

# Michel Zappy





# Editorial

Finally, here is the long-awaited 4th issue of the iQ Magazine. So, changes among the team and precarious economic times can't even serve as an

honest excuse for this slight delay of publication. What I mean is that the financial uncertainties are not a surprising phenomenon for us, illustrators. I'd even say there is something reassuring in the commonness of the situation. We can't say that illustration market, yesterday still living its golden years, has suddenly collapsed... No! The illustrator is way stronger than that. Secrets to survive economic crisis, he knows! Just the other day, a client told me, right after he had exposed his project and just before he began the "no-budget" talk, that his magazine was going through rough times due to the recession. "Really" I said, "what a uncommon bad luck" realizing that he was offering me the same small amount he always did. See, what happens is that all that time, we simply were in the economic vanguard. Now, everything sets in place and the rest of the markets finally caught up. Let's bet that at the end of this recession, our budgets will find a way to stay stuck at the bottom. We will simply return to the well-known reassuring "it good visibility" formula. Brothers and

sisters of the illustration world, while we're all waiting for the storm to fall, do just like me, create smaller pieces, in black and white with a single color (maybe two for big national campaigns), sharpen your pencil only in the morning and one last time when back from lunch, scan in low resolution (as pixel inflation dictates), favor the fine grain of artisanal paper instead of its commercial version, try not to (with)draw outside your margins but mostly, MOSTLY, walk to your clients office. Private jets are so randomly condemned these days. If you put a little good faith in it, all will be well..

For the moment, did you know that some serious people are working to elaborate this magazine? Indeed, Isabelle Charbonneau presents, in this issue, a interview with Michel Zappy, the "vector wiz" which stimulates the retina with his saturated colors. We are also proposing you a selection of new talents that is worth checking out with a lot of attention. Finally we will have a look at the L'!llustre Galerie that is preparing a Retrospective on the works of the famous Richard Parent. Very soon taken by illness, at the summit of his career has inspired a complete generation of Quebec illustrators. Hope

you enjoy!

**Vigg**

**iQ magazine**

Une initiative bénévole de quelques membres de l'Association des illustrateurs et illustratrices du Québec.



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# MICHEL ZAPPY



To your and my personal pleasure, I had the occasion to interview the famous Michel Zappy. A couple of pleasant hours and lots of fun later, I can say that I got to know way better that French illustrator, who now lives in Montreal. I can also tell you that his work amazingly keeps traveling from one continent to another

