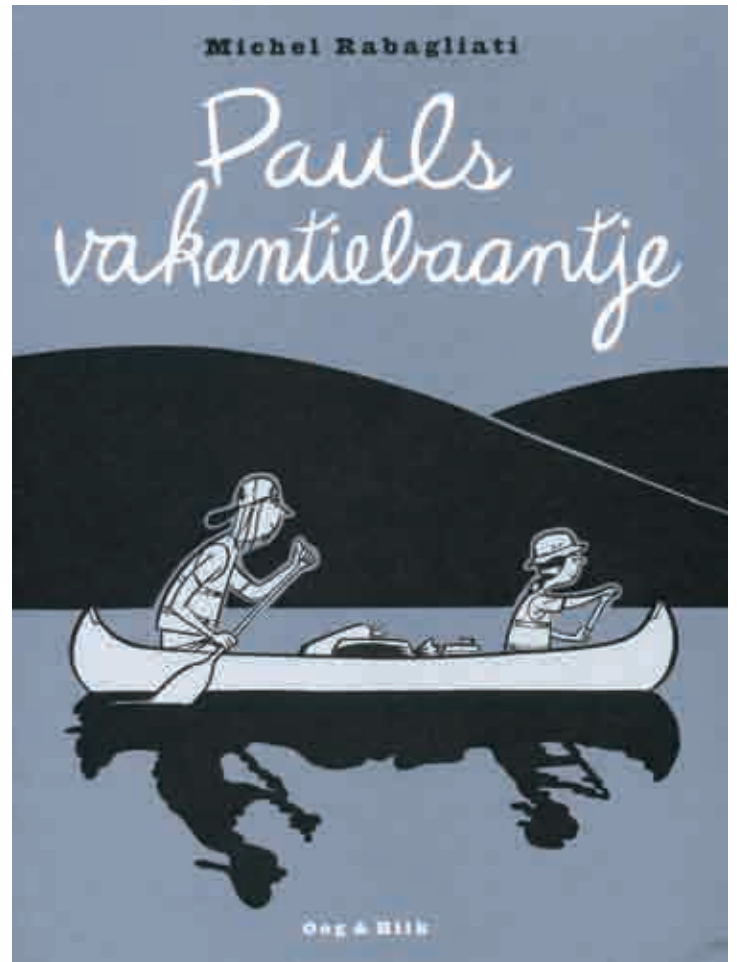
Where does your inspiration for the *Paul* series come from? Do you feel a need to promote Québec’s culture and language?

A- De quessé? (Say what?) **B-** I’m an ultra-nationalist, Vive le Québec libre! **C-** Who’s that guy again.... Champlain?

MR : (C) You won’t get me! Champlain used to own service stations. I hardly ever travel and my life isn’t that extraordinary. But the problem is I have this burning desire to tell stories anyway. So what do you do in such a case where you never go any place, besides supper at the mother-in-law’s or for groceries at the supermarket? I have to strive to travel further and extract from my non-travels and my non-events whatever is poetic, funny, enlightening, touching or anything that might simply interest a reader. As for my patriotic side, sure, I love this country, its language, culture and spirit. If on top of telling stories I can familiarize the outside world with my culture and make Québec stand out, I have no problem doing that. It’s extremely important to me that *Paul* speak like the natives, so there’s no question of my toning down Québécois expressions in my writing. Quite the opposite, I’ll take every opportunity I can to show off our unique expressions.

IC : How does the *Paul* series develop and what does the author gain from it?

MR : Everything goes off without a hitch. But the bottom line is that there’s really only one important factor in this business: I love 100% of what I do and that is priceless. You might find this sounds a bit corny – I guess you can say that I never let go of my dream! Today, forty years after dreaming this as a child, I’ve finally



become a comic strip author in my own right. It’s incredibly satisfying and exciting! I earn a decent living, but the freedom I’ve acquired, that’s worth gold.

