Acadian Art and Identity: Évangéline, Claude Roussel, and Paul Édouard Bourque

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ABSTRACT

This thesis examines the birth of modern Acadian art in Southern New Brunswick in the late 1960s. It focuses on two artists, Claude Roussel and Paul Édouard Bourque, who attended and taught at l'Université de Moncton during the 1960s and whose painting had a profound impact on the articulation of Acadian identity in the province as that referring to a predominantly francophone, Catholic minority community in the east coast of Canada, whose descendants were the original French settlers in the region; and who, over the centuries, also include members with mixed Indigenous and European heritage. In 1755, Acadians were expelled—first from Grand Pré, Nova Scotia and then the rest of the Maritime Provinces (Nova Scotia, New Brunswick, and Prince Edward Island)—by the British Loyalists who arrived in North America in 1604, in what came to be called the Great Deportation, or *Le Grand Dérangement*. Acadians would not return to the region until the mid to late 1760s. The 1960s was an important period for Acadians in New Brunswick, historically, politically and culturally. It was marked by the questioning of one's identity, as well as student demonstrations for francophone rights, particularly in Moncton, with the establishment of l'Université de Moncton in 1963 (the first francophone university in New Brunswick and the largest francophone university outside of Québec). An additional catalyst for the province-wide movement for equal rights was the adoption of the New Brunswick Official Languages Act in 1969, under the leadership of Louis Robichaud, the second Acadian appointed Premier of New Brunswick from 1960 to 1970. Roussel, originally from Edmundston and Bourque, from Moncton represent the northeastern and southwestern regions, respectively, where the majority of the Acadian population historically settled and currently reside in New Brunswick. I argue that the work of Roussel and Bourque, surrounded by a circle of like-minded creatives, represent a major shift in the representation of Acadian identity in the visual arts, moving away from typical folkloric depictions of the Deportation towards explorations in the modernist art idiom emerging in the 1960s. Long-treasured Acadian figures and symbols, such as the fictional character of Évangéline, were particularly heralded and revived during the Acadian nationalist movement. Ultimately, the thesis outlines the significant contribution of Roussel and Bourque to not only the articulation and representation of a new, modern Acadian identity in art and culture but also the development of modern art in New Brunswick and Canada in general.

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INTRODUCTION

This thesis explores the birth of modern Acadian art in Southern New Brunswick in the late 1960s, by examining the work of artists Claude Roussel (b. 1930, Edmundston, NB, currently residing in Cap Pelé, NB) and Paul Édouard Bourque (b. 1958, Moncton). Specifically, it analyses the contributions made by the two artists in the 1960s onwards to reinforcing a distinct Acadian identity in the province. For the purposes of this study, an Acadian refers to a predominantly francophone, Catholic individual who is a descendant of the original French settlers in the region and likely to be of mixed Indigenous and European heritage.

The first case study focuses on Roussel's significant and influential role in establishing and developing the Department of Visual Arts at l'Université de Moncton in 1963, as well as examines his sociopolitical art. The second case study focuses on Bourque's *Évangéline* (2014), a recent exploration of this fictional heroine, to reflect on her ongoing importance in Acadian contemporary art and assertions of Acadian identity in general. In my discussion of Roussel and Bourque's artistic practice, I argue that the fictional story of Évangéline, which is intimately connected to the historical expulsion of the Acadians in 1755, has been a major subject in Acadian art and was particularly heralded during the Acadian nationalist movement in New Brunswick in the 1960s.

The 1960s was an important period for Acadians in New Brunswick. It was marked by the questioning of one's identity, as well as student demonstrations for francophone rights, particularly in Moncton, with the establishment of l'Université de Moncton (the first francophone university in New Brunswick and the largest francophone university outside of Québec). In this context, the revival of the figure of Évangéline became part of the symbolism used to represent the Acadian struggle in the 1960s and beyond.

Before discussing the two case studies in Sections Two and Three, this Introduction provides notes on terminology and a brief introduction to Acadian history, art, and culture, followed by Section One which discusses the shift from traditional representations of the deportation, to the politically-engaged art of the 1960s produced in Moncton, where social movements were most active in New Brunswick at the time.

Notes on Terminology

For the purposes of this study, it is important to specify the distinctions between Acadians, French Canadians, and Québecois(es), as well as the Mi'kmaq and Maliseet First Nations peoples in the context of the 1960s and prior. French Canadians and Acadians share similarities as cultural groups such as speaking a francophone language and residing in Canada; however, both identities should not be confused with one another as they differ in terms of not only dialects, accents, and linguistic transformations, but also history, politics, culture, and beliefs. A French Canadian in the 1960s commonly referred to an individual living in a distinct francophone community (across Canada), following a set of political, economic and social guidelines separate from English Canadians, or Anglophones. French Canadian identity is also linked to Roman Catholicism, the predominant religion in francophone communities located in Lower and Eastern Canada, a link profoundly explored in, for example, the art of Ozias Leduc (b.1864, Québec, d. June 16, 1955, Saint-Hyacinthe). Excluded from Anglophone, Protestant society, French Canadians gathered together and began a nationalist movement as early as 1840s, demanding their presence be acknowledged within Canada.[1]

In contrast, Acadians—many with mixed race heritage traceable to the original French settlers to the region and the Indigenous peoples of the Mi'kmaq and Maliseet—were ruled on and off by the British from the early seventeenth century to 1867 and historically ostracized by English Canada. Unlike the province of Québec which holds a francophone majority population, the Acadians in the Maritime Provinces have never held political power as a francophone minority.[2] Present-day Acadian identity refers to Francophones whose descendants were born in the Maritime Provinces (as well as parts of the US eastern states where some Acadians resettled) in connection with the history of French settler colonialism in this region; it also includes the descendants of mixed families (Indigenous and French) who self-identify as Acadians. Today, Acadians have in common the struggles of post-Deportation, linguistic inequality,

[1] It should be noted that Huguenots, an ethno-religious group of French Protestants who follow the Reformed tradition (Calvinism), also co-exist within the French communities of Canada, tracing its origins to New Brunswick and Nova Scotia.

[2] Acadians only constituted 36% of the population in New Brunswick in 1800 and 3.40 % in 2017 (between 1800 and 2017 32.6% of Acadian population was lost). Nicole Lang and Nicolas Landry, *Histoire de l'Acadie* (Québec: Éditions Septentrion, 2014), 170.

marginalization, and a sense of alienation from French Canadian identity, as well as a sense of belonging to a specific culture which no longer has a land called "Acadia" *per se*.

Acadian settlement was also geographically and administratively separate from French Canada which was comprised of the French colony of Québec and inland up the St Lawrence River (parts of present-day Ontario),[3] thus resulting in a distinct history and culture and persecution by British loyalists due to land disputes, their religious beliefs and their use of the French language. Further to this, by the twentieth century, Acadians living in Southern New Brunswick developed their own dialect called "Chiac" which over time further distanced their linguistic identity from that of French Canadians or Quebecois (another dialect, Brayon, is more commonly spoken in North-Western New Brunswick).

The Chiac language is spoken mostly among Francophones who live in the area of Moncton, Shediac, Dieppe and Memramcook and is characterized by modern French syntax that incorporates English vocabulary and expressions as well as Indigenous and Archaic French words. "J'ai wiré ma satellite dish avec mes own mains" or "j'ai crossé la street" are just a couple of examples of how English and French intersect in Chiac. Notably, a number of villages and cities in New Brunswick are named after Indigenous words, including Madawaska (land of the porcupine), Mactaquac (a Maliseet word meaning "big branch"), Oromocto (from the Maliseet word *welamooktook* which means "good river"), Penniac (meaning "fork in the river"), Petitcodiac (derived from a Mi'kmaq word meaning "bends like a bow") to name a few.

In addition, the Acadians celebrate their national holiday on August 15 whereas French Canadians in Québec celebrate theirs on June 24 as Saint-Jean-Baptiste Day. Reverend Marcel-François Richard, in favour of August 15 as the correct day for Acadians to celebrate, states the following:

> In fact, it seems to me that a people who, for over a century of hardships and persecutions, was able to preserve its religion, language, customs and autonomy, must have acquired enough importance to affirm its existence in a solemn way; and this could not be accomplished better than by being able to celebrate its own national holiday (...) Since Canadians have chosen Saint-Jean-Baptiste as their patron, it seems to me that unless you wish to mistake our nationality with theirs, it is crucial that Acadians choose a particular holiday. It is important to stress that we are not descendants of Canada, but of

[3] Ibid., 99. Acadians settled on the Atlantic Coast of Canada (including the Gaspé Peninsula) while the French Canadians settled in the territory of today's province of Québec and further inland up the St Lawrence River. Maurice Basque and Sylvain Godin, *Histoire des Acadiens et des Acadiennes du Nouveau-Brunswick* (La Grande Marée: Tracadie-Sheila, 2007), 12, 24-33.

> France. Consequently, I see no reason why we should adopt the Saint-Jean-Baptiste as our national holiday (...) We must choose a holiday that reminds us of our origin.[4]

The Vatican ratified the choice of the Acadian convention many years later in a proclamation issued on January 19, 1938. The Parliament of Canada made National Acadian Day an official Canadian holiday on June 19, 2003.

A Québecois(e) is an individual residing in the province of Québec whose personal decision it is to identify as a Québecois(e). This identity became dominant in the 1960s with the development of the *Mouvement souverainiste du Québec,* a political movement which fought for the independence of the province of Québec within. The Francophones in Québec who chose not to identity as separatists, identify themselves as French Canadian or Canadiens Français.

Lastly, Mi'kmaq (Mi'kmaw or Mi'gmaw) and Maliseet (Wolastoqiyik) are both First Nation peoples of Atlantic Canada. The Mi'kmaq people predominantly reside in the Gaspé Peninsula of Québec while the Maliseet reside in the Saint John River valley of New Brunswick and Maine as well in the province of Québec. French settlers occupied Indigenous land upon their arrival in North American and continue to live on Mi'kmaq and Wolastoqiyik land to this day.

A Brief History of Acadia

Located on the East Coast of Canada, New Brunswick is on the traditional unceded territory of the Wolastoqiyik (Maliseet) and Mi'kmaq First Nations peoples. The region covering the eastern part of the United States, the present-day Maritime Provinces, and part of Québec was given the name "Arcadia" (with an "r") in 1524 by the Italian explorer, Giovanni da Verrazzano, who landed on the present-day American state of Delaware.[5] The word (which became Acadie over time through translation) is thought to be derived from either the Mi'kmaq word *Algatig* for "camp ground" or from the Maliseet word *quoddy,* meaning "fertile ground."[6] *Acadie* or,

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[4] Reverend Marcel-François Richard, quoted in Maurice Basque and André Duguay, *Histoire du drapeau Acadien* (Lévis, QC : Les Éditions de la Francophonie, 2013), 83-84.

[5] Arcadia was the name given to a region in Ancient Greece, a land full of vegetation and natural beauty which inspired Verrazano to name Acadia, "Arcadia." Lang and Landry, 7.This thesis uses the contemporary commonplace name for the region, Acadia.

[6] Bona Arseneault, *Histoires des Acadien,* (Québec :Les Éditions Fides, 2004), 17-18.

"Arcadia" was occupied by the first French-speaking colonial settlers in the "New World" who arrived in 1604 with explorers Pierre Dugua de Mons and Samuel de Champlain as part of the European colonization project under the rule of King Henry IV of France.[7] Eighty colonialists settled in Île Sainte-Croix on the St. Croix River, located South East of the current American State of Maine (fig. 1). Three years later, British settlers founded Jamestown in the Colony of Virginia, led by the Virginia Company of England while Québec City would be founded by Samuel de Champlain in 1608.[8] However, with the harsh Maritime winters and the threat of scurvy, nearly half of the French settlers died during their first winter in North America. The following winter, in order to ensure the survival of his men, Dugua de Mons decided to settle in Port-Royal, Nova Scotia, and establish a relationship with Indigenous peoples living in the region.[9]

Throughout the early development of Acadia since as early as 1613, the British constantly battled with the French over land settlements as both fought to occupy the most suitable and profitable areas in region that was rich in natural resources.[10] In 1654, the British gained ownership of the Acadian territory of Nova Scotia only to have it taken back by the French through the Treaty of Breda in 1667. In 1690, New England explorer, Sir William Phips, succeeded in taking the territory but it was returned to the French in 1697 through the Treaty of Ryswick.[11] Upon France's signing of the Treaty of Utrecht in 1713, the French colony of Acadia once again fell into the hands of the British. The new British Governor of Nova Scotia, Lieutenant General Francis Nicholson, demanded Acadians to claim loyalty to the British government if they wanted to stay on the territory of Nova Scotia. Acadians accepted on two conditions: they would retain the right to practice their Catholic religion and they would never be asked to go to war against the French colonial army or the Indigenous peoples of the region. The British, however, rejected these terms. The Acadians, not wanting to abandon their religion,

[7] The New World refers to the western countries of the Americas. The term was coined in the sixteenth century by European settler colonialist who claimed they discovered new lands that were unoccupied territories.
[8] Basque and Godin, 15.
[9] Lang and Landry, 95.
[10] Ibid., 26.
[11] Ibid., 94–95. This early period was marked by various wars between the British and French colonialists, including: the Seven Years' War, also known in the United States as the French and Indian Wars (1754–1763) as well as Father Rale's War (July 25, 1722–December 15, 1725); Father Le Loutre's War (1749–1755); King William's War (1689–1697); and Queen Anne's War (1702–1713). Numerous raids such as the Raid on Salmon Falls (March 27, 1690) and the Raid on Chignecto (September 20–29, 1696) were also executed in order to destabilize French settlement and strategic Acadian and Indigenous alliances against the British.

language or cultural identity as a francophone community, refused to obey. In the summer of 1755, the British army began to drive the French out of Beaubassin, Nova Scotia, burning their land, homes, and everything they owned, marking the start of the Acadian Deportation.[12] In this traumatic resettlement process, approximately 20,000 perished.

The Deportation did not end in 1755. In 1778, the Acadians who sought refuge in Saint-Jean, Prince Edward Island and Cape Breton, Nova Scotia were gathered together and forced to return to France on ships as the British, under General Wolfe and General Amherst, recaptured Louisburg on Cape Breton Island, a pivotal operation of the Seven Years' War. It would only be in 1765 that a limited number of Acadians would reluctantly be allowed to return to certain parts of Nova Scotia and New Brunswick.[13] Roughly 10,000 Acadians settled in the Southern United States in Louisiana as well as on the Eastern Coast of the State of Maine.[14] As one of Canada's first francophone minority communities, thereafter under the British and then later English Canada majority rule, Acadians continued to be viewed as a lesser people and were marginalized in New Brunswick because of their continuous use of the French language as well as religious and cultural practices. For example, Acadians were denied employment due to their French last names or for speaking French on a work break, or refused promotions in the workplace. In the 1950s, hardships included the ban of speaking French in public in Moncton.[15] It would only be on December 9, 2003 that Queen Elizabeth II acknowledged, for the first time, the wrongs committed in the name of the English Crown during the Acadian deportation of 1755.

Today, efforts towards full linguistic equality and cultural representation continue, including revisionist approaches to Canadian history and art history. For example, the 2017 CBC miniseries, *The Story of Us,* directed by Tim Wolochatiuk, Renny Bartlett, P.J. Naworynski and Michelle Métivier, faced criticism for ignoring Acadians and their important role as the first French colony in North America and failing to acknowledge the presence and role of First Nations peoples in the Maritimes.