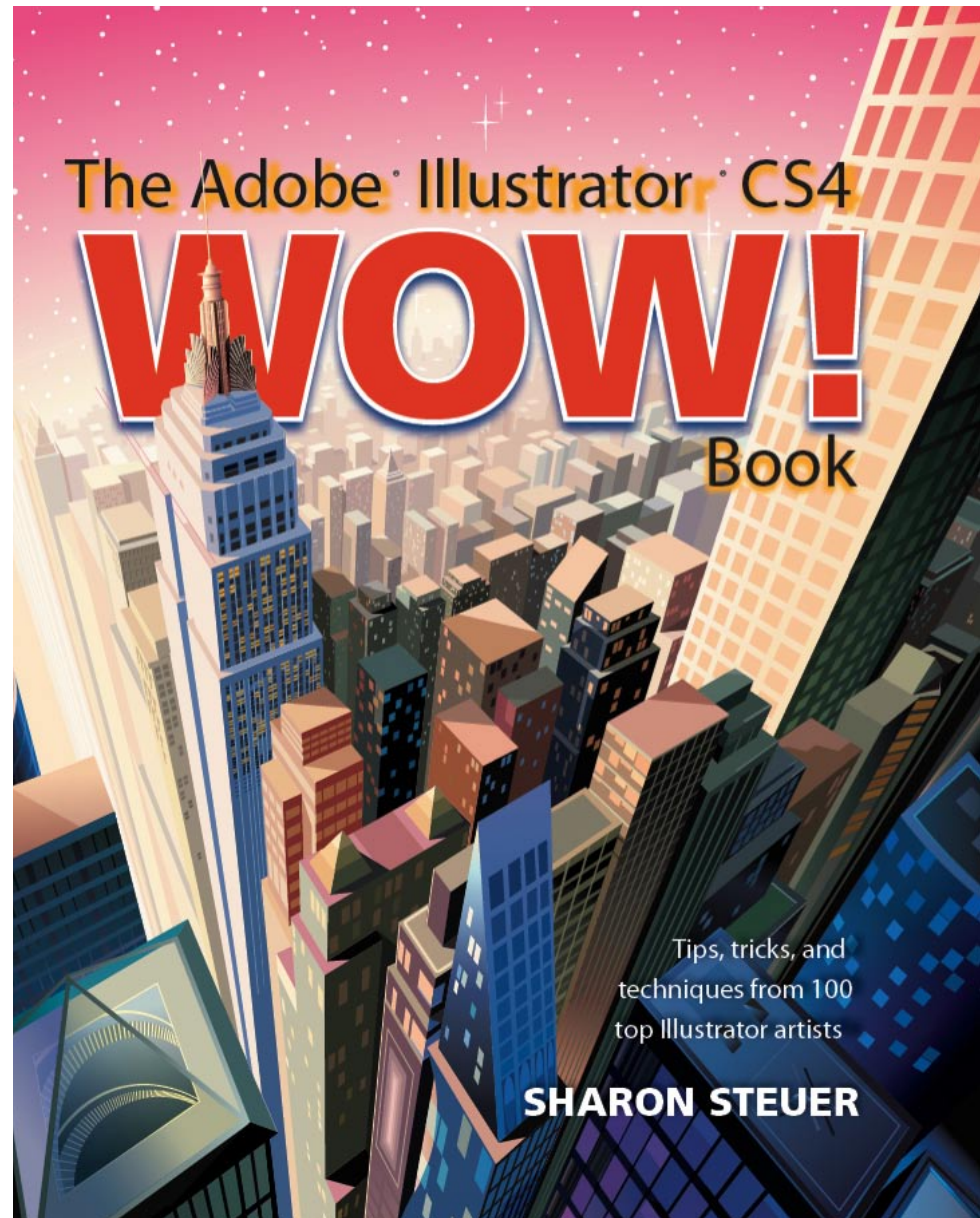
Michel studied graphic arts and then specialized himself in illustration at the *École supérieure des arts décoratifs de Strasbourg*. We can find his images on several fronts: publicity campaigns, magazine issues, youth edition... At the beginning

of his illustration career, Zappy worked hyperrealism by brush but nonetheless in a very graphic style.

In the nineties the illustration domain is drastically disrupted by the venue of the computer. The hand made hyperrealism gradually disappears for the benefit of the computerized photography medium. Being told that: "It would be great if he worked with Illustrator" (meaning the computer software and no French superhero we never heard of here in Quebec...), Zappy's destiny changes completely in the biggest misfortune of his brushes. It was the beginning of the "vector era", when the traditional method lovers and the Mac newbie's were at war. Zappy adapts himself at lightning speed. He buys a computer, software, books and as a real good self-taught computer wiz, he produces his first digital works. He then presents his new style to the Canadian magazine *En route* and is welcome with open arms. Then starts a new phase, which will define his well-known actual style. He therefore lives in harmony with the "vector fond" market and is well appreciated for his malleable images and their "web-ultra-rapid-magic" transport.

Despite its renown open-mind, Quebec has the particularity of being a really small market with lots of mini budgets, that still function by word of mouth, from neighbors to neighbors. Therefore, strangers don't get to enjoy a big slice of that cake, above all the door

being only slightly open to new talents. Oneself has to be part of the clan, to have successfully passed the initiation, to know all the traditional reference



points to join the party. And all that to have the rights to collect little tiny bits here and there. To be a successful artist, one better know how to export some of its work. Michel just loves Quebec but at his starts in North America, he had no other choice but to turn towards the French market to extend his working field and find some work. That's how he found his first agent followed by a second one for Canada territories.



Today, he is still in Quebec, represented by his same agents and also once in a while selling his works in the States.

As we can see in his pieces, Michel is passionate about architecture and fashion. Indeed, his monthly budget for books and magazines on those two subjects largely surpasses my wardrobe expenses! He takes pleasure in keeping alert about everything that's fashion related by reading magazines and keeping informed of the recent works of designers, mostly European ones, usually a step forward our market. It helps him to consider the actual tendencies in his work, which is, lets not forget it, his trademark.

Evidently, during the interview with this "vector wiz", I couldn't forget to ask

him his opinion about image banks. According to Zappy, and I agree, image banks, for or against, are inescapable. More and more popular, gaining in size and importance, they are grabbing an equally important part of the market. Besides, I'm taking the opportunity to advertise my next article on the subject... It is a rendez-vous dear readers of the IQ Mag!