Les Éditions de la Pastèque have done a fabulous job with *Paul* – and with all their books, for that matter. They are serious publishers, have a long-term vision and are quite daring. The number of copies have definitely increased since 1998. There are 15,000 copies printed of the next edition of *Paul*. And around 10,000 copies of each of the other titles have been sold to date. This is amazing for Québec, but not excessive compared to well-known series in Europe. In English, sales vary at around half of the francophone sales. *Paul* is also translated into Spanish, Italian, Dutch and German. Circulation in foreign languages is approximately 1500 copies. The large-scale promotion of spin-off products interests me more or less. I’m not overly driven by the thought of my persona splashed all over buses or on TV.

It's strange, but I think it would depress me. I did drawings for bags for Renaud Bray and the bookstore Monet, and *Paul* t-shirts for Planète BD. I also hand out badges to my readers. It's all kept very informal and that's plenty for me.

IC : What are your ambitions and future plans for this series and for your profession?

MR : I've already reached my goal: to work on a personal project with no constraints as to form, and no deadlines. I'm a very happy man! Now my only wish is that more readers would like (and buy) my books.

IC : What do you think about the status of Québec cartoon illustration and so-called cartoon novelists in the book industry? Does it have a future?

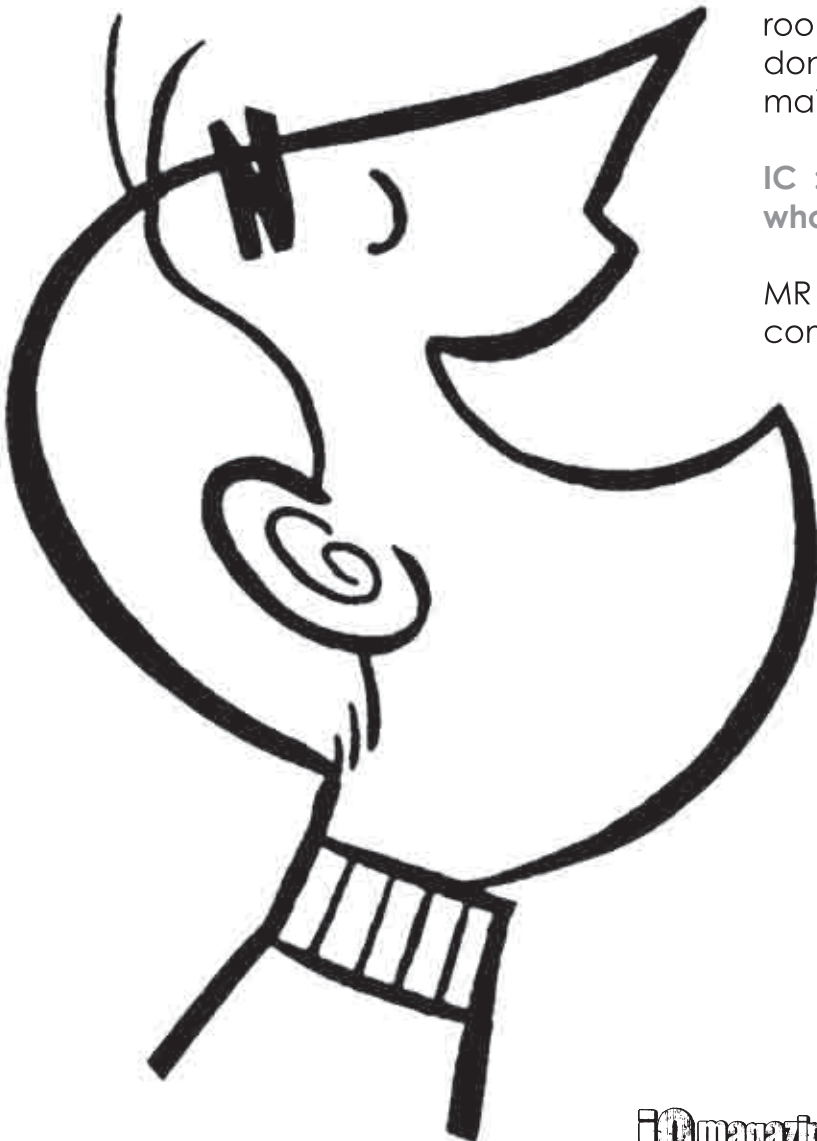
MR : Right now we're experiencing one of the most exciting periods ever for this medium. But on the other hand, the market has never been more saturated. In Europe, bookstores just don't know what to do anymore with all the new arrivals they receive each week. All the major publishers have resorted to copying the smaller publishers that were successful in the early 1990s and are now themselves offering so-called cartoon novels by writers, not to mention the other, more traditional series that keep streaming in. The end result is a very fragmented market. The days are over when there was only a handful of Belgians or French doing cartoon illustration. Nowadays, these authors are everywhere. Thankfully, here in Québec, we're not at that point yet. There's still room for new authors. One thing is for sure, you don't go into cartoon illustration to get rich, but mainly because you have a story to tell.

