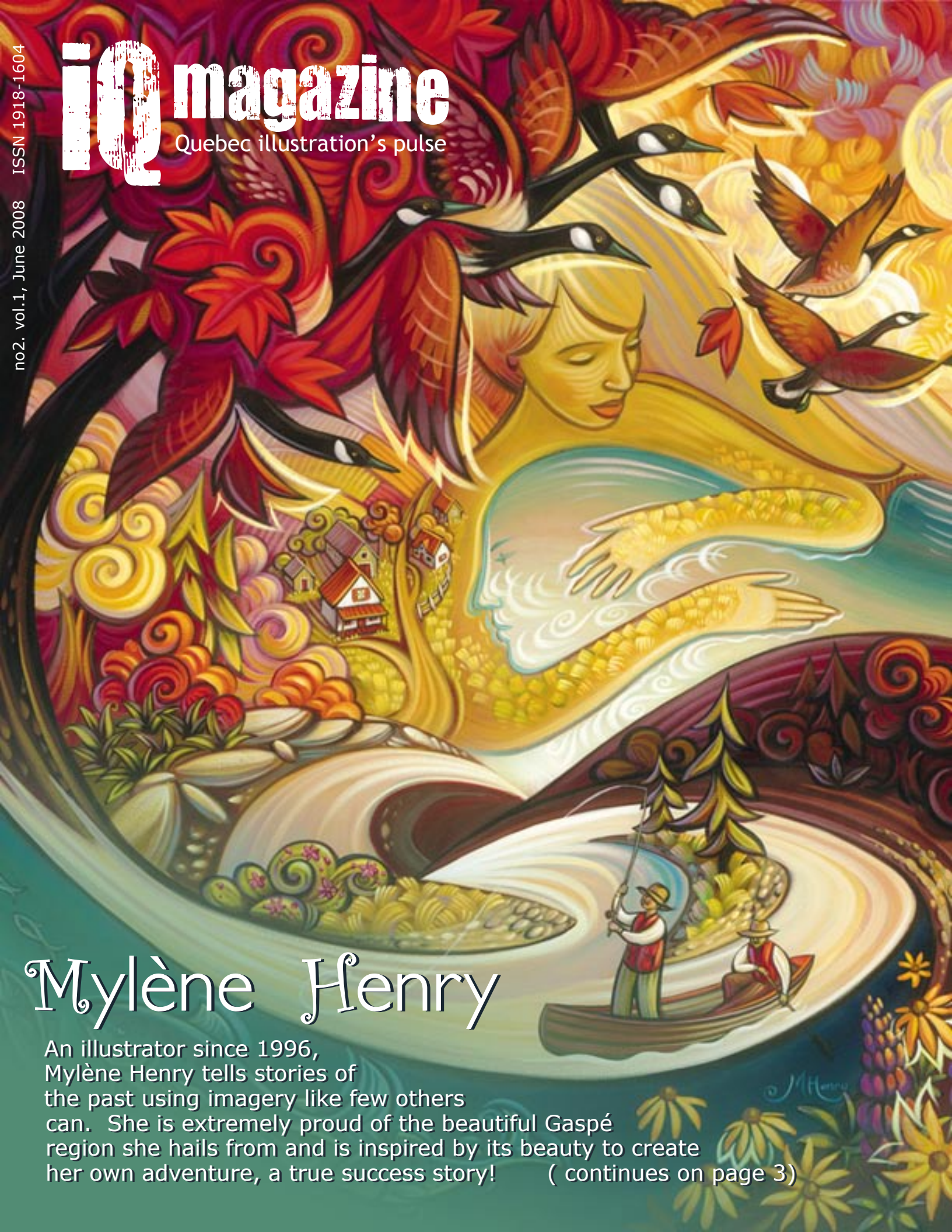


# iq magazine

Quebec illustration's pulse



## Mylène Henry

An illustrator since 1996, Mylène Henry tells stories of the past using imagery like few others can. She is extremely proud of the beautiful Gaspé region she hails from and is inspired by its beauty to create her own adventure, a true success story! ( continues on page 3)



## The non-budget – a nonstarter?

Imagine the luxury: getting up every morning without the daily assault of an alarm clock, working on your own schedule, in pajamas or on a terrace, or taking vacations on a whim. Then add the pleasure of being creative while getting paid for it, with no boss peaking over your shoulder.

It truly seems like our delightful profession is shrouded in bohemian bliss.