So, we were saying that, for Zappy, to participate in a image bank is mostly a way to be seen, a question of visibility not to be mistaken with a possible significant source of revenue. It can also be a way of staying in touch with the latest tendencies and to test the market by being active anywhere it can pay. On the other hand, creators and artistic directors prefer a direct



to go with the special request old fashion way". In short, it's better to work side by side with the artist and get complete satisfaction.

When looking at the large scale of his work and his important implication in the illustration world, it is clear that Michel Zappy found his personal success formula...

It'll always be a pleasure for me to see illustrators succeed, reinvent themselves, keep in touch with actuality, stay alive and active.

*Isabelle Charbonneau*

contact: " When an artistic director has a precise need, he won't spend hours searching for its declination on the Web to find something cheaper but more than likely only half satisfying. He'll prefer



To see Zappy's work or to contact him:  
[www.michelzappy.com](http://www.michelzappy.com)  
[www.agencechristophe.com](http://www.agencechristophe.com)  
[www.zetaproduction.com](http://www.zetaproduction.com)

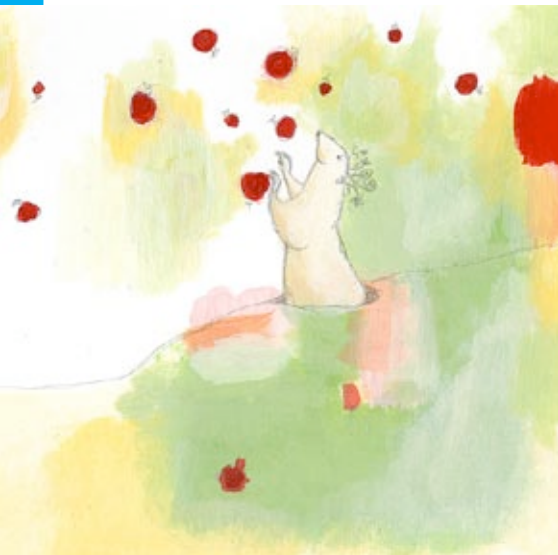
# LE RADAR TALENTS A SURVEILLER



## BARTOSZ WALCZAK

Graphic designer by means, he is illustrator by passion. Although drawing always interested him, it is only lately that Bartosz Walczak has started up an illustration career. His style can vary regarding the needs of the project but he prefers collage. His works are mostly book covers, books illustrations, editorial projects, posters and publicity campaign.

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# JANOU-ÈVE LEGUERRIER

After her graphic design studies at the UQAM University, Janou-Ève started working professionally as a graphic designer in publishing houses in Paris and Montreal. In 2005, she returns to Paris where she specializes in illustration at the École Nationale Supérieure des Arts Décoratifs. Since then, well installed in Montreal, Janou-Ève proposes some new images where the harmony of colors and the depurated composition are warmly welcomed by the publicity domain as well as the youth editorial world.

Her three first books are presently available in libraries. She's also the creator of the text and the illustration of two special books: *Comment dire je t'aime Maman en 5 trucs* and *Comment grandir plus vite en 5 secrets*, edited by Capucine et ses amis, the new edition house of Dominique Payette, the founder of Dominique et Compagnie. Janou-Ève also illustrated *Une histoire de fée*, a story by Laurence Aurélie, published by Les 400 coups.

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# MARION ARBONA

After her graduation from the animation program of the Arts Décoratifs de Paris, Marion decided to come and live in Montreal. Thanks to her warm winter boots, she lived through the wintry weathers and succeeded in concentrating herself on her illustration works, her paintings and her animation projects. Her drawings are rapidly noticed by the youth editorial world (Dominique et Cie et Trampoline). Since then, it has kept on working and after a year of success, she's starting her own illustrated children's albums. At the same time, she tries to develop another style, especially in her darker paintings, part of her personal creations, which would be more adult oriented.

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# NICOLAS CARMINE

Following a long training in visual communication that started in France and ended at the UQAM University here in Montreal, Nicolas approaches illustration in the way of a graphic designer.

Using universal symbols, combining them so that their meaning are put together to come up with a new one, it's just like he's adding 1+1 to get to three...

Therefore, for the message to be well received, it has to fit the specific need while being as simple and direct as possible. All that doesn't stop him from using a little humor and irony within his work.