IC : Do you have a final word for someone who'd like to become a cartoonist?

MR : Don't do it, guys, because that'll up the competition!

END

- Isabelle Charbonneau



Bain Mathieu was the venue for the 25th anniversary celebration of the Association des illustrateurs et illustratrices du Québec. The program included a Soirée Portfolio with 40 illustrators, the release of the latest Illustration Québec repertoire and, of course, the celebration of the AIQ's 25 years of existence.

AIQ 25 years illustrating ourselves!

By Nicolas Trost

The more than 450 people present that evening were on hand to emphasize the importance of an organization like this one in Québec's visual arts scene.

Whether illustration buyers, illustrators, students, teachers or even friends, they all united with AIQ members to remember the early struggles faced in coming together, its major victories and the challenges it was able to overcome.

Souvenirs of an evening.... at Bain Mathieu.....September 24th.

The evening began with the official release of the new Illustration Québec repertoire, its 21st edition. Afterwards, 40 illustrators, selected by a jury of professionals, presented their portfolios to the entire art community as well as to their clients.

They were momentarily interrupted to spotlight the jury's heartthrobs (Alain Reno, Josée Bisailon, Stephan Defago not to mention the main heartthrob, Marie Mainguy). After this, there was a minute of silence to commemorate Vittorio Fiorucci (honorary AIQ member for 20 years). The two spokespersons for the event, Suzanne Duranceau (1) and Philippe Beha (2), also gave a summary of the AIQ's beginnings and its raison d'être. The President, Louis-Philippe Saint-Laurent (5), further elaborated by commenting on the AIQ's latest achievements and its dynamism.

To conclude, Steve Adams (4) revealed the AIQ's new logo. It looks more modern, straightforward, and is most of all progressive. Finally, a DJ and an electrifying band livened up the ambiance for the rest of the evening. *Les mauvaises mines* (6) set the tempo for the Bain Mathieu show. This band, formed by a group of illustrators for the occasion, literally fired up the event with an unforgettable performance!



www.illustrationquebec.com



Discover other pictures of this very special evening on AllQ'S Facebook page.