But the reality is a bit different. Only a very small circle of illustrators works full-time – the rest are hybrids: graphic designer-illustrators or waiter-illustrators, and even engineer-illustrators.

The process of natural selection is even more challenging these days but, take heart, I'm not interested in giving you a pessimistic account of our profession. On the contrary, I feel it's more of a serious image problem we illustrators suffer from. Just look at how illustrators are solicited in 2008. It's a universal, two-step process: First comes the bait: I've got a fabulous project for you – are you available?

If the illustrator's reply is affirmative, the second phase automatically kicks in, the letdown: I don't have the budget.

Sitting recently in my dentist's chair, I tried to pull the same budget approach on him – he just laughed, and he has all his teeth besides. I, on the other hand, can afford to smirk... he needs a blaring clock radio to drag himself out of bed.

In short, I'm a bit concerned, first by a tougher market where companies merge and slash, imposing conditions that the ordinary artist in his precarious position can hardly fend off, something a dentist wouldn't know about. On the AIIQ Intranet, we read that "The fear of poverty makes the worst negotiator." In executing a contract, the negotiation

phase is a serious, prudent step that many artists avoid by accepting the non-budget premise from the word go. Art directors do their job, taking their orders from higher up: No budget for illustration. For the illustrator, this seems to be a totally normal situation, a fate that must be accepted. But for the self-employed worker who has invested several years forging a style and acquiring a certain market value, the art of negotiation absolutely has to be mastered. We could say it's a matter of getting a return for one's efforts, but I think it is foremost a question of image.

In that regard, I don't blame anyone in particular, but simply detest the perpetual myth of the dejected artist and I find that we illustrators are terrific at creating images, but too often neglect our own.

Think about it: What kind of dentist would agree to pull a wisdom tooth for peanuts?

But many illustrators have grasped that it is possible to be an artist and also play the business game. That's the case for Mylène Henry, our featured illustrator in this issue that belongs to a new generation of illustrator-entrepreneurs who aren't satisfied to just sit and wait for the contracts to come knocking. She has literally carved her career out of an autonomous, attentive and very personal approach.

Following the immense popularity of our first issue, we have enhanced the content of our publication: You will now have access to a news section – a veritable hive of activity packed with vivid illustration projects.

In short, we invite you to discover and delve into the infinite universe our illustrators have to offer.

Jacques Laplante  
Editor

**iq** magazine

is a presentation of

**25** AIIQ  
1983  
2008 ANS À NOUS ILLUSTRER !

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Coordinator..... Élisabeth Eudes-Pascal  
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Contributors : Sophie Casson, Isabelle Charbonneau, Virginie Egger, Mylène Henry, Pierre Micho, Chantal St-Amand, Paule Thibault, Nicolas Trost, Vigg, Anne Villeneuve, Yayo.  
Cover illustration :  
*L'envol des bernaches* © Mylène Henry

# Mylène Henry

While Mylène evokes sheer poetry with her paintbrush, she still manages her business with a very firm hand. Welcome to her universe...

Mylène has mastered a style of her own. Her specialty is telling stories through paintings. Though an agent has represented her for several years, someone who is even well known in publishing, she never earned enough to live from her art in the traditional illustration

circuit. So she uses her free time to do paintings that depict the Gaspésie and which are then exhibited in the Musée Acadien.

In the Expo Nomade, illustrated works are moved around the Gaspé over a four-year period. She is appreciated, acknowledged, and secures the odd contract but, above all, her conviction has been reinforced that she must grow a market there because her style is in demand.



In 2006, Mylène decided to take the bull by the horns and, backed by the STA (Soutien au travail autonome), she developed a business plan. Her goal was to open a boutique in Percé from where she could sell her pictures. After researching the market, her plans were realized

illustration:  
*Cultivez la solidarité*  
© Mylène Henry 2007



# Mylène Henry

and in 2007 her boutique came to be. She doesn't see herself as a businesswoman, but told me that business can be learned and developed, and even be enjoyable! Mylène began having reproductions printed of her pictures to democratize her art. Aware that she can only produce twenty or so canvasses per year and faced with a huge demand in the Gaspésie, she chose to have reproductions done so that many people could own the same picture and, as a result, benefit all the more.

After only the first year in business, Mylène can finally say she lives off her art!