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[12] Basque and Godin, 29.
[13] The Maritime Union was created in 1864 at the Charlottetown Conference in Prince Edward Island, led by British officials.
[14] Lang and Landry, 99.
[15] For an account, see Michel Brault and Pierre Perrault, l*'Acadie, l'Acadie?!?,* Film, Guy L. Coté and Paul Larose, (1971, National Film Board of Canada), Documentary.

In the visual arts, owing to the scarcity of publications—there are to date neither scholarly timelines of Acadian art history published, nor a survey book dedicated to Acadian art history—information can be mostly gathered through exhibition catalogues. Key publications include: *Claude Roussel* by Herménégilde Chiasson and Patrick Condon Laurette (1985), *Les Mickeys* de Rémi Belliveau (2015), *50//50//50 pour célébrer 50 and d'enseignement des art visuels à l'Université de Moncton* by l'Université de Moncton (2014), *Dialogues imaginés* by Galerie Colline (2014), *Portraits* and *Off the Grid* by Terry Graff (2014) and *Biographies, un regard contemporain sur l'Acadie* by Owens Art Gallery (2008). Acadians may have been moving towards abstraction prior to the 1960s. To date however, there is only one publication that deals in part with this question, a volume published in 1995 and edited by Jean Daigle titled, *Acadia of the Maritimes: Thematic Studies from Beginnings to the Present*.[16] The following section discusses examples of Acadian artists who revive the historic traumatic event of the Deportation in the struggle for Acadian self-representation in art and art history that was particularly pronounced in the 1960s.

[16] Jean Daigle, *Acadia of the Maritimes: Thematic Studies from Beginnings to the Present,* (Nova Scotia: Chaire d'études acadiennes, 1995).

SECTION ONE

Art of the Deportation

Before the 1950s, representations of Acadian culture were produced primarily by non-Acadians and dominated by folkloric or romanticized treatments of the Deportation and other historical themes, as well as depictions of the region's oceanic coast, the deep and never-ending forestry, and hunting scenes of game such as moose, deer, and partridges. Idyllic representations of Acadians working in fields of buckwheat and potato dressed in filthy peasant clothing were commonly depicted in the illustrations of American artists, including Felix Octavius Carr Darley, Edwin Austin Abbey, and Arthur A. Dixon, as well as in paintings by Acadian artists. Notably, the traumatic event of the Deportation has been depicted by significant Acadian artists only since the middle of the twentieth century, such as Claude Picard (1932–2012), Mario Doucette (2007–2012), and Claude Roussel. For example, exhibited in the Grand-Pré Memorial Church in Grand-Pré, Nova Scotia, Edmundston artist Claude Picard's painting *The Embarkation of the Acadians During the Deportation of 1755* (1992), shows the destruction of homes, farms, livestock and cemeteries. Picard was amongst the first Acadian artists known to explore themes of the Deportation through figurative aesthetics in paintings. These include *A Patron Saint and a National Day for Acadie* (mid-1940s) and *First Unfurling of the Tricolour Etoile and a National Anthem for Acadie* (mid-1940s) (figs. 2 and 3).

The value of these works as accomplished examples of Acadian art or as critical milestones in self-representation, however, have yet gain wide recognition. For example, the National Gallery of Canada's historic first acquisition of works by an Acadian artist was only in 2014, in the form of a series of fourteen paintings depicting Acadian history by Mario Doucette.[17] Doucette's series is admittedly a conservative body of work, representative of the folkloric tradition, but its recent acquisition and critical reception does underscore ongoing issues of cultural representations of, for and by Acadians. The series is also a tongue and cheek commentary on the injustices done to his ancestors by appropriating significant British art works.

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[17] Paul Gessell, "With its latest Acadian Acquisitions, the National Gallery is Finally Recognizing New Brunswick," *The National Post*, 16 October 2014, http://nationalpost.com/entertainment/with-its-latest-acadian-acquisitions-the-national-gallery-is-finally-recognizing-new-brunswick.

Unfortunately, there is little documentation on representations of Acadians done by Acadian artists during the seventeenth and eighteenth centuries, owing in large part to the marginalization of the francophone minority community which led to some Acadians keeping traces of their cultural identity hidden in order not only to ensure job opportunities and avoid not only being denied social benefits but also social conflict. It was not until the social upheaval of the 1960s that the articulation of Acadian identity within the Maritime Provinces surfaced with a surge of power in art and society.

One particular figure was significantly revived and frequently in the spotlight as a result of artist in the 1960s critically reconsidering the Deportation as subject matter, that of Évangéline. Évangéline has been part of Acadian culture since the nineteenth century through Henry Longfellow's famous poem, *A Tale of Acadie,* however, she was particularly herald in the 1960s as the embodiment of the strength of the Acadian people in maintaining their culture and their strong presence in Eastern Canada. The following discusses the story of Évangéline, the profound impact this fictional character had on Acadian culture and the role she played in representing Acadian culture on a national level.

Fictional Figure of Évangéline

The Acadian art canon, which predominantly pertains to the Deportation, revolves around one figure in particular, that of the fictional heroine Évangéline, a young female character in American poet Henry Wadsworth Longfellow's first book-length poem, *Évangéline, a Tale of Acadia.* Published in 1847, 92 years after the Deportation of the Acadians, the main character Évangéline became one of Acadia's most well-known heroines and the most respected metaphor of the Acadian struggle through the Expulsion, embodying the pain and suffering the Acadians endured. Longfellow's poem follows the classic Epic poem style which was a popular writing style in Europe at the time and which he had admired during his various travels to European countries. The story came to life when the poet's friend, Reverend Horace Connolly, mentioned a story, told to him by a French Canadian, of an Acadian couple in Nova Scotia separated on their wedding day during the Deportation, only to be reunited years later. Longfellow then taught the history of the Acadians and their tragic fate at Harvard University.

In his poem, Évangéline is a young, slender, brown-haired girl who, with her father, Benedict Bellefontaine, lived a joyful life on their farm in Grand-Pré, Nova Scotia. She was in love with a young man named Gabriel who she marries one afternoon. Tragically, in the middle of their marital feast, the British army ordered the locals to gather in a nearby church, shouting: "All your lands and money and animals belong to us." The Acadians were told to get out by order of King George of England. The women and children were forced to gather all their belongings (or what they could quickly muster up), secure them in a wagon and gather at the beach where they were boarded on ships which took them to either the Southern and Eastern United States or back to France. The British army burned their lands and killed their cattle. Gabriel was forced to embark on a ship set to sail to New England and then to Louisiana without his bride. Évangéline survived the atrocities. She however searched long and far for her lost love Gabriel, journeying across the Southern United States and back towards Acadia, eventually settling in Philadelphia. During her search she gave up her faith as she could not fathom a God who could do this to her people. Eventually, she sought comfort in caring for the ill as a nurse. It was only twenty years later that Évangéline would be reunited with Gabriel who was seeking medical attention. Later that day, Gabriel died in her arms.[18]

Since the publication of Longfellow's poem, numerous artists from around the world have been inspired by her story. In New Brunswick, many Acadian artists and authors not surprisingly depicted the young heroine, including Claude Roussel, Paul Édouard Bourque, Yvont Savoie, Herménégilde Chiasson, and Pete Goguen as well as François Gaudet and Stefan St-Laurent. Recognizable by her worn-down and torn peasant clothes along with a white crisp cap, Évangéline was also the subject of illustrators as well as sculptors.[19]

In Canada, the most famous sculpture of Évangéline is arguably that of Louis-Philippe Hébert (b. 1850 Ste. Sophie de Mégantic, Quebec. D. 1917 Westmount, Quebec) (an artist of Acadian descent, born in Sainte Sophie d'Halifax in the Centre-du-Québec region) created in

[18] Henry Longfellow, *Évangéline, a Tale of Acadie* (Halifax: Nimbus Publishing Limited, 1951).

[19] For example, American artists such as William D. Ticknor (August 6, 1810, Lebanon-April 10, 1864, Philadelphia, USA), Felix Octavius Carr Darley (June 23, 1822, Philadelphia- March 27, 1888, Claymont, Delaware), Edward Austin Abbey (April 1, 1852, Philadelphia - August 1, 1911, London, United Kingdom), Arthur Dixon (March 27, 1837, Fermanagh - 1917, Chicago, Illinois), Jane E. Benham (1829- 1904, locations unknown) and Lafosse (June 15, 1636, Paris – December 13, 1716, location unknown) represented the Acadians or Évangéline, in engravings and sketches that were then published in various versions of Longfellow's poem. W. M. Couper's 1880 marble bust of Évangéline surrounded by leaves was featured in exhibitions in Paris and London since 1885.

1920. Commissioned by the Dominion Atlantic Railway, Hébert wanted to create a statue that would become the symbol of the Acadian people and was inspired by the phrase "Pleurant le pays perdu" (Weeping the lost land) (fig. 4).[20] It is said that the phrase refers to the women who brought food to their husbands who were locked away in the churches during the beginning of the Deportation; upon leaving, the women would look back and glance for the last time at their homes, weeping the lost land.[21] Claude Roussel also produced two representations of Évangéline. The first was a thirty-by-forty-inch relief wood carving at the request of the Club Richelieu of New Brunswick (1950s) and the second was a request by Parks Canada in the 1950s to reproduce a hundred miniatures of Hébert's Évangéline statue in Grand Pré.

Contemporary artists and filmmakers also incorporate the fictional character in their work as a symbol of Acadia. *Please Remember Me* (2004), a video work by Acadian artist Stefan St-Laurent (b. Moncton) inspired by Longfellow's poem, and the film *Évangéline* (1929) directed by Edwin Carewe (b. 1883, Gainesville, Texas, d. 1940, Hollywood, Los Angeles, California), both speak to the despair and hope of the reunion between Évangéline and Gabriel. In his book *Biographies: A Contemporary Look at Acadie* (2008), Mario Doucette notes the following about *Please Remember Me*: "St-Laurent n'hésite portent pas à se servir de la légende pour explorer l'assimilation d'un people par une culture dominante et l'infiltration de l'oeuvre de Longfellow dans la mémoire collective des Acadiens."[22]

Acadian artist François Gaudet addresses the tragedy experienced by the young heroine in *Acadie de mon coeur* (2007) by presenting her as a martyr. The diptych represents the painful events of the Deportation: "Sans laquelle les Acadiens ne seraient pas ce qu'ils sont aujourd'hui"—a sentiment Gaudet also expressed in *Révangéline* (2007), a photograph on canvas altered with acrylic paint.[23] *Révangéline* addresses the anguish felt by Acadians as a minority within the province about the fragile status of their mother tongue, a familiar sentiment and preoccupation of many francophone communities during the 1960s in Southern New Brunswick. *Révangéline* questions what happens to a language, in this case, the dialect specific to Acadians, once assimilation and cultural education has altered the original language. According to Doucette, Gaudet's art focuses on not only questions of the Acadian language but also how other

[20] Author in telephone conversation with artist Claude Roussel, 3 October 2016.
[21] Joseph Yvon Thériault, *Évangéline: Contes d'Amérique* (Québec: Québec Amérique, 2013), 30.
[22] Mario Doucette, *Biographies: A Contemporary Look at Acadie,* (Sackville: Owens Art Gallery, 2008), 12.
[23] Ibid., 15

francophone communities within Canada perceive the Acadian accent as a lesser accent than their own.[24] For Doucette, if the images or text do not exactly speak overtly to these aspects of Acadian identity, Gaudet's palette certainly does, in his preference for the colours yellow, blue, white and red—the colours of the Acadian flag.[25]

Art and Culture in New Brunswick Post- Deportation

It was only in the early 1960s that expressions of Acadian identity were articulated in political sectors; up until then, Acadian identity was primarily expressed in literature and music, and to a lesser extent in the fine arts although traditional Acadian themes are prevalent folkloric art.
Authors such as Antonine Maillet, Gérald Leblanc, Raymond Guy Leblanc along with Herménégilde Chiasson, Anselme Chiasson and Guy Arsenault, provided some of Acadia's most important writings, undertaking their work in an affirmative francophone or Chiac position to resist English oppression; "English was meant to represent the social domination of English in everyday life in Southern New Brunswick." [26] According to Michel Landry, "Acadian culture is also transmitted and represented in the arts whether they be visual, literature or music".[27] This holds true not only when looking at Roussel's paintings and sculptures but also when studying works by writers who attended l'Université de Moncton, such as Antonine Maillet, Raymond Guy Leblanc and Herménégilde Chiasson, who have focused at one point, their artistic practice on Évangéline, or Acadian themes related to its history.

Written in 2001, Gérald Leblanc's novel *Moncton Mantra* describes what it was like growing up in the 1960s in Moncton while attending l'Université de Moncton. He speaks of the troubles of identifying as Acadian:

> You've got an accent. What part of Québec are you from? The mouth of the St. Laurence? That wasn't even exactly what I heard, of course, because his accent is very strong. I replied that I was an Acadian from Moncton. It was as if I had slugged him. 'Acadie? Doesn't exist anymore! It's folklore. Finished, man.' I had to give him the bad

[24] Ibid., 21.
[25] Ibid.
[26] Sari Pietikainen and Helen Kelly-Holmes, *Multilingualism and the Periphery* (Oxford: Oxford University Press, 2013), 45.
[27] Michel Landry, *L'Acadie politique. Histoire sociopolitique de l'Acadie du Nouveau-Brunswick* (Québec: Institut canadien de recherche sur les minorités linguistiques / Canadian Institute for Research on Linguistic Minorities, 2016), 1.

> news: I informed him that I had some idea of what existed and what no longer existed. He took it as a personal insult.[28]

Leblanc is sympathetic to the political movement of the time, understanding the struggles of being a minority in one's province. He asks: "How did this Acadie, which was waking up to the realities of the twentieth century, compare to other societies?"[29] From the nights spent engaged in heated discussions on Acadian identity between friends to the daily questionings of a young man's artistic purpose, Leblanc paints the less than perfect life in Moncton and the realities of living as a French Acadian in Southern New Brunswick.

La Sagouine, is also another of New Brunswick's respected novels. Written by Antonine Maillet in 1971, *La Sagouine* is a fictional monologue in Chiac, delivered by an impoverished seventy-two-year-old Acadian woman living in Bouctouche named Sagouine. She speaks of the trying times of her days in the 1930s and 1940s—the struggles to keep the Chiac language alive and the pressure to assimilate: "Je leur avions dit de nous bailler la nationalité qu'y voudriont. Ça fait que je crois qu'ils nous avont placés parmi les Sauvages."[30] The problematic nature of this statement which denigrates Indigenous peoples as it attempts to articulate the marginalization of Acadians points to the complex, often times fraught relations between the two groups that continue to persist today. In the context of the novel situated in the first half of the twentieth century, la Sagouine's statement refers to how, with the Government of Canada was not able to accommodate the Acadians with a unique identity separate from "French Canadians," Acadians were put in a position where they had to choose between a group they did not identify with and First Peoples. Because of their historical relationship, many Acadians often chose to identify with the Indigenous community; however, during the 1930s the Mi'kmaq and the Maliseet peoples of the province did not hold a status which identified them as Indigenous, leaving both communities and the Acadians without proper identification.[31]

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[28] Gérald Leblanc, *Moncton Mantra*. (Toronto: Guernica Éditions, Inc., 1997) 95-96.
[29] Ibid., 19.
[30] Antonine Maillet, *La Sagouine* (Montréal: Bibliothèque Montréal, 1990), 20.
[31] *La Sagouine* had such a profound impact on the Acadian people that the Government of New Brunswick and supported by numerous sponsors such as the City of Bouctounche, Experience Acadians (New Brunswick's official Acadian tourism guide) and the Government of Canada, opened a national park dedicated to the life of La Sagouine. Located in Bouctouche, the park, *Le Pays de la Sagouine* (*The Country of the Washerwoman*), reproduces the 1940s Acadian fishing village in Maillet's novel and brings to life Acadian culture through the novel's characters, such as Pierre à Pitre, Citrouille, les Chicaneuses, Joséphine, Peigne and Mariaagélas. Theatre, music, comedy, dance and cuisine can also be enjoyed on the small island.