Illustration Québec

1983-2008

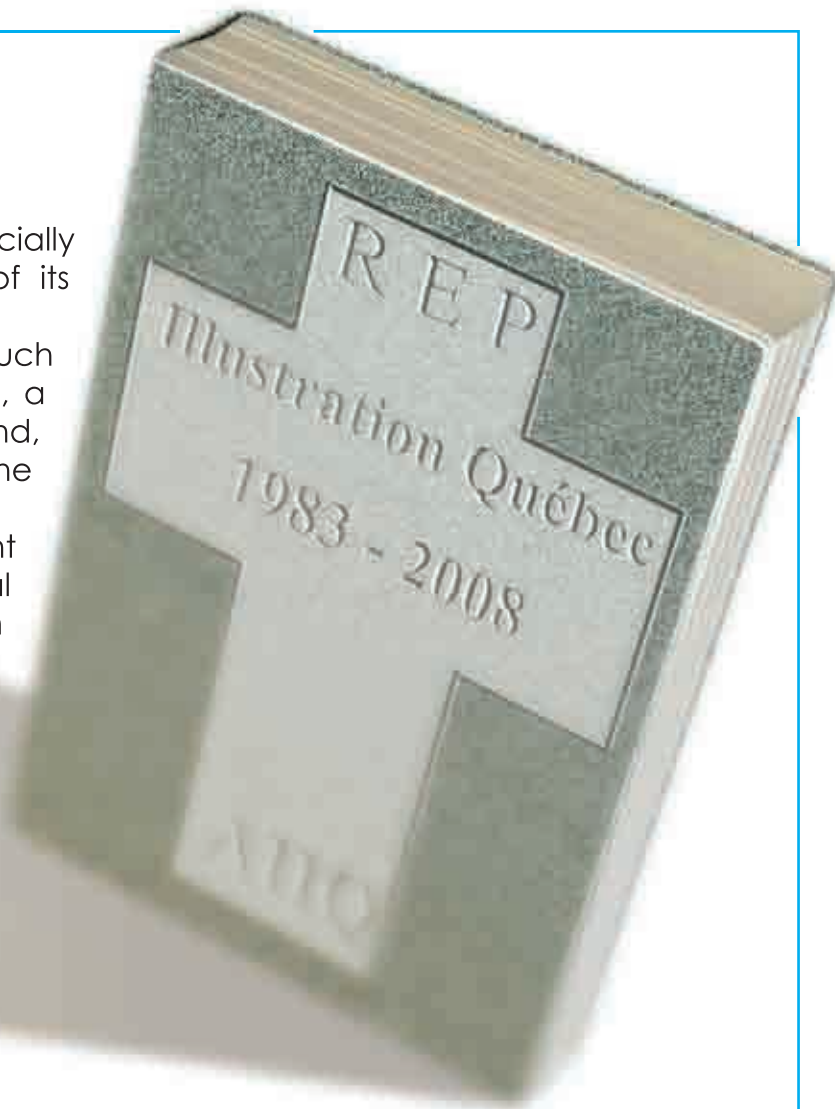
The end of an era

On September 24th, the AIQ officially released the 21st and final edition of its repertoire of illustrators.

After bringing in numerous changes, such as the introduction of a bleed format, a new graphics look, a different layout and, this year, the use of recycled paper, the AIQ decided to take it a step further.

To achieve this, it would like to reinvent the repertoire, its printed promotional medium for illustrators, starting from scratch. No more restrictions, break down the barriers, long live creativity! 2009 will be the year of major change.

Keep an eye on us,
you shall be surprised!



ERRATUM



An unfortunate facial hoax slipped right by our staff in our June 2008 issue. Indeed **Christine Battuz's** head was replaced by the Right Honourable Michaëlle Jean's Excellent face. Binary virus, zealous young graphic designer in a small windowless office or coarse federalist propaganda? Will we ever find out? Sure thing, iQmagazine's top management wishes to apologize and re-establish the fact: Methodical cross-check not only shows that Christine Battuz is NOT Governor General of Canada but instead a talented illustrator. So there you have it and you can see her most excellent work on www.kuizin.com

- iQ's team

iQ magazine Wants you!

Attention illustrators!

Be a part of iQ magazine's expansion. Is illustration your passion, do you have an idea for an article, advice to share or would you simply like to get involved in the creation of a virtual magazine dedicated to illustration? We need people like **you**.

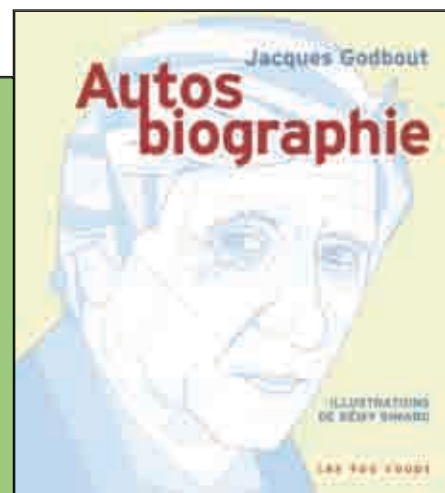
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RÉMY SIMARD

This fall, two books that I'm very happy with are coming out. The first is aimed at cartoon book fans: *Boris 3*, by Éditions de la Pastèque; the second, *Autos-Biographie*, is a book by Jacques Godbout.

- Rémy Simard



A QUEBECOIS IN NEW YORK...

Do not miss Pol Turgeon's exhibition at the New York Society of Illustrators from December 3, 2008 to January 3, 2009. It consists of 140 pieces displayed throughout the Museum of American Illustration's two galleries. Pol Turgeon presents a variety of works, commissions from sketches to end result, personal work and 3D objects. It's a first! A Québécois doing a solo show with the Society – that will be worth a visit!