That is probably why posters and press illustration are his favorite mediums, the ones he his most comfortable with, the ones that fit the most with his view of a show communication means should be understood, that is simple and direct

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# FABIO PELLEGRINO

Since he can remember, Fabio always loved to draw. Every time he would see a movie or read a comic book, he would then draw the scenes or even start his own cartoon... Very few were really finished though. He was influenced by the European comic books style (Atérix, Spirou, etc.) and a bit by Japanese mangas (mostly Dragonball) and then, one day, he discovered Umberto Ramos, realizing only then that multiple styles could be mixed together. That's just how he decided to create his own which he worked developing since then. Schooling wise, Fabio has a diploma in animation drawing

from the CÉGEP du Vieux Montréal, as well as a illustration and multimedia animation diploma from the Istituto Europeo di Design of Milan. He presently tries to present himself to the milieu to one day be able to live from his own cartoons and develop his own film or animated series. The children's book market is also among his interests.



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# RÉTROSPECTIVE Exhibition RICHARD PARENT



**Montreal April 7th 2009.**

After waiting 15 years, a retrospective exhibition of Richard Parent's work, a talented illustrator and a genius artist, is finally held in Montreal. **L'illustre Galerie** is particularly proud to welcome the exhibition **RÉTROSPECTIVE RICHARD PARENT**, organized in partnership between the **AIQ** and **ERBOART**.

Thursday May 7th, you are cordially invited at the exhibition's vernissage starting at 5pm. It will surely be a pleasant evening to celebrate the opening of this significant exhibition. An important number of **Richard Parent's** original will be presented until May 30th 2009. Those pieces will be accompanied by many sculptures of the artist **Éric Maillet**. Some of the original works, as certain chosen reproductions and the sculptures

accompanying the works will be available for

sale all month long.

The presentation of *Le destin tordu de Richard Parent*, a documentary produced in 2001 by Zone 3 on the account of Télé-Québec is schedule during the vernissage and its projection will be available on request during the whole month of the exhibition. In this documentary, Benoît Dutrizac tries to understand Richard Parent, a man that chose to live a life without compromises.

**Richard Parent** was born on July 2, 1958 in Montreal. He studied advertising graphics and participated in the first steps of the **Association of Illustrators of Quebec (in 1983)**. He exiled himself to London for three years (1985-1988) where he collaborated

on several publications and worked for several publishing houses. Following his return, he worked closely with the McGill University Press. In 1990, B.A.T. magazine supported him by publishing an interview depicting him as **one of the best 100 illustrators in the world**.

His return in London for the purpose of a co-exhibition with Anita Kunzt at the House of Canada is the starting point of a more personal work, which will give birth to a portrait series (Folies de Plomb) as well as the idea of creating the Noir Express Magazine. This magazine was link the illustration world and new literature, offering un space of creation and confrontation to the artists. Sadly, illness claimed him on August 5, 1993,

before he had the chance to realize this dream. In 2001, Benoît Dutrizac and André St-Pierre (Zone 3) present the documentary *Le destin tordu de Richard Parent* on Télé-Québec.

Parent's pieces contains all of the **artist solemnity, his lucid look on mankind and its relations to each others**. They also clearly express Parent's **way of portraying absurdity**. His entire work carries his stunning capacity to **arise the chimera of the anecdote, the fantasy within trivial events...**

Also note that **Richard Parent** is, since 2007, is, posthumously, an **honorary member of the AIIQ**.

## L'ILLUSTRE GALERIE

L'!llustre Galerie is **the exhibition hall of the Association des illustrateurs et illustratrices du Québec (AIIQ)**, the only graphic arts gallery in Québec to offer a portal to the world of illustration. A visual arts must-see !L'!llustre Galerie was launched June 21, 2007.

It is located in the Belgo Building, which groups several visual arts galleries in the heart of Montréal. It hosts a dozen solo or group exhibitions there each year.

Established in 1983, the **Association des illustrateurs et illustratrices du Québec** is a non-profit organization whose mission is to bring illustrators together and provide them support, and to promote and distribute illustration work. The main objective of our services is the promotion of illustrators themselves.

Our goal is to provide them with efficient marketing tools at the best rates available. We firmly believe that the strengths and appeal that a collectivity represents will result in contacts with and responses from a maximum number of clients.

We give novice illustrators the support necessary to understand and carry out their profession under the best conditions possible. As for seasoned illustrators, we encourage them to nurture their milieu by contributing to the advancement of rising artists.

AIIQ is just as proud to stand behind illustrators of international caliber as beginner artists who share a collective desire for creative illustration and a common will to succeed.