Another cult text, *Cri de Terre* (1972) by Raymond Guy Leblanc, speaks of the silent pain suffered by Acadians post-Deportation but also of their determination to self-represent. Leblanc describes his motivation for the book of poetry as follows: *"*Quand j'ai écrit *Cri de terre*, c'était aussi pour dire à la population anglophone écoutez-nous, nous avons quelque chose à dire. Ce poème nous traduit comme peuple de ne pas être gênés d'être là et de prendre notre place."[32] Standing tall and asserting themselves was exactly what the Acadians did through their protests, messages, and creative expressions. Raymond Guy Leblanc also wrote: "De dire tout haut les choses que certains n'ont jamais osé penser tout bas, de mettre à l'épreuve le pouvoir, de la forcer à se commettre" ("to say out loud the things we never dreamed of thinking out loud, to test the power, to force it to commit itself")—a phrase which resonated with the emerging nationalism movement as well as emerging authors, musicians, and artists at the time struggling with representing Acadian identity and culture not only in music and literature on which there exists a substantial body of scholarship, but also in the visual arts, to ensure the survival of the first French speaking settler community in Canada.[33]

Although it is commonly accepted that formative years for Acadian identity were particularly pronounced in the seventeen century and again in the 1960s and 1970s, historian Michel Roy argues that an Acadian cultural transformation in the twentieth century began as early as 1945.[34] Between 1941 and 1951, the population grew 20.6 percent, increasing the Acadian population from 137 000 to nearly 200,000 in 1951.[35] Quick population growth led to lack of resources leaving many of the isolated Acadian communities in miserable conditions. Roy argues: "La conquête nous avait menacés de disparition. Nous avons répondu avec la natalité."[36] However, Acadians played a key role in the fishing and forestry industries across Eastern and Western New Brunswick; these industries became vital components of the social and

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[32] Raymond Guy Leblanc quoted in Sylvie Mousseau, "Cri de Terre, le retour d'un livre culte," *Acadie Nouvelle,* 3 (October 2012), https://www.acadienouvelle.com/arts-et-spectacles/2012/10/03/cri-de-terre-le-retour-d-un-livre-culte/ (accessed 13 June 2016).

[33] Ibid. In the popular music industry, musicians, such as Radio Radio, Zachary Richard, Nathasha St-Pier, Marie-Jo Thério, 1755 along with Cayouche, Les Hôtesses d'Hilaire, Les Hay Babies, Joseph Edgar, Barachois, Ode à l'Acadie and Édith Butler, Hert Le Blanc and George Belliveau, Pascal Lejeune, Danny Boudreau and Lina Boudreau, Lisa Leblanc and Sandra Le Couteur, les Païens, Menoncle Jason, Pierre Guitard, Vishten, Jacques Jacobus, Gabriel L.B. Malenfant, Céleste Godin, Caroline Savoie, Amélie Hall and lastly, the renowned Roch Voisine, have transmitted their Acadian identities through French and Chiac languages and, by doing so, have asserted the importance of the Acadian culture to the survival of art and culture in New Brunswick.

[34] Michel Roy, *L'Acadie des origines à nos jours* (Québec: Éditions Québec/Amérique, 1981), 211-218.

[35] Ibid.

[36] Ibid., 212.

economic fabric of the province which became one of the largest exporters of fish and seafood products in the country.[37] These efforts were crucial in building community for the growing population as well as the formation of Acadian identity.

Despite their contributions in the forestry and fishing industries, the Acadians remained marginalized and oppressed, leading eventually to the establishment of nationalist movements in the 1960s. Nationalist movements not only occurred in New Brunswick but also took place in Québec; of the latter, Acadians drew much inspiration from the Québecois nationalist movement in particular.[38] These developments reinvigorated the Société National de l'Acadie (SNA) established in 1881 "at the first Acadian convention held in Memramcook, New Brunswick" where "nearly 5,000 people from all over Acadia attended the meeting. For the first time in its history, the organization had a permanent secretariat and a General Council which met annually. Its role was to see the defence and promotion of French life in Acadia. The SNA's present-day mandate reads as follows:

> The Société Nationale de l'Acadie is a non-profit federation that brings together the four francophone associations representing the Atlantic Provinces, as well as the four youth associations. The SNA also has affiliated members in Atlantic Canada, Maine, Québec, France, and Louisiana. Its mandate is to represent the Acadian people on the Atlantic, national and international stages.[39]

In 1972 the Partie Acadien under the rule of their President Euclide Chiasson—previously president of *Conseil régional d'aménagement du Nord (CRAN)* and responsible for leading the lobby to successfully obtain the apology by the Canadian government to Acadians for the treatment during the Deportation by Her Majesty the Queen Elizabeth II—fought to gain equal opportunity for all in New Brunswick. This meant that Acadians would have access to the same

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[37] Government of New Brunswick, "Agriculture, Aquaculture and Fisheries: Fisheries," Government of New Brunswick website, http://www2.gnb.ca/content/gnb/en/departments/10/fisheries.html (accessed 12 January 2016).

[38] The *mouvement laïque de la langue française* was established on April 8, 1961 in Québec, encompassing a group of 800 participants with the goal of separating church and state and allowing for a freer conscience to the people of Québec. The efforts of their protest eventually led to the modernization of the educational system as well as the health care system in hopes that a better education and a healthier population would eventually lead to a stronger and wealthier province. Other important nationalist movements prior to the *mouvement laïque de la langue française* include the Alliance Laurentienne (religious and right wing nationalism) and the Rassemblement pour l'Indépendance Nationale (founded in 1960, secular and social-democratic) and the Ralliement national in the 1960s. The last two movements would form the Parti Québécois in 1976. Jan Erk, "Le Québec entre la Flandre et la Wallonie: Une comparaison des nationalismes sous-étatiques belges et du nationalisme québécois," *Recherches sociographiques* 433 (2002): 15.

[39] Société Nationale de l'Acadie, "À propos de la SNA," SNA website, http://snacadie.org/index.php/a-propos-de-la-sna. (accessed 12 May 2016)

employment opportunities as Anglophones in the province as well as improved social benefits to help Acadians end the cycle of poverty. Author of *Histoire des Acadiens* Bona Arsenault explains:

> En effet, nombreux étaient les jeunes Acadiens victimes d'une certaine désillusion envers les stratégies traditionnelles utilisées pour revendiquer un statut officiel pour le peuple acadiens. Se rendant à l'évidence que les institutions de la société néo-brunswickoise était sous le contrôle des anglophones, alors que celles de la communauté acadienne étaient dominées par les élites traditionnelles, certains intellectuelle acadiens firent bande à part pour mettre de l'avant une alternative prenant autonomie de la minorité française de la province.[40]

These developments led to a collective effort in the province to resist oppression by the Anglophone elite, and gain control of institutions dominated by them, via political means. New Brunswick's francophone youth became more socially-engaged, practicing their right to voice their opinions regarding their culture and the issue of the decline of the French language in the province. Young intellectuals and especially college and university students abandoned the "French Canadian" category and instead asserted their "Acadian" identity as a status.

Coinciding with the transformation of New Brunswick's politics in the sixties, Québec experienced the *Révolution Tranquille* (1960-1970) which fought to modernize the province of Québec, separating church and state and allowing for the Québec government to take control of healthcare and education.[41] Like Québec, New Brunswick was no longer under the influence of the once hegemonic Catholic Church (diminished due to the rise of secularism). As Acadian author Gérald Leblanc puts it: "It was the resurfacing of the repressed."[42] On the other hand, historian Joel Belliveau also notes the ideas of nationalism circulating among the Acadian youth protests:

> It is through a new left inspired analysis of regional inequalities that Acadian student militants became aware of disparities between the province's linguistic groups, and through the loose adoption of an anti-colonial viewpoint that they reconciled themselves to the idea of nationalism. Moreover, at all times, these actors felt and imagined their struggle to be part of a broader progressive movement.[43]

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[40] Bona Arseneault, *Histoires des Acadiens,* (Québec :Les Éditions Fides, 2004), 405.
[41] Arseneault, 401.
[42] Leblanc, *Moncton Mantra*, 64.
[43] Joel Belliveau, "Moncton's Student Protest Wave of 1968: Local Issues, Global Currents and the Birth of Acadian Neo-Nationalism," *Fédéralisme Régionalisme* 13 (2013), http://popups.ulg.ac.be/1374-3864/index.php?id=1201 (accessed 12 January 2017).

Nationalism became one of the main preoccupations within francophone communities around the country; major activities were concentrated in Moncton where an important number of francophone university students throughout New Brunswick had joined forces in multiple attempts to denounce high tuition fees, as well as to question the status of the French language in the predominantly English province which claimed to be bilingual.[44] This level of intense protest activity had never been seen and attracted unprecedented attention to the movement. It became apparent at this time that the Government of Canada and the province of New Brunswick needed to more fully acknowledge the presence of Francophones within the province and outside of Québec.[45] These sentiments were strongly expressed in the visual arts by students in the newly-established Visual Arts Program of l'Université de Moncton. The next section examines the Acadian modern and contemporary art scene emerging from this historical, political and cultural context.

[44] Ibid.
[45] Ibid.

SECTION TWO

The Emergence of Politically Engaged Art at L'Université de Moncton

Moncton, also known as "Le Coude" due to its location on the curve of the Petitcodiac River, became in the 1960s and remains to this day, the "centre of action" in New Brunswick. This city not only opened its doors to a new university in 1963 (l'Université de Moncton), but also saw its first francophone Department of Visual Arts founded and developed by Acadian artist, Claude Roussel, with the assistance of Father Clément Cormier, founding Vice-Chancellor of l'Université de Moncton. Roussel was instrumental in setting up the opportunity for modern and contemporary art in the Acadian milieu to flourish. Himself an artist, Roussel also contributed to Acadian art through paintings, sculptures and mixed media work. He, the city of Moncton as well as l'Université de Moncton were thus important catalysts in the growth of modern and abstract Acadian art as well as visual expressions of Acadian nationalism emerging concurrently. The power dynamic between the Acadians and the Anglophone community gradually changed as Acadians, mainly fronted by students, increasingly demonstrated for political rights as equals.

Students from l'Université de Moncton participated in meetings organized by the Société Nationale de l'Acadie (SNA) as early as 1964. The SNA supported the students in their fight to modernize Acadian identity, believing that they were the ones to carry the torch of the Acadian culture, language and its ethnic origins. According to Belliveau:

> The most important student protests in the history of francophone New Brunswick happened in February of 1968. The Student Union at the Université de Moncton (l'Association des Étudiants de l'Université de Moncton, or AEUM) orchestrated a strike to denounce an imminent hike in tuition fees. The same week, an independent group of students organized a protest rally at City Hall. About 2000 people – mostly university and high school students – marched in the street while a delegation of four students addressed the council and requested the implementation of a measure of bilingualism in the city's administration. It was the first protest march of this size in the history of Moncton. The following week, another demonstration was organized, this time in Fredericton, the provincial capital. This time, the objective was lower tuition fees. About 1200 of the protesters were francophones from the l'Université de Moncton or from the Collège Sacré-Coeur, a smaller institution in northern New Brunswick affiliated to l'Université de Moncton.[46]

[46] Ibid.

In the 1971 two-hour National Film Board of Canada documentary *L'Acadie l'Acadie?!?,* directed by Pierre Perrault and Michel Brault, the student protests were filmed with the intent to expose the high tensions between Acadians and their Anglophone counterparts in Moncton. The film included archival video footage from the late 1950s and early 1960s of members of the Anglophone Maritime Loyalist Association shouting at Acadians to "go home" and "stop speaking French," underscoring the long-standing unwanted presence of the French language and by association the Acadians in Southern New Brunswick. *L'Acadie l'Acadie?!?* includes footage of the speech the students made to the Minister of New Brunswick, addressing the divide in the province regarding language discrimination against Francophones, as well as of groups of students discussing the future of their language through interviews and newspaper articles. This revealed how the students were not only preoccupied with the state of the French language but they were also fighting to shed the labels of "the deported ones" or the "terrible Acadians who speak French." However, this begged the question: if these characteristics of their identity were to be erased, what would be left of the Acadian identity?[47] This self-questioning by the students was important; they believed that their generation was under attack from all sides for their value system and lifestyle (speaking Chiac and identifying as Acadian, as opposed to identifying as Canadian, or French Canadian and refusing to speak English). From this generation came the students who were enrolled in the first visual arts program at l'Université de Moncton; here they focused on the representation of modern identity through their work and began the revival of tropes that would support the building of a new identity. Up until the 1960s, Acadian nationalism was rarely expressed in the visual arts. However, merging history and the political context of the sixties' nationalist movement, Acadian artists began to bring forth nationalist visual markers in their artwork. These art and ideas were nurtured by the sole Acadian fine arts university professor at that time, Claude Roussel**.**

Modern and Abstract Art in New Brunswick

Claude Roussel was born in 1930 in Edmundston, a small town located in northwestern New Brunswick. He began creating traditional folk wooden carvings and sculptures at the young age

[47] Author in telephone conversation with artist Claude Roussel, 3 October 2016.

of ten. This early work had varied subject matter and included portraits of individuals from the Wolastoqiyik of the region. A significant example is a wooden sculpture named after the Wolastoqiyik heroine, Malobiannah, a Maliseet woman who saved her people and those living in the Edmundston/Grand Falls area of northern New Brunswick from an attack by a Mohawk tribe. She misled the tribe down treacherous falls, committing suicide to save her people. The importance of creating works such as *Malobiannah* (c.1950s) for Roussel was not only to honour the long friendship and history between the Acadian people and the Wolastoqiyik of the region but also to cherish our ancestors as most Acadians are from mixed families (Wolastoqiyik/ Mi'kmaq and Acadian). Scenes of the Acadian Deportation and local animals such as beavers, deer and moose were also amongst Roussel's explored themes.[48] The artist exhibited his first wood carvings at the age of seventeen in Edmundston.

For most of his career and like most artists of his generation, Roussel carved statues with folkloric themes such as myth, cultural beliefs and stories from Acadian history. This proliferation of traditional wood sculpture depicting folklore can also be seen in Québec art from the seventeenth century to present day. Québec has the second largest body of folklore in Canada with the Indigenous population of Canada having the largest.[49] This can be seen in the work of Jean-Paul Lemieux (b. 1904 Québec City, d. 1990 Québec City) in *Portrait of the Artist at Beauport-Est* (1943), as well as on the *Fresco Wall Art in Québec City Borough of La Cité* (fig. 5), painted by various Québécois artists (the project began in 1999 and is continuous as a series of frescos around the city of Québec). It can also be seen in the traditional customs of rug hooking. Judith Dallegret's rugs or Michel Fedak's wood carving such as *La Religieuse* (dates unknown), are comparable to the Acadian rug hookings of Henriette Aucoin and Aldea Pellerin-Cormier which depict the daily life of Acadians, their chores as well as their leisure activities.