© Pol Turgeon

DR FAUST – VISUAL IMPROVISATIONS

Every month, Nicole Panneton and Patrick Gaudette enhance the canvass with images inspired by the famous play. Occasionally, they let go in discussions on the assorted variations that were developed around this story. Come and reacquaint yourself with Dr. Faust!

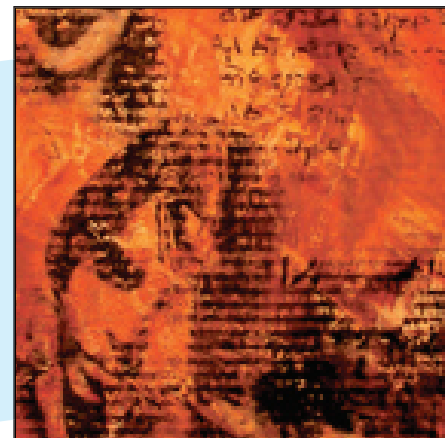
www.homepage.mac.com/pgaudt/faust



© Patrick Gaudette

THE MULTI-TALENTED MR. GUENIN

Whoever said that an illustrator expresses himself through drawings only? Proving that writing and drawing make a superb match is Rémy Guenin, an AIQ member who won the Prix de la Francophonie at the writing competition "Nouvelles de nature" (News from Nature), in France this summer. Presided by writer Michel Folco, the jury praised the illustrator's text, strongly suggesting that in future he pick up his pen much more often, in addition to his paintbrush.



© Rémy Guenin



© André Dubois

TWO BOOK COVERS BY ANDRÉ DUBOIS

Candide de Voltaire and *Tristan et Iseut*
[Les Éditions CEC]

In both cases, André Dubois instills a dialogue between form and counter-form, with *Candide*'s silhouette breaking away from the horse's stomach and *Iseut*'s body materializing from the shape of her own hand.

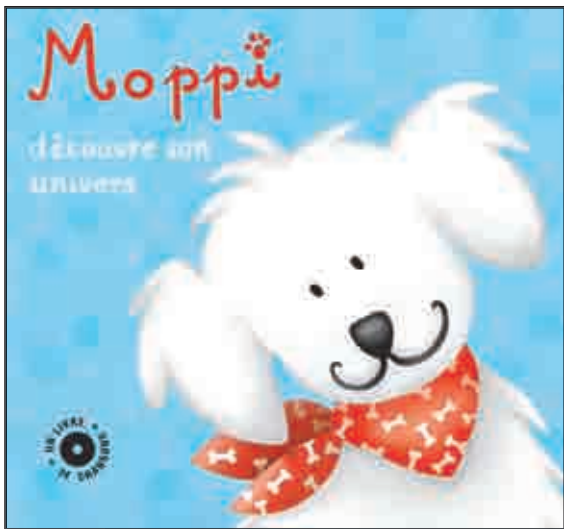
DON'T WORRY, BE ZAPPY

Michel Zappy, a French artist who several years ago decided to call the city of Montréal his new home, is the artist behind the bulk of the latest edition of *Novum* (The World of Graphic Design), and in which more than four pages are devoted to describing his career and his very "Parisian Chic" style. He is represented by Zeta Productions.



© Michel Zappy





MOPPI DÉCOUVRE SON UNIVERS

Illustrator Charlotte Bourges is delighted to announce the release of her new book *Moppi découvre son univers*. Created in collaboration with Opus Productions and published by Select, this little CD-book (which contains 14 songs) will be sure to charm young and old alike with its playful, amusing content. You'll find it on the shelves of major music stores and in all well-known bookstores on September 30th. Additionally, part of the profits will be donated to the Club des petits-déjeuners du Québec. Charlotte Bourges