Her studio-gallery is a reflection of her work; colour and poetry abound. She displays her originals there, but also reproductions, giclées on canvass and on paper, mini posters, cards, jewelry and even bags. Mylène has

praise for high-end reproductions and would not tolerate seeing her works being mass reproduced and sold just anywhere. She personally controls her production and even the sales. Her products are promoted through a distribution network in the Gaspésie, yet all summer long she can be found in her studio where she meets customers and sells part of her production herself. It must certainly be wonderful to make direct contact with admirers of your work who want to buy it without a fuss. Her first year was a resounding success. To her great surprise, by mid-July there was almost nothing left to sell. The 17 paintings, 80 giclées, 800 posters and a multitude of cards disappeared in less than two months! Her reputation in the Gaspé is guaranteed. People have watched her art evolve over the years, they like her colorful style and are interested in the Gaspésie history that she describes in her paintings.

According to her, the fascination for her work comes from the fact that people can put a face to the artist behind the art.

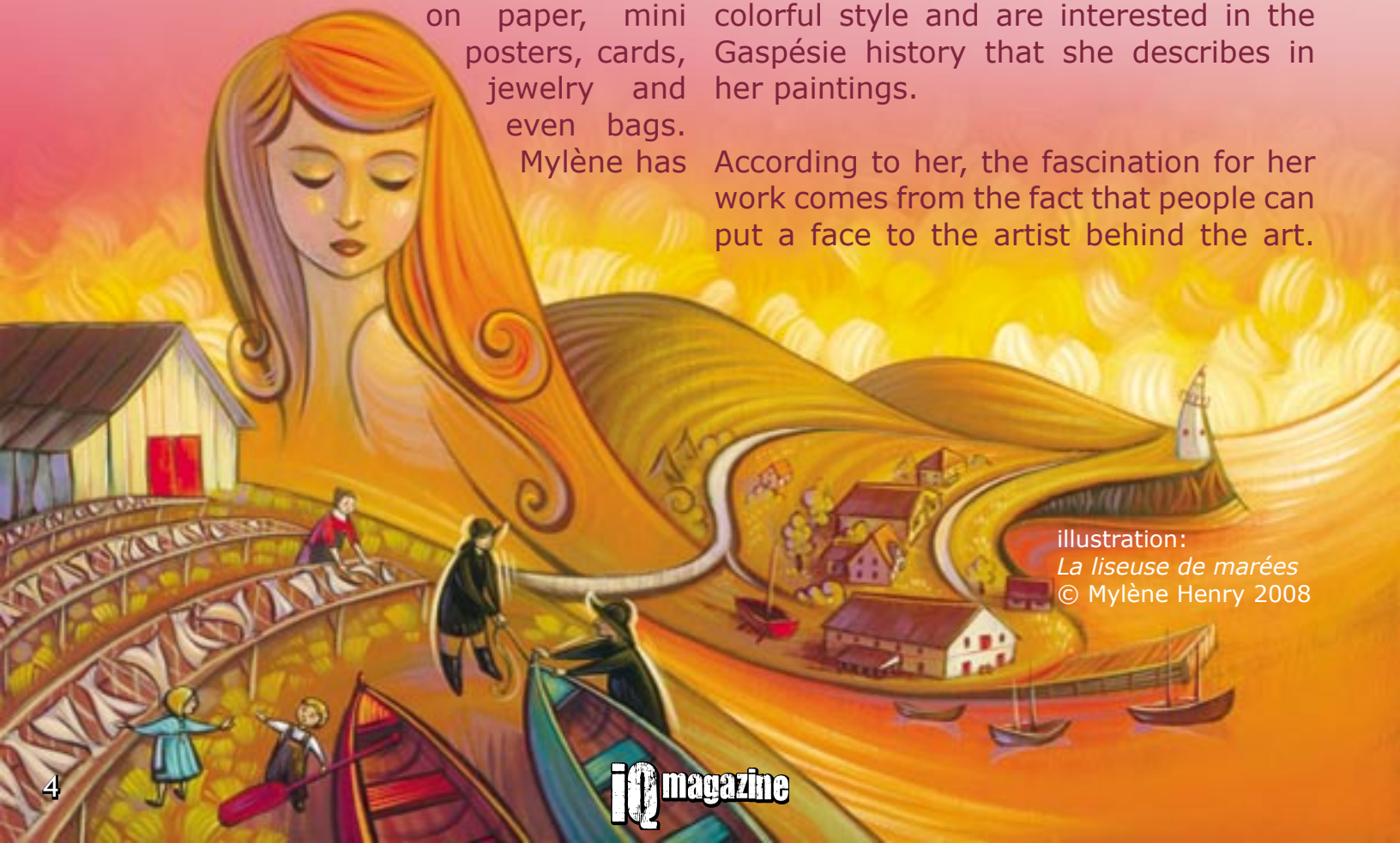


illustration:  
*La liseuse de marées*  
© Mylène Henry 2008

# Mylène Henry

They can shake her hand, make contact. Certainly word of mouth also has its place but, all told, there's nothing better than the human factor!