In contrast to the Québec and Indigenous cases, Acadian folklore is lesser in volume in term of artifacts. However, traditional Acadian folk art can be seen the early sculptures of Roussel such as *La Vierge et Jésus* (1957), *Les Castors* (1959), *Le Scalp* (1947), and *Évangéline* (early 1950s). Roussel also created religious works depicting figures such as the *Saint Joseph* (1955, fig. 6) and *Sainte Anne* (1956, fig. 7), indicating the importance of the Catholic religion

[48] Hermenegilde Chiasson and Patrick Condon Laurette, *Claude Roussel, Sculpteur* (Moncton : Éditions d'Acadie: 1985), 23-30.
[49] Annik-Corono Ouellette and Alain Vézina, *Contes et légendes du Québec* (Québec: Éditions Beauchemin, 2010), 23.

for Acadians and many Indigenous peoples converted to Christianity. Typical folk subject matter is also visible in Claude Picard's paintings, which focus on the everyday life of New Brunswick residents, with particular attention to his hometown of Edmundston. Artist Jacques Tremblay (b. Edmundston, 1952) has also created an extensive body of work demonstrating folkloric tendencies as well as demonstrating scenes from his hometown of Edmundston during his childhood and adolescence.

When comparing sections of the *Fresco Walls in Québec* executed by Québec painters to the fresco painted by Picard in Edmundston City Hall, *La vie au Madawaska 1785–1985* (1985), one can see similar painting styles and subject matter in reference to early settler colonial history and life (fig. 8). Québec and Acadian folklore are not necessarily meant to be aesthetically pleasing: they serve as objects of remembrance of stories and myths deeply embedded in both cultures. Falling outside of the Canadian art historical canon, the traditional style with strong Acadian folkloric characteristics, or Acadian folkloric art, exists mostly in craft making such as wool making, basket weaving, knitting and embroidery as well as woodcarving and rug hooking.

In figurative fine art painting, particularly well-known are Acadian artist Mario Doucette's series of illustrations and paintings, the *Bagarres* series (2009) and Claude Picard's depiction of traditional Acadian subject matter (figs. 9 and 10). As mentioned in Section One, notable in their work and in that of their peers is the figure of Évangéline who was one of the most important figures to come out of Acadian art about the Deportation. These figural paintings have long represented Acadian history as predominantly about the Deportation and historical or imaginary figures, and have, for all intents and purposes, become canonical in Acadian art, although not yet part of the larger Canadian art canon and on the periphery of major museum and gallery collections if acquired at all.

Folk and figurative art had remained the dominant styles in French New Brunswick up until the late 1950s. However, in 1957 abstract art would make its debut within the Acadian art milieux, twenty years after emerging in the neighbouring province of Québec. Abstract art arrived in Montréal in the 1940s and was practiced by a group of young multidisciplinary artists who called themselves "Les Automatistes." [50] With their manifesto *Refus Global*, the Automatistes set out to express their artistic independence and exalt their individual freedom at a

[50] Member of Les Automatistes included: Paul-Émile Borduas, Marcel Barbeau, Roger Fauteux, Claude Gauvreau, Jean-Paul Riopelle, Pierre Gauvreau, Fernand Leduc, Jean-Paul Mousseau, Marcelle Ferron, and Françoise Sullivan.

time when Québec was under the power of the Catholic Church whose restrictions, leader Paul-Émile Borduas and fellow Automatistes denounced as strict and conservative.[51] The non-figurative, experimental approach used by Borduas in his paintings *L'étoile noire* (1958), *Abstraction en bleu* (1959), and *Formes oubliées* (1958) had never been seen in French-speaking Canada prior.[52] The use of bold colours, let alone abstract aesthetics and the use of the "automatism" technique, practiced by the Surrealists, displeased conservative art viewers. Religious paintings, landscape, and mundane scenes of everyday life were the typical focal point of paintings during the 1940s. However, with the arrival of Les Automatistes, French Canadian aesthetics would forever be changed. Exhibiting their work in Paris and New York, and constantly pushing the boundaries of their art, Les Automatistes pushed themselves to practice other forms of artistic expression, such as drama, poetry and dance which was a growing trend in the United States with the Beat Generation of the 1950s.

These new forms of expression would have a deep impact on the course of modern art in New Brunswick. Claude Roussel, who had been studying at l'École des Beaux-Arts de Montréal, returned to his hometown of Edmundston in 1957 bringing with him this new outlook on art.[53] Studying under Alfred Pellan and alongside Les Automatistes, Roussel not only admired but practiced their expressive forms of art making, especially in the use of bold colours and abstract forms, and found himself creating in a similar style after his studies. Abstraction, however, was unappreciated in northern New Brunswick. The artist thus saw it fit to move to Fredericton when he was hired to be the Assistant Curator at the Beaver Brook Gallery from 1959 to 1961. There, he was approached by Father Clément Cormier, a priest, academic, and founding Vice-Chancellor of l'Université de Moncton to start up a Department of Visual Arts.[54] L'Université de Moncton would become the first francophone university in New Brunswick and the biggest francophone university outside of the province of Québec, allowing access to a higher standard

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[51] Henri Barras, *Borduas et les Automatistes Montréal 1942-1955,* (Montréal: Musée d'art contemporain, 1972), 97-100.

[52] J. Russell Harper, *Painting in Canada: a History* (Toronto: University of Toronto Press, 1985), 330.

[53] After graduating, a Canada Council for the Arts grant allowed Roussel to travel and study in Europe, with a particular focus on architectural decoration in England, France and Italy. Over the course of his sixty-year career, the materials he employed would change dramatically and alternate between wood, melted polymer, cement, steel, glass and paper. Since 1947, Roussel has been part of 119 exhibitions and 46 solo exhibitions in the Atlantic region. He has also been the recipient of numerous awards such as the Allied Arts Medal of the Royal Architectural Institute of Canada in 1964 and, in 1967, the Centennial Medal.

[54] Author in telephone conversation with artist Claude Roussel, 3 October 2016.

of education for French speaking individuals in the Atlantic region.[55] The Department of Visual Arts allowed artists to practice art in an open-minded environment and allowed expression of repressed emotions to take the forefront. Most importantly, it permitted young artists to free themselves from the pressures of society and to demonstrate that Acadians were not the backwaters of Canadian art. As founding director from 1963 to 1971 and again between 1976 and 1979,[56] Roussel fostered the talents of New Brunswick's most noteworthy visual and literary artists, including the subsequent faculty members who joined the Department of Visual Arts such as such as Herménégilde Chiasson along with Roméo Savoie.[57] Teaching and creating during a period celebrating autonomous art and "art for art's sake" Roussel's activities and influence on paintings by Chiasson and Savoie, played a much bigger role in the Acadian art world than anticipated. Creating visual material with historical themes enabled artists under his guidance to pave the way for modern Acadian self-representation as well as Acadian history to be portrayed finally by Acadians.

As a fine arts teacher at l'Université de Moncton, Roussel encouraged young Acadian art students to express themselves visually, pushing the boundaries of art and putting aside traditional methods of painting and traditional subject matter such as religious scenes and landscapes. He was the first to introduced abstract art with bold and bright colours, new materials such as melted polymer and abstract shapes in Acadian art (figs. 11, 12, and 13). Early paintings such as *Pyramids* (1969, fig. 14) is amongst the first Acadian abstract work in New Brunswick.[58] It is composed of different shades of yellow, red, blue and black triangles forming illusions of pyramids. This interplay with shapes, bold solid colours and, illusion can also be

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[55] Belliveau, *Le Moment 68 et la réinvention de l'Acadie* (Ottawa : Presses Université d'Ottawa, 2014),35. Upon his return to Edmundston in 1958, Roussel held an exhibition at the Edmundston Legion. A room dedicated to the artists and was filled with sculptures made using new techniques and bright bold colours seen at l'École des Beaux-Arts. Nevertheless, the residents of the small town of Edmundston who attended the exhibition did not appreciate Roussel's modern art flare.

[56] Roussel's Canada Council for the Arts grant would give him the opportunity to be an artist in residence at l'Université de Moncton and teach studio courses. The Canada Council grant was also used to fund the entire Department of Visual Arts (it should be highlighted that Roussel was the sole professor for the first four years), beginning with art history and studio courses in sculpting. A small number of students participated in the first year (three studio students and a few art history students). Author in telephone conversation with artist Claude Roussel, 3 October 2016.

[57] Paul Édouard Bourque (b. Moncton 1956-present), Herménégilde Chiasson, (b. Saint-Simon, 1946-present) Raymond Guy Leblanc (b. Saint-Anselme, 1945-present), Gerald Leblanc (b. Bouctouche, 1945-2005), Yvon Gallant (b. Moncton 1950) Guy Arsenault (b. Moncton, 1954), Raymond Guy Leblanc (b. Dieppe, 1945), Pete Goguen (b. Moncton), Antonine Maillet (b. Bouctouche 1929).

[58] Hermenegilde Chiasson and Patrick Condon Laurette, *Claude Roussel, Sculpteur, (*Éditions d'Acadie: 1985), 50.

seen in the 1940s American art movement of Colour Field painting, where artists such as Mark Rothko, Kenneth Noland and Ellsworth Kelly would eliminate all content from their painting (religious, emotional and mythic) along with any gesturally painting and focused on the colours and their interaction with one another. It also resembles the non-figurative work of Québec artists *Les Plasticiens*, placing emphasis on bold colours, lines and contrast. As Roussel's need to explore new mediums grew, the need to explore a new way to create art led him to explore gestural painting. This is evident when taking a look at *Paysage lunaire no. 7 (relief)* (fig. 15) created in 1971.[59] The drippings of black, white and crimson red paint on the deep yellow background resembles the work of Borduas' *Bombardement délicat* (fig. 16) created in 1954, validating the influence of the Québecois artist on Roussel during his studies at l'École des Beaux-Arts de Montréal. In an interview with the Galerie d'art Louise-et-Reuben-Cohen in 2015, Roussel states that he was particularly influenced by the work of the Automatism painter, Paul-Émile Borduas.[60] Roussel admits to having had many influences although he never felt compelled to take part of a formal group, wanting freedom to continue his exploration of art independently. His ultimate artistic goal was to paint without restraints.

Roussel's many influences led him to quickly develop a love of colour, expressive creative methods and to embrace the new style of French Canadian abstract art of Montréal, as evident in his early works such as *Éclaboussement* (1964) and *Les Épinettes* (1966). European influences from the Fauvist and Surrealist movements can be seen, for example, in Roussel's early sculpture *Hommage à Duchamp et Marilyn* (1975, fig. 17). New Brunswick's English-speaking artists at the time, Jack Humphrey and Miller Brittain were already demonstrating modern art tendencies and creating paintings similar to those of Paul Cézanne and Kenneth Hayes Miller. Dominating the art scene in the province prior to the 1960s English-speaking New Brunswick artists had comparatively greater opportunities than their Acadian counterparts, to exhibit their work across Canada and at the National Gallery of Canada. For Acadians, exhibiting

[59] Author in telephone conversation with artist Claude Roussel, 3 October 2016.
[60] Claude Roussel, "Video Interview of Claude Roussl" (by Galerie d'art Louise-et-Reuben-Cohen, Université de Moncton, *ARTothèque : Overview of CONTEMPORARY ART in Acadia website* (2016), http://www8.umoncton.ca/artotheque/entrevues-interviews-eng.php?artiste=18&entrevue=4 (accessed 12 January 2017).

artwork proved to be a rather difficult task and without the support of the province came the lack of funding opportunities.[61]

However, with the opening of l'Université de Moncton in 1963, Acadians experienced a sense of artistic renewal with the support to showcase their talent enabled in Roussel's founding of the Department of Visual Arts. As years progressed and the Department of Visual Arts gained popularity and reputation, the number of students enrolled increased to eight in the second year and twelve students, in the following year. Eventually Roussel had classes of fifty students under his direction.[62] In 1965, Roussel along with his studio students held *Selection* 65, an exhibition of work by students from the program's first cohort to the current year; as the first Modern Acadian art exhibition ever held, *Selection 65* marked the beginning of modern Acadian art in New Brunswick.[63] Taking place in the basement of the boy's residence, this exhibition also played a major role in the University's decision to allocate space for a gallery within its library in 1967. A win-win situation, Father Cormier, an avid Acadian memorabilia collector, now had the opportunity to display his collection while Roussel was given one-third of the library as dedicated space for a gallery.[64] In 1980, l'Université de Moncton created a separate space for the art gallery, *Galerie Louise-et-Reuben Cohen*.

Claude Roussel's Politically-Engaged Art: Representing Acadian National Identity

Through his involvement with the artistic and politically-engaged student body, Roussel began creating works with explicit socio-political content in the early 1960s in response to the political turmoil in Moncton at the time. *Qui prendra les tenailles* (1975, fig. 18) is particularly noteworthy in how it explores themes of power relationships and control over one's identity. When taking a closer look at the uvex moulding, one can observe a pair of wire-cutters with a tag attached. The small Acadian flag can be seen on the presumed owner's tag, laid out rather obviously for the viewer to see, indicating the ownership of the tool to the Acadians as if designating their right to obtain power by cutting themselves free of the chains. One can also

[61] Author in telephone conversation with artist Claude Roussel, 3 October 2016.
[62] Ibid. Roussel hired an art historian professor in 1967 in order to allow him to focus solely on teaching studio courses and in 1969, another professor was added to the Faculty of Fine Arts list to teach studio courses.
[63] Ibid.
[64] Ibid.

notice a porcupine on the tag next to the Acadian flag, symbolizing the Indigenous peoples of North Western New Brunswick, acknowledging how Acadians and Indigenous peoples still have an important relationship. According to Dr. Robert Pichette, Dauphin Herald Extraordinary of the Canadian Heraldic Authority in Edmundston, the porcupine is significant to the habitants of the North Western region is because it alludes to the Maliseet name of Madawaska County, meaning "Land of Porcupines." There was also a porcupine in the former municipal arms of Edmundston, Verret and Saint-Basile, which today form the city of Edmundston."[65] The porcupine is also the mascot of the annual Brayon festival *La Foire Brayonne* in the city which Roussel was born.[66] The importance of the porcupine in New Brunswick is to demonstrate our ongoing alliance with the Maliseet people of the region.

Qui prendra les tenailles was created in 1975, three years after the Parti Acadien was formed in 1972. Acadians felt a sense of empowerment as they were finally gaining some political power. Eligible to run for governmental office, their political presence aided in diminishing the stereotypes previously imposed on Acadian as "lobster fishermen" (it should be noted that lobster used to be a poor person's meal in the early to mid-1900s in New Brunswick; no rich man/woman would be seen eating such a creature) or "the poor beer-drinking welfare collecting, Chiac speaking individual."[67] Acadians steadily gained credibility, not only fueling New Brunswick's fishing and forestry industry but by participating in government.