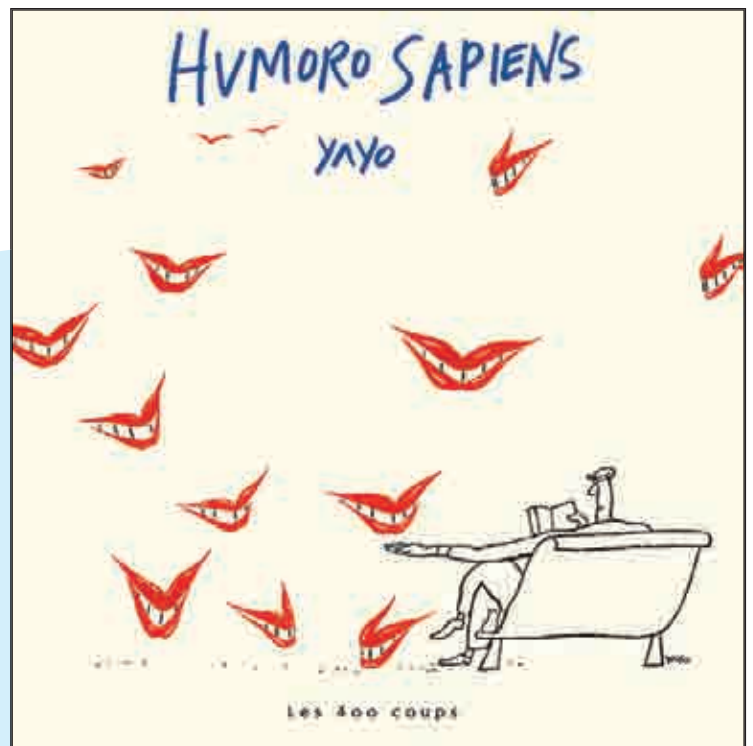
YAYO, 20 YEARS OF HUMOUR ILLUSTRATION IN L'ACTUALITÉ

Cartoonist and illustrator, Yayo's work is published in newspapers, magazines and books across Canada and abroad.

To mark the 20th anniversary of his cartoon spot *Le Monde de Yayo* featured on the pages of *L'actualité*, the Maison de la culture du Plateau Mont-Royal will be exhibiting his works from October 4th to November 2nd, 2008.

At the same time, Les 400 Coups is publishing a book containing a selection of his cartoons, called *Humoro Sapiens*.

Yayo's perspectives, absurd, pensive and poetic, confront reality with humour. Laughter evokes compassion and beauty. His pictures are textless – and each is interpreted uniquely.





IN 5 DAYS!

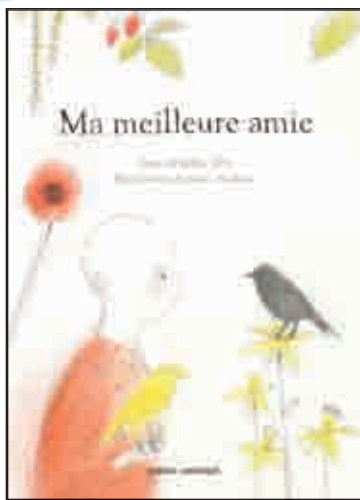
For our immense pleasure, Pierrette Dubé has invited us back into a universe where humour and diversity are paid tribute. This story will bring laughter to little ones, grownups... and anyone who's a fan of ingenuity of any kind! With her very contemporary style, Caroline Hamel brings a keenly personal touch to this story of chivalry. Her illustrations are brimming with sumptuous detail and a wonderfully rich palette.

Comment devenir un parfait chevalier en 5 jours
 (How to Become a Perfect Knight in Five Days)
 [Éditions Imagine]
 Written by Pierrette Dubé
 Illustrated by Caroline Hamel

PAPA 24/7

Martin Larocque shows a side of fatherhood that shocks, amuses and moves. Anyone who questions their role as a parent will not find prefabricated answers in this discourse, but rather avenues of reflection". The short texts are illustrated with sensitivity and nuance by Geneviève Després.

Papa 24/7
 Written by Martin Larocque
 Illustrated by Geneviève Després



LUX 2008

The 11th LUX competition recently unveiled its winners. The Grand Prize for Illustration was awarded to illustrator **Janice Nadeau** for the book **Ma meilleure amie** (My Best Girlfriend) (written by Gilles Tibo, Québec Amérique publishers). The jury's Special Prize was given to Pol Turgeon for the diversity of his artwork. Congratulations to all the winners for their accomplishments.