Many illustrators hesitate to detach themselves from their originals. For Mylène, this isn't a problem. Controlling her production herself and not waiting on any orders in particular without a doubt gives her tremendous freedom and confidence. Since the opening of her boutique, the illustrations that have been ordered are all the more considered works of art by her clients who now wish to acquire her canvasses. Furthermore, she no longer hesitates to sell the original to a customer who has ordered a book from her or any other illustration contract.

Over the years, Mylène has built a solid reputation as a representative of the Gaspésie. Not surprisingly, her contracts originate mainly from this region. All the same, I'll wager that she could easily get us to dream about endless other subjects!

Isabelle Charbonneau

If you visit Percé during your vacation, do drop by for a visit.  
L'Atelier-Galerie Mylène Henry, 224 Route 132 West, Percé.





# 1983 25 AIIQ 2008 ANS À NOUS ILLUSTRER !

## 25 years to draw on...

25 years of imagining the world, redefining it through the eyes of one's visual identity. This is what the AIIQ has been doing with its members for a quarter century.

On a fine day in a café on Park Avenue in Montréal, the ambitions of a small group of illustrators evolved into the modest, fragile collective that quickly became a very concrete reality with a simple mandate: assemble and support illustrators, promote and distribute illustration.

In order to further this mission, the first Illustration Québec repertoire was launched in 1987. After that came a rates guide, model contracts and other tools dealing with artists' rights.

The initial illustration fair was very quickly organized. It helped bring the art to the people and raise the general public's awareness of its existence. Several subsequent publications and biennial events culminated finally in the creation of the first illustration gallery: The !llustre Galerie.

The Internet also took on a role with the creation of a portfolio site to which additions were made, such as various networking activities, portfolio evenings and other vernissages, which, combined, continually highlight the Association's presence in the world of communications.

At barely 25 old, the AIIQ is looking calmly to the future, because it knows its foundations are solid, secure and well anchored. Its strength is in its members, who day after day infuse it with vitality and ideas, with a perpetual desire to take it even further.

Nicolas Trost  
Directeur général  
AIIQ

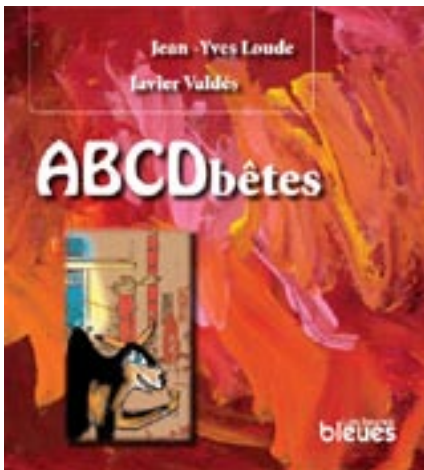
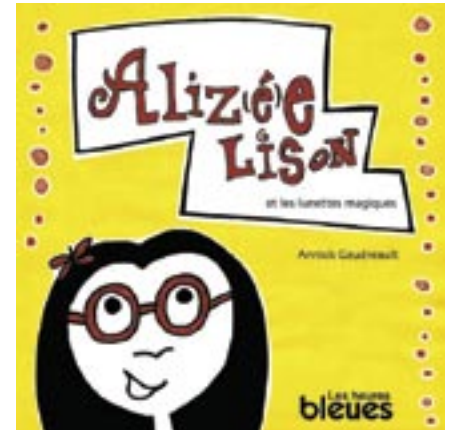
# THE NEWS

## Alizée Lison et les lunettes magiques

Ever since she got magic glasses, Alizée Lison's universe has been filled with extraordinary discoveries, colourful dreams and eccentric fantasies. Come to think of it, she sees life just like all children do!