The political win held by Acadian politicians and the revival of the Acadians can be seen in Roussel's *Renaissance* (1978, fig. 19), in which the Acadian flag, soaring towards the heavens, stands tall from the rubbles which is depicted as a nest like, safe haven. *Renaissance* explores the theme of rebirth, confidence and unity. The Acadian flag became an important cultural marker in the 1960s represented in art as it was amongst the only few unique symbols which unified this culture. Indoctrinated in Miscouche on Acadian National Day, August 15, 1884, the Acadians flag is composed of France's flag (born of out of the French revolution in 1794) with a yellow star placed on the upper left corner symbolizing the Virgin Mary guiding

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[65] City of Edmundston, NB., "Symbolism of the armorial bearings of the city of Edmundston, N.B.," City of Edmundston website, http://edmundston.ca/en/l-hotel-de-ville/armoiries (accessed 11 June 2017).
[66] A Brayon is a resident of the city of Edmundston, New Brunswick.
[67] Ruth Daveport, "Fishermen, Welfare-Bums, Friendly Drinkers? East Coast Stereotypes, Fact or Fiction," *Ottawa Metro*, 10 March 2014, http://www.metronews.ca/features/halifax/who-east-coaster/2014/03/10/fishermen-welfare-bums-friendly-drinkers-east-coast-stereotypes-fact-or-fiction.html (12 January 2016).

and protecting the Acadians.[68] Notably, prior to the birth of the Acadian flag in 1881, the residents of Québec wanted to adopt a flag which would include all French Canadians, however, this was rejected by the Acadians.[69]Acadians have a rich historical culture that includes their distinct language, customs, values and, belief system as well as their cultural symbols, including their flag, national holiday, and their national hymn, "Ave Maris Stella."[70] Together, these complex elements make up the national identity of an Acadian. To dismiss any of these characteristics would be, in a sense, dismissing the entire Acadian identity.

Acadian Art at l'Université de Moncton

Claude Roussel's legacy and important contribution not only to l'Université de Moncton but also to modern and contemporary Acadian art in the 1960s in New Brunswick was crucial in the development of the Acadian art scene and allowed for cultural markers to be incorporated in contemporary art. Largely facilitated by Roussel, the shift from figurative to modern art styles allowed Acadians to be competitive with Anglophone artists of the province. Perceived to be of an uncultured, marginalized people, Acadian artists surpassed expectations. Among the first examples of modern Acadian art is Pete Goguen's silkscreen series *Acadie Time*. On exhibition at the *Galerie Sans Nom* in September of 2008 titled *Acadie Time: The Works of Pete Goguen (1950-1998)*, the series speaks both to Pop Art aesthetics and to Acadian iconography. Included in the series is a portrait of Acadian poet Gérald Leblanc rendered with close resemblance to the aesthetic of renowned Pop artist Andy Warhol's *Marilyn's Diptych* (1962) which explored popular culture, consumerism and advertising. Like Warhol, Goguen was hugely influenced by numerous forms of art making and various materials such as silk-screening, painting, wood sculpting and materials such as clay, cement and steel—materials commonly used by avant-garde Acadian artists to represent their nationalist identities.

The synergies that make up Acadian Modern art are interesting as they not only include aesthetics of movements passed (such as Pop Art, Abstract Expressionism and Colour Field Painting) but also refer to important historical figures and themes which contributed to a majority

[68] Basque and Duguay, 85.
[69] Ibid.
[70] Ibid.

of the substance concerning their identities. Amongst the more socially-engaged artists of his period, Goguen's silk-screen work incorporates socio-political undertones reflecting his patriotism; they demonstrate a commitment to a cause, that of Acadian nationalism.

Mathieu Léger's (b. Moncton) *Sur un palteau d'argent* (2012) (fig. 20) on the other hand, can be seen as a contemporary example in Acadian art. The engraving on a silver platter addresses ideas of lineage one begins by naming the individual's father, followed by the father's father and, their father's grandfather, until the individual no longer recalls the ancestry. For example, people would refer to me in the following way: Anik (myself) à Raymond (my father) à William (my grandfather) à Harté (my great grandfather), and so on. This form of address is still practiced in New Brunswick by older generations. Including practices and relevant cultural markers such as the mentioned examples allows for cultural remembrance of old traditions and customs and ultimately enables newer generations to better understand their past.

Reinterpretation of history is also present in Paul Édouard Bourque's work. Bourque was amongst the first graduates from the Department of Fine Arts at l'Université de Moncton and over time, has produced an extensive body of work which explores the revival of historical themes through the use of contemporary aesthetics, challenging understandings and perceptions of Acadian history then and now. The following section will explore Bourque's transition from political art to Deportation art, a body of work which might not have been realized without the influence of Roussel.

SECTION THREE
Paul Édouard Bourque

Roussel influenced many of his students to push the boundaries of art and had a particular influence on Paul Édouard Bourque. Throughout his artistic career, Bourque has made a conscious effort to revive the figure of Évangéline in paintings and mixed media work. A majority of his artworks are dedicated to putting emphasis not only on his roots but also on reconciling his origins with modern Acadian society. The historical themes utilized by Bourque in his work still resonate in contemporary Acadian art today, much like they did in the 1970s and although history has evolved from the Deportation era, artists such as Bourque are negotiating these histories in different ways through reconciliation. Bourque's work often deals with issues of power and struggle, fear and loss as well as identity, visible in his series of silkscreens titled, *The Mikeys,* as well as in his mixed media work, *Évangéline.*

Bourque's Early Career

Throughout the trying times in Moncton during the 1960s and 1970s, Bourque created *The Mikeys*, a series of seventy altered silkscreens influenced by the political changes in Southern New Brunswick sometimes referred to as the Acadian awakening, or "the rebirth of the Acadian" *(*fig. 21). *The Mikeys* began in a silkscreen class at l'Université de Moncton held by visual arts professor Francis Coutellier (b. Belgium 1945-present. [71] That same semester, Bourque encountered the American photographer Robert Frank (b. 1924-present) who was invited as a special guest for Coutellier's class.[72] According to curator Rémi Belliveau, Bourque recalled that when the senior artist laid eyes on the prints of the then unnamed series and commented, "I like your paintings, they're like the weather, always changing."[73] And indeed, every *Mikey* is unique.

The Mikeys would be the beginning of Bourque's career as an artist. He exhibited his mixed media series in a plethora of galleries and museums across the Atlantic, and continued to

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[71] ARTothèque, "Biography of Francis Coutellier," *ARTothèque: Overview of CONTEMPORARY ART in Acadia* website (2016), http://www8.umoncton.ca/artotheque/biographie-biography-eng.php?artiste=8 (accessed 12 January 2017).
[72] Rémi Belliveau, "Les Mikeys, Hier et Aujourd'hui," *Les Mikeys de Paul Édouard Bourque*, ed. Rémi Belliveau (Moncton: L'Université de Moncton, 2015), 4.
[73] Ibid.

produce photographs, adding to the series throughout the years. This extensive series influenced many Acadian artists and poets. Gerald Leblanc (1945-2005) mentions the series in his poem "Rouge" (1984):

> Quelque part dans le temps,
> la voix de Joan Baez flotte au-dessus de la ville.
> Elle chante une chanson de Dylan,
> en fait ressortir toute la beauté, le côté yin.
> Devant moi, une reproduction d'un Mikey de Paul Bourque.
> J'essaye de trouver un fil en ce lieu a la fois si étrange et familier.
> Essaye de comprendre la nuit.
> Rouge. De comprendre le Rouge.[74]

The Mikeys are composed of a photograph taken from an advertisement for the musical comedy *Bugsy Malone* (1976) (fig. 22), depicting a young boy dressed in 1950's New York gangster-like clothing. Belliveau writes that "Bourque recalls the transformation that the mafioso suit worn by the young boy was strangely similar to the outfit he had been made to wear for his first communion. He was bemused by the transformation of an adolescent into a mafia boss through a coat, a tie and a hat."[75] Transformation is thus a major theme in *The Mikeys* as each photograph is transformed through brushstrokes, crayon markings, and the overlaying of silk-screening. The Mikeys are a body of work that shows a display of power with a strong focus on resistance and power.

The later *Mikeys* created between 2010 and 2012 are morphed into artworks that are no longer direct replicas of the photograph, as if, throughout time, the figurative images of the young man would appear and disappear as the years went on. Bourque painted, instead of silkscreened, a vague representation of Bugsy Malone adding bright colours, recreating, once again, strikingly different results from the original photograph. Bourque experimented with colours much like the Bauhaus educator Josef Albers experimented with colour theory in his *Homage to the Square* series (1949-70),[76] contrasting colours in order to achieve various visual effects, playing with light and dark and contrasting hues. The concept of the later *Mikeys* was to see how certain colours interacted with one another. The colour composition in Bourque's work

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[74] Mario Doucette, " Jeune Acadie,." *Les Mikeys de Paul Édouard Bourque*, ed. Rémi Belliveau (Moncton: L'Université de Moncton, 2015), 7.
[75] Mario Doucette, "Young Acadie," *Les Mikeys de Paul Édouard Bourque*, ed. Rémi Belliveau, trans. Monique Arseneault (Moncton: L'Université de Moncton, 2015), 22.
[76] Robert Cumming, *Art* (New York: Dorling Kindersley Publishing, 2005), 388.

is comprised of mostly red, blue, white and yellow—the colours of the Acadian flag. The series indicates a shift from the traditional representation of religious themes and historical painting to contemporaneity. *The Mikeys* also addresses the responsibility of power instilled by uniforms worn by a child. The theme of power also alludes to the students from l'Univesité de Moncton's political struggle during the 1960s as well as the victory of the Acadian political party in 1972.

Bourque also explores the theme of power in *Pièces de résistance* (2004).[77] The symbolism of the uniform can be read as the Acadian youth taking ownership of their role in society by demanding a standardized French education system throughout the province, lower tuition fees, and bilingualism laws to be implemented throughout the province. The image of the young teenager holding onto political and social power were transformed into a barely recognizable image of blurred faces through soft pastel colours (fig. 23 and 24) speak to the transformation of Acadian identity over time, from clear and distinguishable francophone identity to the blurred, unrecognizable and unsure identity of the 1960s.

The youth of New Brunswick no longer wanted to be known as "those who were deported" but rather wanted a modern Acadian identity of their own. Régis Brun, an Acadian student from l'Université de Moncton in 1968, articulates how it was to be identified as an Acadian prior to the 1960s:

> Tout le temps, le garçons à Emery Mé Toddy. En Acadie c'est commun. On donne toujours une file d'ancêtre. Avant la personne était reconnue pas par son nom, mais par son ancêtre. Il a des soubriquets pour chaque groupe de famille. Tu n'as pas de personnalité dans tout ça. Tout de suite, on n'est pas un individu. C'est affreux cette société là. T'existe pas! T'es le garçon à quelqu'un d'autre mais tu n'es pas toi-même. Pour moi c'est important que ça change. Je ne veux pas être identifié à mon père, mes ancêtres. [78]

Acadian youth begged for a reformatting of their identity. The blood of the living once flowed through the ancestors of Acadia and one could not fathom a new understanding of an Acadian identity without the ties to their predecessors. However, in order to ensure the survival of this culture, a new understanding of the Acadian also needed to occur. The metamorphosis of the young boy into a gangster boss intrigued Bourque and the contradiction of the duality between an innocent child and his role as an adult capable of violent actions also peaked the artist's

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[77] Doucette, "Young Acadie," 22.
[78] Belliveau, *Le Moment 68 et la réinvention de l'Acadie*, 94-95.

interest, as it could be paralleled with the loss of innocence stolen from forced exile of the early Acadian communities during the Deportation. They were violently dragged out of their communities, watching their homes, land and their animals burn down and their lives being destroyed. The duality between innocence and violence also speaks to the intensity of the Acadian nationalism movement of the 1960s.

Évangéline

As with *The Mikeys*, Bourque also speaks to the violence of the Deportation done to Acadians through his mixed media work, *Évangéline* (2014), shown as part of the exhibition, *L'Acadie Mythique*, curated by Harlan Johnson and presented at the Art Gallery of Saint Mary's University in 2015. Driven by a specific history and eccentric in style, *Évangéline* (figs. 25 and 26) serves as a complex visual archive of the Deportation. Depicted as a saint-like figure with neon pink strands of light beaming behind her, Évangéline could be seen as a pious figure much like the martyred saints adored by followers of the Catholic faith. In this way, the work engages in the dark subject matter of the Acadian heroine's fate during the Great Upheaval of 1755. Bourque's version of Évangéline's story, however, has the heroine, during her travels in search of Gabriel, mistake trinkets encountered along the way, exacerbating her grief and contributing to her losing faith in her religion. Shown separately next to the figure is a compartment revealing the insides of her stomach in which bright-coloured bits and pieces of plastic are lodged (fig. 26). Bourque carefully placed real life objects—an orange, a black lighter, a children's chocolate egg encasing, silver ribbon, yellow string, a bicycle reflector, a blue marble and a green one, and a blue juice bottle cap—in black sponge-like packaging material as if the objects found in the slots were prized possessions.[79]

Lighters, amongst the objects found in the case, emit fire and heat and ultimately have the potential to save a life in dire need. Fire has multiple meanings; it could be seen to symbolize Évangéline's eternal flame for her lover Gabriel but could also symbolize the burning passion the youth of New Brunswick hold in their quest for a distinct identity. Similarly, the spoon

[79] Kathleen Higgins, "Echoes Across Time and Space, L'Acadie Mythique Retraces Identity and Culture," *Visual Arts News*, 4 January 2016, http://visualartsnews.ca/2016/01/echoes-across-time-and-space/ (accessed 20 May 2016).

represents an utensil used to nourish oneself but could also symbolize a tool used for menial labour (much like a shovel), representing the hard work Acadians undertook upon their arrival in North America, digging marshes and building their communities amidst the wilderness. Together, the objects could allude to the ebb and tide of faith experienced by Acadians post-Deportation in rebuilding a strong community as well as their tenacity and endurance.

Admittedly, the dissected female body depicted in *Évangéline* is neither an idealized or sexualized representation of women as is stereotypically encountered in personifications of land, in this case Évangéline as Acadia, through the female figure in visual culture. Through the personification of Acadia through the character of Évangéline, Bourque's *Évangéline* focuses on how Acadia is susceptible to illness, internalizing in ways that are detrimental to its well-being, not only the trauma of its history but also how Acadian culture is commodified and diminished in contemporary times. For example, plastic trinkets could also be interpreted as a critical commentary on the commodification of Acadian culture via tourism; Acadian culture is made into commodities, objects, rather than embraced as a distinct culture. The abundance of plastic *bibelot* produced and bought by visitors risk making Acadians an exploited commercialized community. Past and present denigrations of Acadian culture however have only made Acadians more committed to preserving their culture.

Although beyond the scope of this thesis, an avenue that I wish to pursue in future research and that should be mentioned here is how the representation of Évangéline in Acadian culture, as the embodiment of territory that can be forcibly conquered, could be productively studied through gender theory. In fact, in addition to Évangéline, Acadian and Indigenous women as heroines have been among some of the most central figures in Acadian history, including Malobiannah, the young Wolastoqiyik woman from the Grand-Sault region who saved her people from the attack of the Mohawks, Tante Blanche and La Sagouine (to name a few).[80] Thus, *Évangéline* is not meant to be seen as a disrespectful representation of Acadian women but rather an embodiment of their endurance through immense pain and hardship and the legacies of intergenerational trauma. The visual violence could be described through the words of the Acadian poet Herménégilde Chiasson, in his poem *Rouge*:

[80] "Tante Blanche" kept the North Eastern settlement of Edmundston and Madawaska (U.S.A.) functioning during the famine of 1797 when the men left to hunt for food because the crops failed. A museum in her memory is located near St. David church and the Acadian cross placed to mark landing spot of the early Madawaska families (1785).