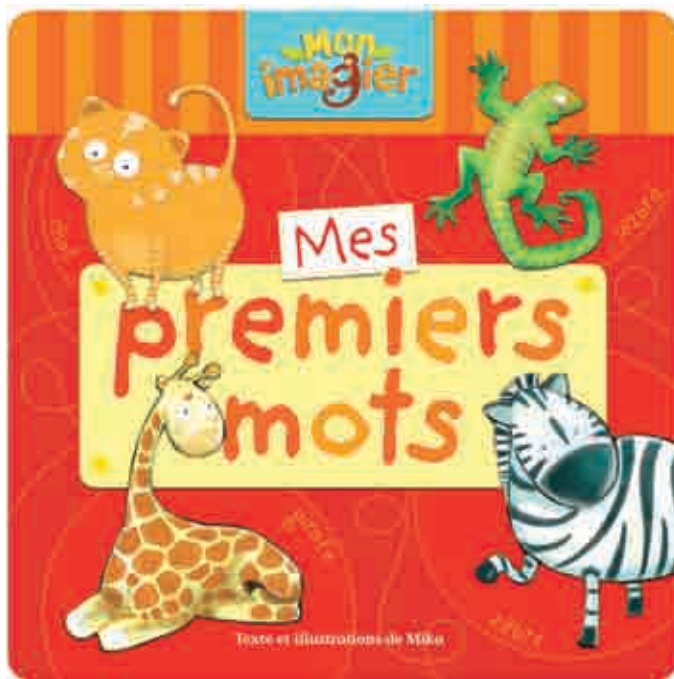
www.infopresse.com/prixlux/

send in your news at
contact.iqmag@gmail.com

Keep an eye on...

Mika

Mika has always been fascinated by children's books, and especially novels and illustrated scrapbooks. A trained graphic artist, she pursued her art studies in graphic design at UQAM. Her experiences led her to start up, in partnership, a graphic design business specialized in children's publications. Her fervent interest in and passion for books subsequently took her straight to university, this time to study children's literature.



© Mika

To date, Mika has illustrated 13 children's books, 4 scrapbooking albums (bookstore hits!), 2 stories that appeared in *Les Explorateurs magazine* and an image-maker for toddlers. Her first literary work, *Sauve ta peau, Jako Croco!*, was published in 2006 and the sequel will be released in 2009.

info@alohamika.com
www.alohamika.com

QUARTERLY THOUGHT

There is only one occupant in my bubble. That of an illustrator, administrator, bad accounts collector, and who knows what else.

When I go out and look around, what I see forces me to put things into perspective. The trivial problems I face every day are nothing compared to the real sorrows that afflict our world.

And we don't resolve anything on a grand scale, all alone in our bubble.

Even if we could invent a magic solution, one that plugged the holes back in the ozone layer that controls the planet's warming, that neutralized all the saber-rattlers of this world and, as a bonus, cured "everything everything", even human stupidity, nothing can replace the force and willpower of a group unified in action. Through the efforts of goodwill, and eyes wide open to everything that goes on, each tiny gesture multiplied by all of society's members will help to relieve the world's troubles, little by little.

I have faith in this force, silent yet also booming, that is making and forever will make a difference, small as it may be.

Christine Battuz



Meeting the art direction

Jacques Laplante meets **Valérie Deltour**. Graphic designer for the past 20 years and self-employed since 2005, she specializes in school textbook publishing. She does it all! Design, production, artistic management when a client requires it. Her role can change slightly, depending on the type of project she's working on. But one thing is for sure, Valérie knows how to work with illustrators!

JL : Approximately how many illustrations do you solicit per year?

VD : It depends on the year and on the project. In the past I've ordered more than 350 illustrations in one year. But that's quite exceptional...and a real logistical challenge! But, on average, I would say at least a hundred.

JL : What precisely do you look for when you examine a portfolio?

VD : To start with, how the art is mastered. This is non-negotiable. At the production stage, I don't want to have to worry about an illustrator's capability to produce something. So when I look at a portfolio, I try hard to detect any "cheating", anything that's hidden and could reveal some uneasiness or struggle to draw something.