Through her drawings filled with a freshness that evokes childlike illustrative features, Annick Gaudreault introduces this comical character who takes a bath like a dolphin, makes broccoli disappear and transforms raindrops into stars... It is an invitation to imagine all sorts of magical objects to see life from a different perspective.

Text and illustrations by [Annick Gaudreault](#)  
Les Éditions Les Heures bleues



## ABCDbêtes

This is an alphabet primer clearly different from its predecessors: very short texts, concise and humorous at the same time. The heroes are caricatures of animals that remind us and talk about our failings, big and small. It would almost seem that the words are intended more for grownups than children. That remains to be seen, because stimulated by the extremely colorful illustrations, youngsters can easily make up stories where the animals almost have human-like characteristics...

Illustrations by [Javier Valdés](#)  
Text by [Jean-Yves Loude](#)  
Les Éditions Les Heures bleues

## Fabriqué au Bout du monde

This children's book is a project published by UQAM's *Chaire de recherche du Canada en éducation relative à l'environnement*, subsidized by the ACDI and edited by ERE-UQAM.

*Fabriqué au Bout du Monde* invites first and second-year elementary students to discover the realities of children in so-called developing countries and reflect on the impact their own way of life has on the environment and the world around them.

[Geneviève Després](#)  
Les Publications ERE-UQAM



# THE NEWS



## Square Roots by Patrick Doyon

The short film *Square Roots*, produced by the NFB, will be on the program schedule of the upcoming Animafest 2008, a festival of animated films that takes place in Zagreb (Croatia) every two years. You can view the entire film at:

<http://www.nfb.ca/webextension/hothouse/hothouse3-tube.php>

## Patrick Doyon

The illustrations on the labels of Boutefeu and Gros Mollet, two beers brewed by the Lac St-Jean Microbrewery, were chosen among entries in the Applied Arts Photography & Illustration Awards competition (labels category).



## Annick Poirier

Annick Poirier, winner of 3 Applied Arts awards, 2008 edition, for her illustrations for the Fédération des Producteurs de Lait du Québec's campaign.

Envoyez-nous vos nouvelles  
[info@aiiq.qc.ca](mailto:info@aiiq.qc.ca)



On March 13, 2008, 50 of Québec's illustrators converged on the City of Toronto as part of the **Ooh là là! Illustration Show**. It was an opportunity to show the Toronto market the best of Québec illustration during a lively portfolio evening at the **Steam Whistle Brewing**. Here is a photo souvenir of this exciting escape.

## The girls

From left to right :  
Valérie Cyr, Claire Anghinolfi, Sophie Lewandowski, Valérie Boivin, Michaëlle Jean, Bruce Roberts, Geneviève Després, Anne Villeneuve, Isabelle Charbonneau, Louise Catherine Bergeron, Rielle Lévesque, Sarah Amélie Lord, Mylène Henry (bottom left) and Nathalie Huybrechts (bottom right)



## The boys

From left to right :  
Rémy Guenin, Simon Dupuis, Pierre Micho, Marc Larivière, Vigg, Philippe ladouceur, Bruce Roberts, Louis-Philippe St-Laurent and Jacques Laplante



Souvenir de  
TORONTO



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1. Yayo 2. Carol-Anne Pedneault, Rhodnie Désir (AIIQ) and Louise Catherine Bergeron 3. Pierre Micho, Sophie Casson (initiator of the OOH LÀ LÀ ILLUSTRATION SHOW) and Pascale Bourguignon 4. Anne Villeneuve 5. Geneviève Després 6. Claire Anghinolfi and Philippe Ladouceur 7. Vigg 8. Luc Melanson, Steve Adams and Jacques Laplante 9. Roselyne Cazazian 10. Louis-Philippe St-Laurent and Mylène Henry 11. Virginie Egger 12. Alain Reno 13. Élisabeth Eudes-Pascal 14. Nathalie Dion 15. Jacques Laplante 16. Bruce Roberts 17. Paule Thibault, Anne Villeneuve, Paul Bordeleau and Martin Côté 18. Nicolas Trost (AIIQ) and Katy Lemay 19. Christine Delezenne 20. Paul Bordeleau 21. Céline Malépart





Souvenir de  
TORONTO

Montage: Vigg  
 Photos: Sophie Casson,  
 Mylène Henry, Pierre Micho,  
 Anne Villeneuve.  
 Illustrations: Sophie Casson,  
 Virginie Egger, Élisabeth  
 Eudes-Pascal, Paule Thibault,  
 Anne Villeneuve, Yayo.