> Acadie, mon trop bel amour violé, toi que je ne prendrais jamais dans les draps blancs, les draps que tu as déchirés pour t'en faire des drapeaux blancs comme des champs de neige que tu as vendus comme tes vieux poteaux de clôtures, tes vieilles granges, tes vieilles légendes, tes vieilles chimères, blanc comme une vieille robe de mariée dans un vieux coffre en cèdre… [81]

As Chiasson writes, "Acadia, my love, raped," in this case referring to the violence done to Acadians British during the Deportation and continuously under the political control of English Canada for centuries.

Indeed, tragically *Évangéline* speaks to the wearing down of Acadian endurance and identity. Yet, as devastating as the story of Évangéline is, Bourque's use of bright and bold colours in his work brings in a note of optimism and, in *Évangéline's* case, alleviates the excruciating pain. Without question, *Évangéline* is bewildering at first glance and its meaning and visual components are complicated to grasp.[82] Much like the post-Deportation period, the complex political implications Acadians have been involved in, the battle of linguistic equality in the province of New Brunswick, and the gain and loss of land to the English, make *Évangéline* as complex as the story of Acadia.

Bourque is a contemporary example of an Acadian artist still strongly attached to Acadia and its history. The role of the artist is to engage with and bring forward a reconsideration of reality, philosophies or political views. However, what happens when an artist's environment is both reality and fiction simultaneously functioning as one? Acadia, is that place. Since Canadian Confederation (1867), there is no longer land or a place known as "Acadia" and, no option on governmental documents to state one's nationality as Acadian. Queen Elizabeth II's apology to the Acadians on 9 December 2003 acknowledging wrongs done to a culture by her people thus seems belated. A group of people who consider themselves Acadian however still exists, living across the globe and contributing to the survival of their culture and the one's in which they are settled. Bourque's visual art embraces both, the realities of being an Acadian and the constructed realities that metaphorically explain the past of Acadians by using characters such as the Évangéline, a character which is to this day still celebrated across the French Maritimes. Évangéline has become part of the national Acadian canon. Newspapers bear her name in New

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[81] David Lonergran, *Paroles d'Acadie* (Ottawa: Éditions Prise de parole, 2010), 11.
[82] Paul Édouard Bourque, interview by CFAI, *L'Acadie mythique fait son entrée à la Galerie Colline*, CFAI, October 10, 2014. http://www.cfai.fm/actualites/culture/201-l-acadie-mythique-fait-son-entree-a-la-galerie-colline.

Brunswick as well as numerous songs by Acadian musicians such as Michel Conte, Natasha St-Pier and Marie-Jo Thério. She has also been the theme of many theatre productions such as the 2015 theatre production *Évangéline* directed by Bob Baker. The ongoing representation of symbols such as Évangéline in contemporary art and culture not only reminds us of past atrocities but it also serves as a reminder of our collective history as Canadians. The announcement by the Honourable Mélanie Joly, Minister of Canadian Heritage of the Government of Canada of $1,000,000 in funding to 59 projects for National Acadian Day celebrations across the Maritime Provinces for the Canada 150 celebrations in 2017 has been one outcome of the long quest for the recognition of Acadians and their culture.

CONCLUSION

This thesis has provided a brief outline of the history of Acadian art up until the 1960s, discussing modern art in New Brunswick and the development of Acadian art and identity through the Department of Visual Arts at l'Université de Moncton in the context of the 1960s. It has discussed the Deportation art created by Mario Doucette, Claude Picard and Herménégilde Chiasson which have been among the highlights of modern and contemporary Acadian art. I also analyzed the relevance of Acadian identity in contemporary art and the Acadian art canon of Évangéline in present day. The thesis has examined works of art that sought to express French Acadian identity such as *Évangéline* by Paul Édouard Bourque, a female Acadian character amongst many females to have had a strong influence on Acadian culture. Tante Blanche along with Malobiannah and la Sagouine (to name a few) have also played important roles in embodying the Acadian spirit.

I focused on *Qui prends les tenailles* by Claude Roussel has, explaining how it could only be understood when located in a specific context. This examination of Acadian artists' visual work demonstrates that since the 1960s, there has been a concentrated effort by Acadian artists to represent Acadian identity not only in more ways than what it has been stereotypically represented but also by taking into consideration mixed Acadian and Indigenous heritage. Although challenging to define, Acadian identity and the depiction of Acadian identity through artistic expression has seen an important resurgence since the 1960s and continues to expand. It is through the work of Bourque and Roussel, Leblanc, Maillet, and others, along with their desire to reference history and national symbols in their work while harnessing modern art tendencies, that the protection of Acadian cultural identity through the means of artistic creation became a possibility.

My research has also highlighted the inherent complexity of Acadian identity fostered not only by the art world, but also by universities, newspapers, books, poetry, music, film and festivals. Acadian artists are now exhibiting their work Canada-wide as well as in Europe. This also pertains to signer song/writers who are not only gaining popularity in the francophone provinces of New Brunswick and Québec but, also playing in venues in francophone communities across Canada, the United States as well as in France. Important musical theatre productions such as *Ode à l'Acadie* and *L'ACADIE, un pays qui se raconte,* using Chiac through

song, poetry, and prose, have enabled the masses to appreciate the differences in francophone communities in Canada and aided in educating those abroad on the forgotten Acadians of Canada.

Without Roussel's desire to bring abstract art from Montréal to New Brunswick, the Acadians would have been delayed in experimenting with contemporary aesthetic tendencies and perhaps, the representation of the rise of Acadian nationalism in the 1960s would have not been documented visually as adequately. Artists and authors mentioned in my research are key players who have helped shape the new Acadian identity, a complex one to construct however, one that has been passed through generations and has been kept alive since the early 1600s. Acadians have been the backwaters of Canadian art prior to the 1960s; nevertheless, since the opening of the l'Université de Moncton and the Department of Visual Arts, there has been a collective effort to bring forth the talent of Acadians to the global scene, not only in the visual arts but in literature and film production as well as in dance and music. It is important to celebrate one's culture freely and openly and to acknowledge our roots.

Today's Acadian artists are still very proactive in keeping their Acadian roots alive and often bring them to the forefront of their art. New Brunswick's art galleries and museums have also made a collective effort to incorporate historical programs educating visitors on the province's past. Galleries such as The Beaver Brook Gallery, once considered an English-speaking majority gallery has begun exhibiting works by Acadian artists such as Herménégilde Chiasson, Paul Édouard Bourque and Francis Coutellier. While there still might be minor friction between Acadians and the English-speaking communities, galleries in Moncton and Dieppe are progressing towards more inclusive programming to include Acadian artists. While cities such as Saint John have recently opened the Francophone Art Community Centre. New Brunswick is moving forward in becoming a more inclusive province and with festivals outside of the province such as the Francofolies de Montréal embracing Acadians by incorporated fifteen Acadian artists on the main stage (June 14, 2017) along with the Festival Acadien on Île du Havre Aubert in Québec play an important role in educating those unaware of Acadian culture and are also key players in preserving a minority culture tucked away on the east coast of Canada.

My research is fueled by my personal desire to educate and bring understanding to my culture as well as share its beauty and its pain. Acadians might have lost what they once called

“Acadia” however; they have not lost their spirits and their will to keep their culture alive and well. The search to define, articulate and representation Acadian identity in art and society will continue as I expand my future research in this field. It is my hope that this thesis contributes a brief but important chapter to the field of art history and our understanding of art in Canada and Acadia.

APPENDICES

APPENDIX I : PAUL ÉDOUARD BOURQUE CV

Exhibitions:

2014 Centre National d'Art Vivant, Tunis, Tunisie
2014 Institut Européen Supérieur des Arts, Paris, France
2014 Galerie d'art de l'Hotel de Ville de Moncton, Moncton, N.-B.
2013 La Francophilie, Paris, France.
2012 Lorient, France.
2012 La Francophilie, Paris, France.
2011 Ingrid Mueller Art Concept, Fredericton, N.-B. (Exposition duo avec Jared Betts)
2010 Galerie Beaverbrook, Artistes du N.-B., Fredericton, N.-B.
2009 Portraits, Musée du Nouveau-Brunswick, Saint Jean, N.-B.
2009 La Francophilie, Paris, France.
2008 Gallery 101, Ottawa, Ontario.
2008 Moncton Rocks, LaFayette, Nouvelle Orléans, USA.
2007 Galerie Nationale de Malte, Valletta.
2007 La Francophilie, Paris, France.
2006 Centre Culturel Canadien, Bruxelles, Belgique.
2005 Deutsche Werkstaten Hillerau, Dresden, Allemagne.
2005 Galerie Schlossburg, Ehigen, Allemagne.
2005 Acadie Monde, Art Gallery of NovaScotia, Halifax, N.-É.
2004 Six Artistes Acadiens, Port-au-Prince, Haïti.
2004 Galerie d'art de Santiago, République Dominicaine.
2004 Santo Domingo, République Dominicaine
2003 Expo 15, Langres, France.
2003 Liège, Belgique.
2002 Le Festival de l'Eau, Cambrai, France.
2001 Les Peintures, Galerie Réné Blouin, Montréal, PQ.
2001 La Francophilie, Paris, France.
2000 Plexus, Galerie d'art Beaverbrook, Fredericton, N.-B. (Exposition solo)
2000 Centre Culturel Canadien à Paris, Paris, France.
1999 Six Inventions, Galerie Connexion, Fredericton, N.-B. (Exposition Solo)
1998 Six Inventions, Galerie d'art de l'Université de Moncton, Moncton, N.-B.
1997 Six Inventions, Galerie et Musée d'art du Centre de la Confédération, I.-P.-É.
1997 Theatrum Mundi, Galerie d'art Beaverbrook, Fredericton, N.-B.
1997 Chaise Lounge, Galerie d'art Beaverbrook, Fredericton, N.-B.
1997 Exposition annuelle sélectionnée, Galerie Moncton, Moncton, N.-B.
1997 Reflets d'Acadie, Galerie Jean-Claude Bergeron, Ottawa, Ontario.
1996 Galerie Georges Goguen, Moncton, N.-B. (Exposition solo)
1996 Tintamarre, Galerie d'art de l'Université de Moncton, Moncton, N.-B.
1996 Lobstermania, Galerie et Musée d'art du Centre de la Confédération, I.-P.-É.
1995 La Fin du Monde, Galerie Colline, Edmundston, N.-B. (Exposition solo)
1995 15x15, Galerie Sans Nom, Moncton, N.-B.
1995 Night Glow Highway, Dieppe, N.-B.

1994 À la Mémoire d'un Ange, Galerie Hotel de Ville de Dieppe, Dieppe, N.-B.
1994 Pussy de Mer, UNB Faculty Club, Fredericton, N.-B. (Exposition solo)
1994 Trois Derviches, Galerie Sans Nom, Moncton, N.-B. (Exposition solo)
1994 Wozzeck, Galerie Georges Goguen, Moncton, N.-B. (Exposition solo)
1994 Arts Visuels en Acadie, Bouctouche, N.-B.
1994 Exposition Marion McCain, Galerie d'art Beaverbrook, Fredericton, N.-B.
1994 Itinéraire 12, Galerie Sans Nom, Moncton, N.-B.
1993 Arcadie, Poitiers, France.
1993 Des Passages à Toronto, Workscene Gallery, Toronto, Ontario.
1992 32 Devils et Moonshine, Struts Centre, Sackville, N.-B. (Exposition solo)
1992 UNB Faculty Club, Fredericton, N.-B. (Exposition solo)
1991 McLaughlin Objets d'Art, Moncton, N.-B. (Exposition solo)
1991 Galerie de l'Hôtel de Ville de Moncton, Moncton, N.-B. (Exposition solo)
1991 New Art Brunswick, UNB Art Centre et Gallery Connexion, Fredericton, N.-B.
1991 La Mer à Voir, Galerie d'Art de l'Université de Moncton, Moncton, N.-B.
1991 Des Passages à Chicoutimi, Galerie l'Oeuvre de l'Autre, Chicoutimi, PQ.
1990 Galerie de l'Hôtel de Ville de Moncton, Moncton, N.-B. (Exposition solo)
1990 The Tenth Dalhousie Drawing Exhibition, Halifax, N.-É. (Exposition itinerant)
1989 Galerie Léon Léger, Barachois, N.-B. (Exposition solo)
1988 Galerie Restigouche, Campbellton, N.-B. (Exposition solo)
1988 Galerie Connexion, Fredericton, N.-B. (Exposition solo)
1988 25 Ans d'Arts Visuels en Acadie, Galerie d'Art de l'Université de Moncton.
1986 Galerie Georges Goguen, Moncton, N.-B. (Exposition solo)
1986 Quoi Faire? Quoi Dire? Anna Leonowens Gallery, NSCAD, Halifax, N.-É.
1986 The Worker's Paradise Mail Art Exhibition, Pologne.
1986 Septups, Galerie d'Art de l'Université de Moncton, Moncton, N.-B.
1985 Galerie Colline, Edmundston, N.-B.
1985 Rabbit Suit Productions, Maryland USA.
1984 Langage Plus, Alma, PQ (Exposition solo)
1984 Galerie Restigouche, Campbellton, N.-B. (Exposition solo)
1984 Galerie d'Art de l'Université de Moncton, Moncton, N.-B. (Exposition solo)
1983 Galerie Georges Goguen, Moncton, N.-B. (Exposition solo)
1983 Musée du Madawaska, Edmundston, N.-B. (Exposition solo)
1983 Galerie Sans Nom, Moncton, N.-B. (Exposition solo)
1983 Atlantic Print Exhibition, Art Gallery of Nova Scotia, Halifax, N.-É.
1983 Acadie X-6, Langage Plus, Alma, PQ.
1982 Galerie d'Art de l'Université de Moncton, Moncton, N.-B. (Exposition solo)
1982 Galerie Sans Nom, Moncton, N.-B.
1982 UNB Art Centre, Fredericton, N.-B.
1981 Galerie Sans Nom, Moncton, N.-B. (Exposition solo)
1980 La Chambre Blanche, Québec, PQ.
1979 Galerie Sans Nom, Moncton, N.-B. (Exposition solo)
1978 La Chambre Blanche, Québec, PQ. (Exposition solo)

APPENDIX II : CLAUDE ROUSSEL CV

COLLABORATIVE STUDIO

2008 – 2014	Aajuraa Fine Art Studio, Iqaluit, NU
2001 – 2003	Sirius Studio, Halifax, NS

SOLO STUDIO

2015	Qalluti Studios, Prospect, NS
1995 – 2000	Metal Images Studio, Halifax, NS
1993 – 1995	Claude's Closet, St. Andrew's, NB