# RÉTROSPECTIVE Exhibition

Exhibition: from May 7th to 30th

Vernissage: Thursday, May 7th at 5pm



# RI PA P A R P A R P

Mondays to Fridays from 1 pm to 4h30 pm  
L'!llustre Galerie –Belgo Building  
372, Ste-Catherine O, suite 123 – Montreal

*Entry is free !*

**L'!LLUSTRE  
GALERIE**



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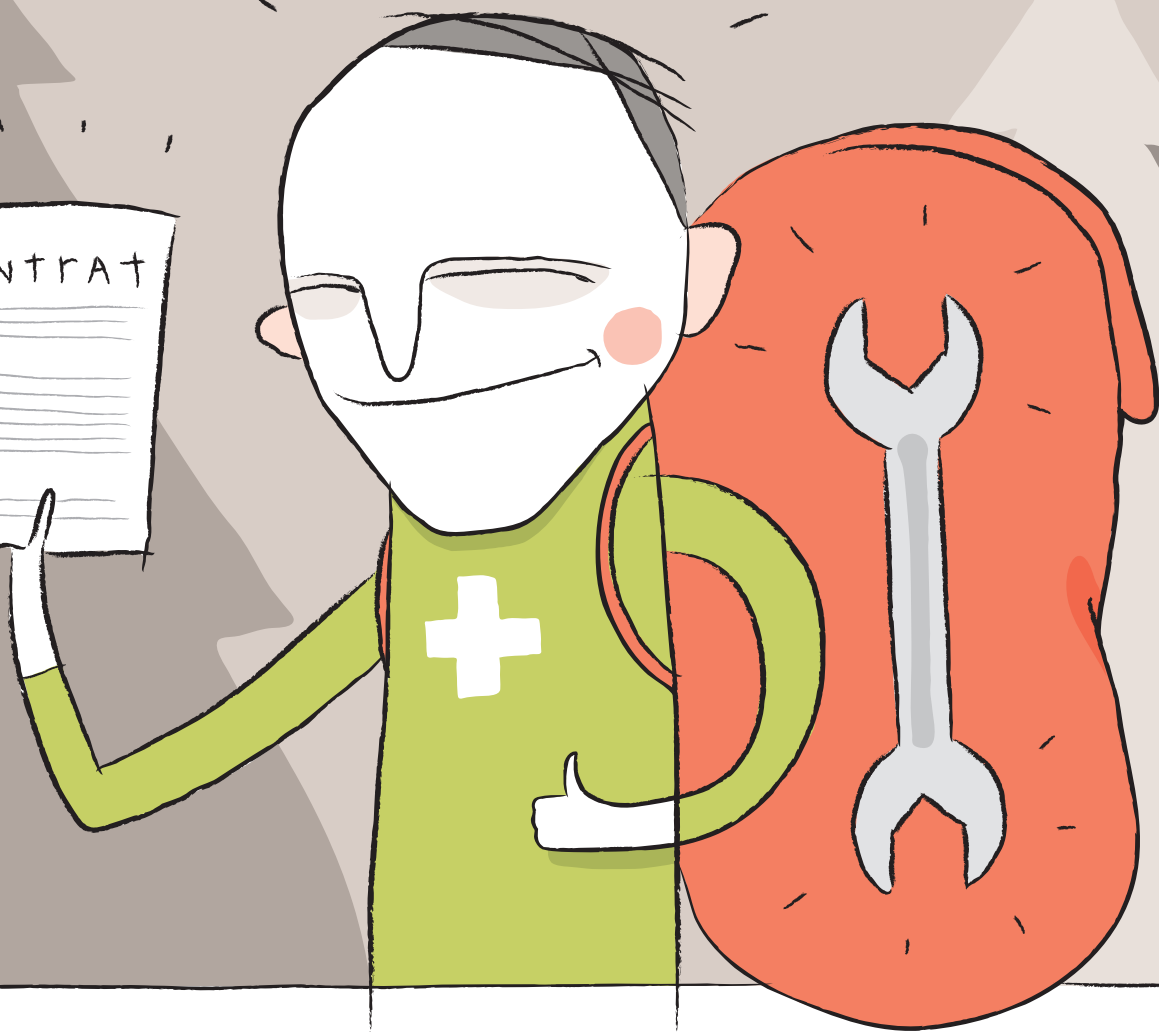
**Resource-persons :**

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