I also look at versatility. It's not totally necessary, but it subsequently determines the kind of order I pass on to someone. Some illustrators have a very commonplace style, and that's by no means a flaw or fault. But my duty is to be alert to this when I mandate an illustration.

And lastly (and this is what I like best!), I "absorb" what the portfolio projects. Most of the time it's not palpable, but very often there are unspoken elements in someone's work, even if it's not a personal project. Jacques, you've often mentioned the words "surprising lineup" when I gave you illustrations to do. That's where the whole core of artistic management lies, as

far as I'm concerned. Encouraging illustrators to explore dimensions they might not have imagined, while respecting their style and need to be lucrative at the end of the day. Never forget that we place an order and that the procedure has its limitations, but if we have to do it, why not throw in some surprises?

JL : If you could choose among famous art figures long-departed, who would you like to work with? Why?

VD : OK. You're probably expecting a Picasso or some other strong-headed, indomitable character. Wrong! For me, number one would be the team behind Looney Tunes. Art in its simplest form that generates the utmost reaction. Take a drawing board with Daffy Duck (my favorite!) or another character, and erase as little as half a line and it falls apart, the drawing dissolves. That's my feeling, in any case. I'd give anything to have worked with guys like that; to be able to give them pretexts to explore all kinds of things where it you wouldn't expect to find them.

JL : Do you think we see enough illustration here compared to other places?

VD : I really don't have enough points of reference to be able to answer that question intelligently. But I could say that what bothers me is not so much the quantity of illustrations we see, as the illustration that we make. And in that regard, I don't make a real distinction between the different types of art (photos, illustrations, collages...). . . I get the impression that we're endlessly trying to avoid the main point. It kills me when I spend 30 seconds trying to figure out the meaning of a poster or advertisement. We all took another look at Vittorio's work when he passed away earlier this year and all hailed his genius and with reason, but, be honest, would posters like those really fit in in contemporary situations? I don't want to put all my eggs in one basket, you know, but let's face it, the tendency to not want to "bother" the consumer has been around for awhile now...I'll be glad when the equilibrium returns to our art milieu.

- Jacques Laplante



illustration by Vigg for illustrationquebec.com

Portfolios ahead !



**!ILLUSTRATION
QUEBEC.COM**

the wild life

Pascale Bourguignon



Some more days and doze crazy peoples will vote a new leader. the 5 candidats are running around da territory, to promise da voters future riches!



today hit s da turn of da candidat of da VDP, da Volunteer Demolition Party, to talk.



Youpi the dog introduces the candidate: Friends of da forests of da east, welcome to our rising star, Kilkil the Lynx!

Salut my friends! Appy to see you ear wit me! Whatta great chance to tell you what you wanna ear!



We start with da topic dat s near to your heart, like me too. What we are waiting for to end hunger in doze skinny little kids? Eh? What I ask?



We invite dem to play in da most biggest tar sandpit on da planet, dare where dey can drive dem big tracteurz!



As exchange, we give dem a few loonies, but not too much, cuz we gotta, you know, get dem good, I mean get dem young peoples trained good! Cruel, non?

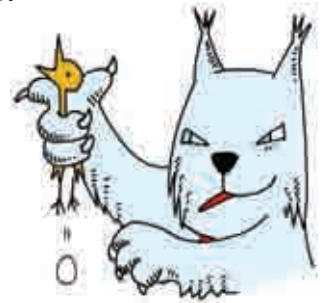


OK, hit seem like doze hartists also touch on your hearts...



...bein, well me too, dey touch on mine, my nerves, I mean...

In Am rique, hit s da custoom dat we stick hit to da little hartist and we stick him good. Dat s how we like dem, our little creatures, uh, creators, makes dem av more himagination.



And den, when you can + create no more, hey little hartist, no problem! Allez, build some cool sandcastles with dem skinny little kids!



11. And for doze who don + talk like us, who don + get dat when I speak da Henglish, I say: Don + have scared of me, mon ami! I know you!



You, you and you! I know you! Da next on my list! Da same, but not da same du tout! Eh, my little hartist, you re da pits, uh, I mean you re da best, **BEEP** I am language! Eh, anyway!

Love you!



to be continued...