TEACHING

2014	Instructor, Jewellery/Fine Art, Nunavut Arctic College, Iqaluit, NU
2012	Artist and Community Sculpture Workshop Facilitator, Atii-Go Media, Tobacco Has No Place Here Initiative
2011	Instructor, Inuit Art History, Nunavut Arctic College, Pangnirtung, NU
2009	Jewellery Instructor, Matchbox Gallery and Kangirlinik Centre for Arts and Culture, Rankin Inlet, NU,
2008	Jewellery Instructor, Kimmirut Artist-Run Centre, Kimmirut, NU
2005 - 2007	Senior Instructor, Jewellery/Fine Art, Nunavut Arctic College, Cape Dorset, NU
2003 – 2005	Instructor, Jewellery/Fine Art, Nunavut Arctic College, Iqaluit, NU
2002-2003	Instructor, Introduction to Jewellery, Wax Carving, Sand Casting, NS Centre for Craft and Design, Halifax, NS
1999 – 2001	Instructor, Inuit Art History, Nunavut Arctic College, Rankin Inlet, NU
1997	Jewellery Technician, NSCAD University, Halifax, NS
1992 – 1993	Instructor, Jewellery, Sand and Cuttlefish Casting, Bezel Stone Setting, Sunbury Shores Arts and Nature Centre, St. Andrew's, NB

FILM AND THEATRE WORK

2015	Historical Reproduction Sets, Retakes and Revelry Photography Studio, Sydney, NS
2007-2014	Art Designer, Alianait Arts Festival, Iqaluit, NU
2011	Masks, Tulugak Performance, Sylvia Cloutier
2011	Set Design, Qanurli, Inuit Broadcasting Corporation
2010	Set Decorator, Throat Song, Puhitaq and Northwind Productions
2009	Masks, Artcirq Performance
2008	Art Design, Artcirq Fibonacci Project
2007	Artistic Director, Nuliajuk, Qaggiq Theatre Company
2004	Key Scenic, Key Special Effects and Key Prop Builder, The Ice Master, Icebound Production, Iqaluit, NU
200	Key Model Maker, Shattered City, Salter Street Film, Halifax, NS
2002-2003	Key Set Dresser, This Hour Has 22 Minutes, Salter Street Films, Halifax, NS
2002	Head Scenic Artist, A Family's Decision, Magic Rock Productions, Halifax, NS
2001	Head Prop Builder, Blackfly, Salter Street Films, Halifax, NS
1999	Key Prop Builder, LEXX III, Salter Street Films, Halifax, NS
1998	First Prop Builder, Pirates, Salter Street Films, Halifax, NS

1998 Prop Builder/Scenic Artist, LEXX II, Salter Street Films, Halifax, NS
1997-1998 Third Assistant Art Director, Emily of New Moon, Salter Street Films Summerside, PEI
1996 First Assistant Set Dresser, Titanic, Paramount Pictures, Halifax, NS
1995 – 1996 Special Effects, Model Maker, Lexx, Salter Street Films, Halifax, NS

GALLERIES
L.A. Pai Gallery, Ottawa, ON
Inuit Art Gallery, Vancouver, BC
Feheley Fine Arts, Toronto, ON
Malikaat Fine Art, Iqaluit, NU
Ivalu, Rankin Inlet

COMMISSIONS
Nunavut Legislative Assembly, Nunavut Coat of Arms Pins for Nunavut MLA's, 2014
Nunavut Legislative Assembly, Qamutiq desk organizer, 2014
Nunavut Legislative Assembly, Walrus Tusk Door handles with chased silver, mountings, 2013
Nunavut Legislative Assembly, Brooch – Replica of the Nunavut Mace for all Nunavut MLA's, 2010
Beluga whale pendant, Sheilah Watt Cloutier, 2012
Ulu pendant for Eva Aariak, Premier of Nunavut
Nunavut Film Commission, Gift for Natar Ungalaq, Lead Actor in Atarnajuat
Nunauvut Film Commission, Lifetime Achievement Award Pin, 2012
Department of Fisheries and Oceans, Retirement Award,
Citadel Hill National Historic Site, Historic Reproduction Jewellery, 1990 – 1992

EXHIBITIONS
2013 Great Northern Arts Festival, Inuvik, NT
2012 Great Northern Arts Festival, Inuvik, NT
2011 Aajuraa Artist Collective show at Canadian Guild of Crafts, Montreal
2011 Aajuraa Artist Collective show at Feheley Fine Arts Gallery, Toronto
2010 Iqaluit Visual Artists Society Group Exhibit, Legislative Assembly of Nunavut, Iqaluit, NU
2010 Iqaluit Visual Artists Society Group Exhibit, Nunatta Sunakutangit Museum, Iqaluit, NU
2009 Nunavut Arts Festival, Iqaluit, NU
2001 Arctic College Faculty and Alumni Exhibition, Iqaluit, NU
2000 Nunavut Arts Festival, Rankin Inlet, NU
1999 Reflections in Metal, Mary Black Gallery, Halifax, NS
1994 Artists of St. Andrews Exhibition, Sue Lawrence Gallery, Fredericton
1992 Plane Talk Joint Responsibilities Exhibition, Mary Black Gallery, Halifax, N.S.

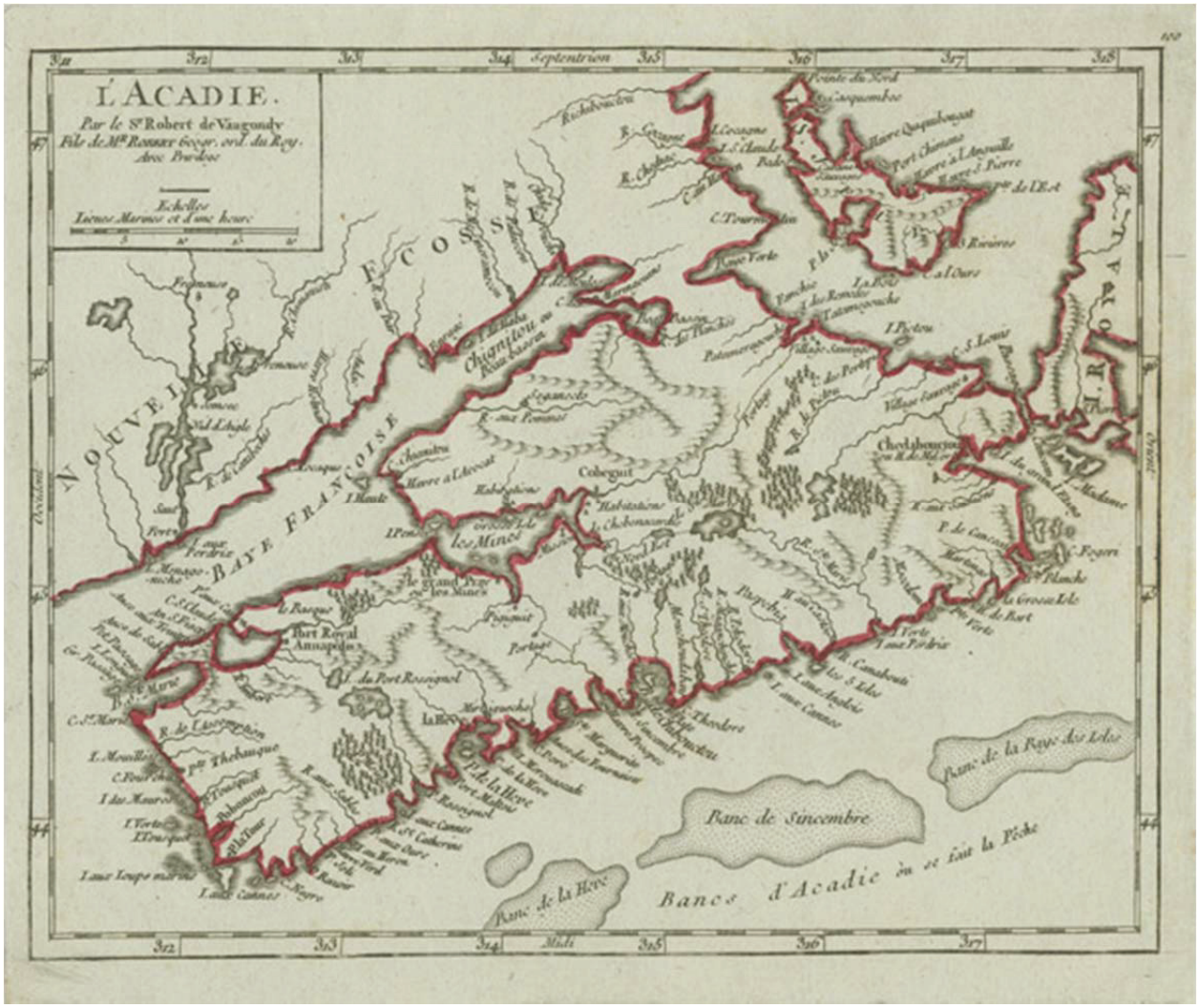
AWARDS AND GRANTS
2012 People's Choice Award, Great Northern Arts Festival
2009 Designed the Oder of Nunavut Medal
2011 Nunavut Artist Development Grant
1991 Metal Arts Guild Annual Show, 1st and 2nd prizes

EDUCATION
1989 Diploma in Jewellery, NB College of Craft and Design, Fredericton, NB

MEMBERSHIPS
IATSE Local 849
Iqaluit Visual Arts Society
Nunavut Arts and Crafts Association

FIGURES

Figure 1



Robert deVaugondy, Sr.
L'Acadie. Par le Sr. Robert de Vaugondy Fils de Mr. Robert Géogr. ord. du Roy
Ink on parchment paper
1748, 6.5 x 8 inches
Nova Scotia
Archives Map Collection
Halifax

Figure 2

Claude Picard
A Patron Saint and a National Day for Acadie
Acrylic on canvas
1950s
Acadian Museum of Prince Edward Island
Miscouche

Figure 3

Claude Picard
First Unfurling of the Tricolour Étoilé and a National Anthem for Acadie
Acrylic on canvas
1950s
Acadian Museum of Prince Edward Island
Miscouche

Figure 4

Louis-Phillipe Hébert
Évangéline pleurant le pays perdu
Bronze
1920
Historic site of Grand-Pré
Nova Scotia

Figure 5

Various artists
Québec Wall Fresco
Paint on commercial buildings
1999 - present
~240x 180 inches
Place Royale, on the wall of Soumande House on Notre-Dame Street
Québec.

Figure 6

Claude Roussel
Saint Joseph
Wood polychrome
1955
72x 28x 16 inches
Church N.-D.-des-Septs-Douleurs
Edmundston

Figure 7

Claude Roussel
Saint Joseph
Wood polychrome
1955
72x 28x 16 inches
Church N.-D.-des-Septs-Douleurs
Edmundston

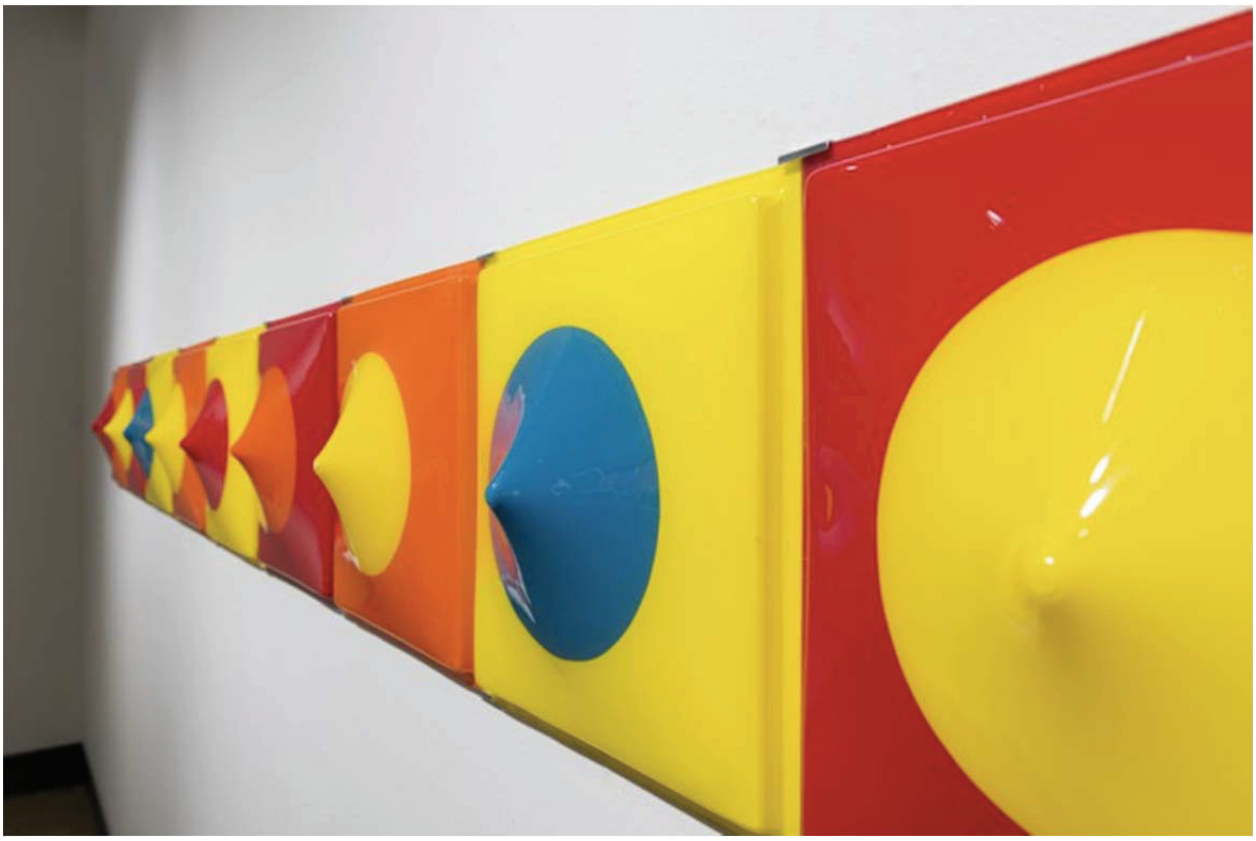
Figure 8

Claude Picard
La vie au Madawaska
Acrylic on canvas
1985
84x 90 inches
Edmundston City Hall
Edmundston

Figures 9 and 10 (details)

Mario Doucette
The Acadian Deportation (after Sir Frank Dicksee)
Pastel, ink, colour pencil and acrylic on white wove paper
2012
22 x 30 inches
National Gallery of Canada