Illustration by Vigg for illustrationquebec.com

# Portfolios ahead !



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# NEW TALENT

## CAROL-ANNE PEDNEAULT

One could say Carol-Anne wears many hats. She opened an auberge-bistro herself, mixing culture and business: Le Crapet Soleil on Isle aux coudres, the bucolic community where she has always lived.

Carol-Anne is taking advantage of the situation to add on, by mid-June, a studio-gallery where she will develop a collection of ornaments integrating her own illustrations: lampshades, t-shirts, decorative plates, bags, etc.

Her images radiate a wide-ranging versatility and her portfolio is already overflowing with projects, each as charming as the next. With such an accessible and open approach to the public, it is hard to resist her art.

Carol-Anne Pedneault  
418 438-9452  
carolanne@crapetsoleil.com



©Carol-Anne Pedneault

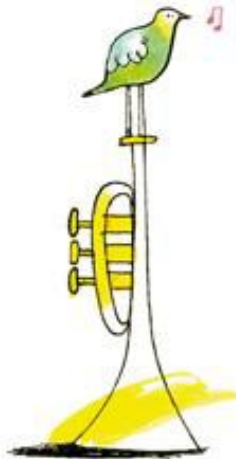
# NEW TALENT

## PASCALE BONENFANT

Pascale is currently completing a master's degree in visual arts at Université Laval. Admiring her illustrations, one could say she's at odds with a blank page; she fills the space so brilliantly, instilling life into shapes and counter-shapes in a lighthearted symphony.

Pascale was also the first-prize winner in the 2007 LUX competition, student illustration series category. It's almost impossible to resist her youthful approach to the universe.

Pascale Bonenfant  
418 521-5774  
pascalebonenfant@hotmail.com



©Pascale Bonenfant

# Les multiples visages de *l'autisme*



Jo-Ann Lauzon, chairperson of FQATED with singer Nicola Ciccone.

Last April, the !llustre Galerie (the AIIQ's gallery) proposed a benefit exhibition in collaboration with the Fédération québécoise de l'autisme et des troubles envahissants du développement (FQATED) to mark Autism Awareness Month. Under the honorary presidency of Nicola Ciccone, author and singer-songwriter, 21 renowned illustrators presented works dealing with the extensive subject of autism. It was a dual gamble for the little gallery: Gathering funds for this cause while raising awareness among the general public. It was a great success and a learning experience,

because the !llustre Galerie from now on intends to hold, on an annual basis, group exhibits like this one dedicated to a good cause. The !llustre Galerie extends its heartfelt thanks for the generosity of Steve Adams, Isabelle Arsenault, Alisa Baldwin, Sophie Banville, Philippe Beha, Josée Bisailon, Sophie Casson, Geneviève Côté, Danièle Deblois, André Dubois, Virginie Egger, Stéphane Jorisch, Jacques Laplante, Katy Lemay, Josée Masse, Marc Mongeau, Alain Reno, Bruce Roberts, John W. Stewart, Marie-Ève Tremblay, Vigg and Anne Villeneuve.

# 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**.

Contact us  
by email at  
[info@aiiq.qc.ca](mailto:info@aiiq.qc.ca)



# LA FIÈVRE DU PRINTEMPS

Ahhh! Spring!  
I just love it in the city!  
Entire afternoons  
on a terrasse,  
without the  
slightest GUILT!

Because a terrasse is the  
i-d-e-a-l place to  
draw live models  
and it's free!

Sure  
they're  
dressed,  
but  
sometimes  
it's pretty  
skimpy!



Yeah,  
I know,  
I have to  
buy a drink...



C'mon free  
models, a  
little closer,  
hein, hein, hein,  
whoa, check  
that one out!



There's nothing like  
a cold one  
to quench  
a  
creative  
mind  
working  
to  
Capacity!



Ahhh I can feel  
it, my drawing,  
taking flight,  
freeing it self  
from the academic  
diktats, getting  
closer to THE  
creation with a  
capital C!

Hic!  
Picasso in  
fifth gear!



Hey there,  
welcome to  
my free live  
model studio!  
the subjects  
even come in pair!  
uh oh, think I better  
go now!



CAFÉ 60  
100 100  
100 500  
100 500  
100 500  
100 500  
100 500  
100 500  
100 500  
100 500  
TOTAL \$50.00



Hic!

OOOPS!

Hic!

Hic!