Figure 11

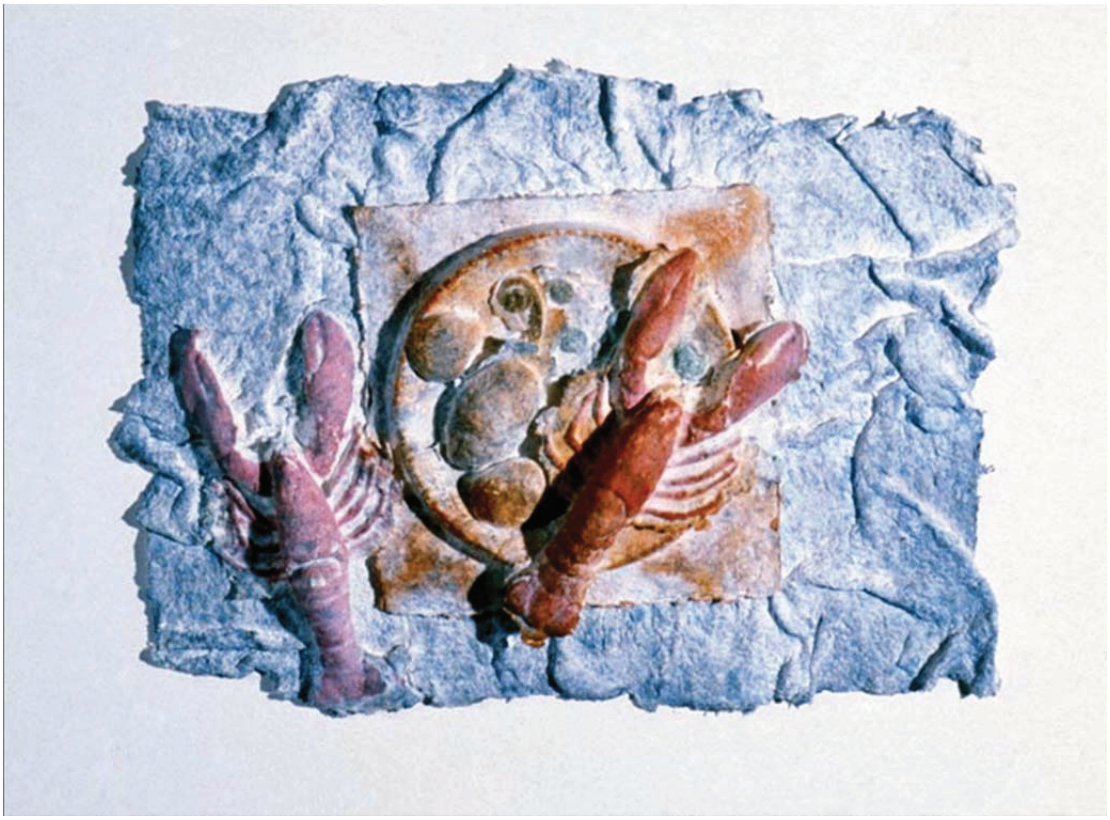


Claude Roussel
Mamelons
Vacuumed Uvex molding
1970
Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton
Moncton

Figure 12

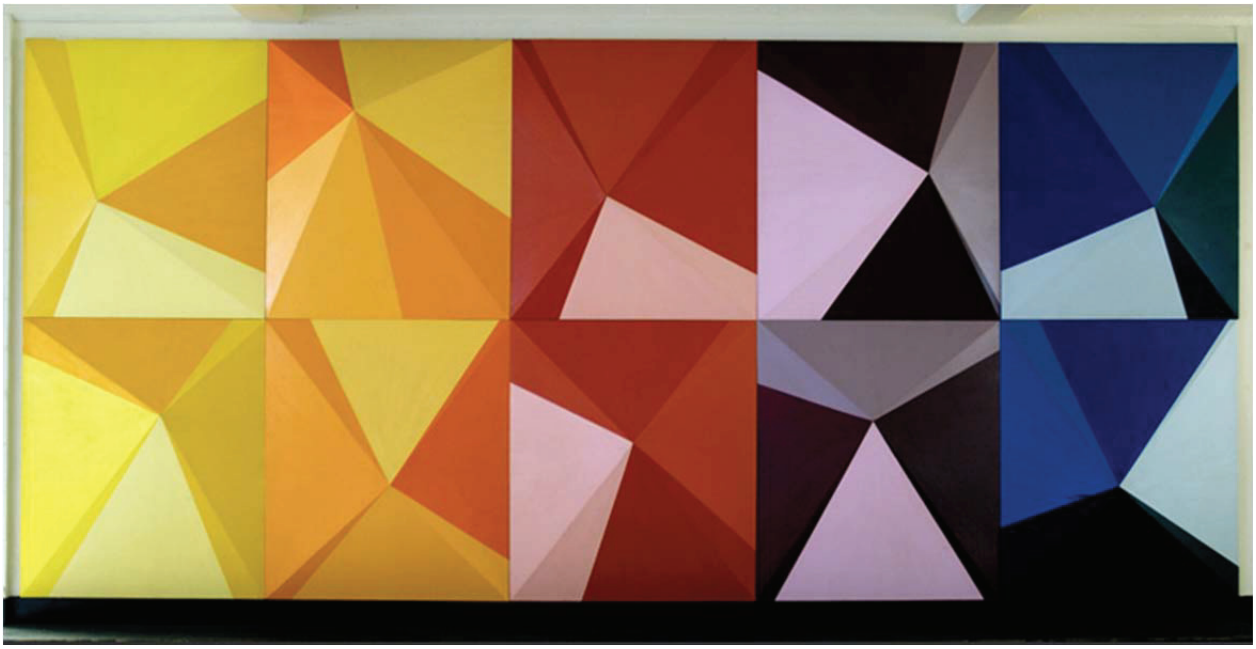
Claude Roussel
Sans Titre
Vacuumed Uvex molding
1972
35 x 36 x 4 inches
Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton
Moncton

Figure 13



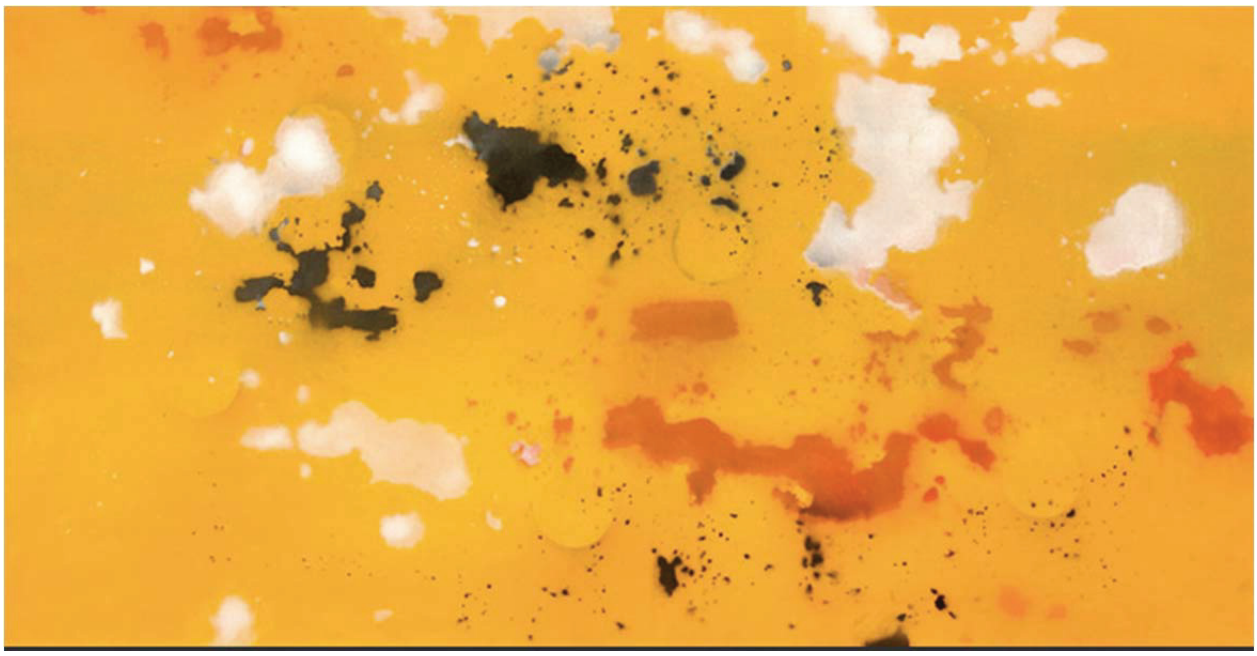
Claude Rousell
Last Supper
1984
23 x 34 inches
Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton
Moncton

Figure 14



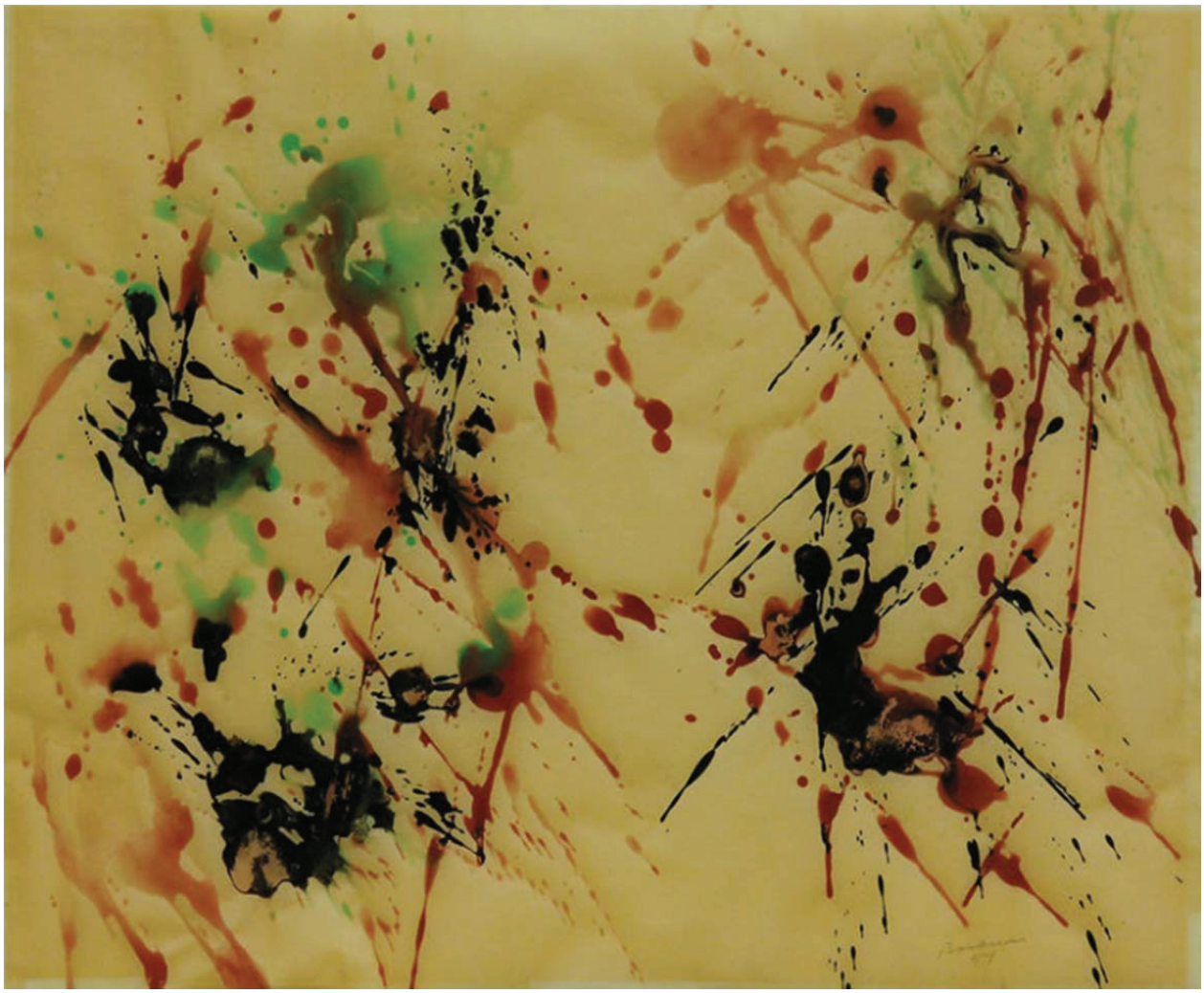
Claude Rousell
Pyramides
1969
97 x 221 x 12 inches
Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton
Moncton

Figure 15



Claude Roussel
Paysage Lunaire No. 7. Acrylic on canvas
1971
33 x 63 inches
Galerie d'art Louise-et-Reuben-Cohen de l'Université de Moncton
Moncton

Figure 16



Paul-Émile Borduas
Bombardement délicat
Watercolour on canvas
1954
14 x 17 inches
Musée d'art du Mont-Saint-Hilaire
Mont-Saint-Hilaire

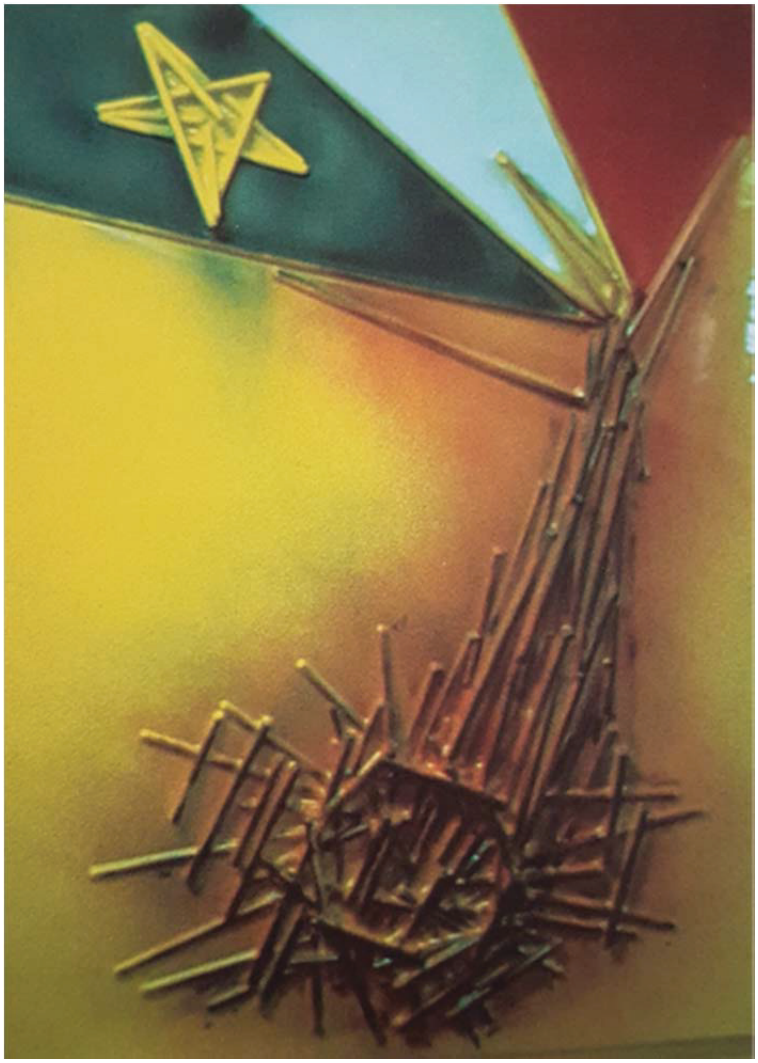
Figure 17

Claude Roussel
Hommage à Duchamp et Marilyn
Vacuumed Uvex molding
1975
20 x 26 inches
Private collection of the artist
Cap-Pelé

Figure 18

Claude Roussel
Qui prendra les tenailles?
Vacuumed Uvex molding,
1975
20 x 26 inches
Private collection
Moncton

Figure 19



Claude Roussel
Renaissance
Vacuumed Uvex molding
1978
52 x 38 inches
Private collection
Moncton

Figure 20

Mathieu Léger
Sur un plateau d'argent
Engraving on silver platter
2012
9x 12 inches
Private collection of the artist
Moncton

Figure 21

Paul Édouard Bourque
The Mikeys
Mix media
1977
14x 8.6 inches
Collection of Robert Melanfant
New Brunswick

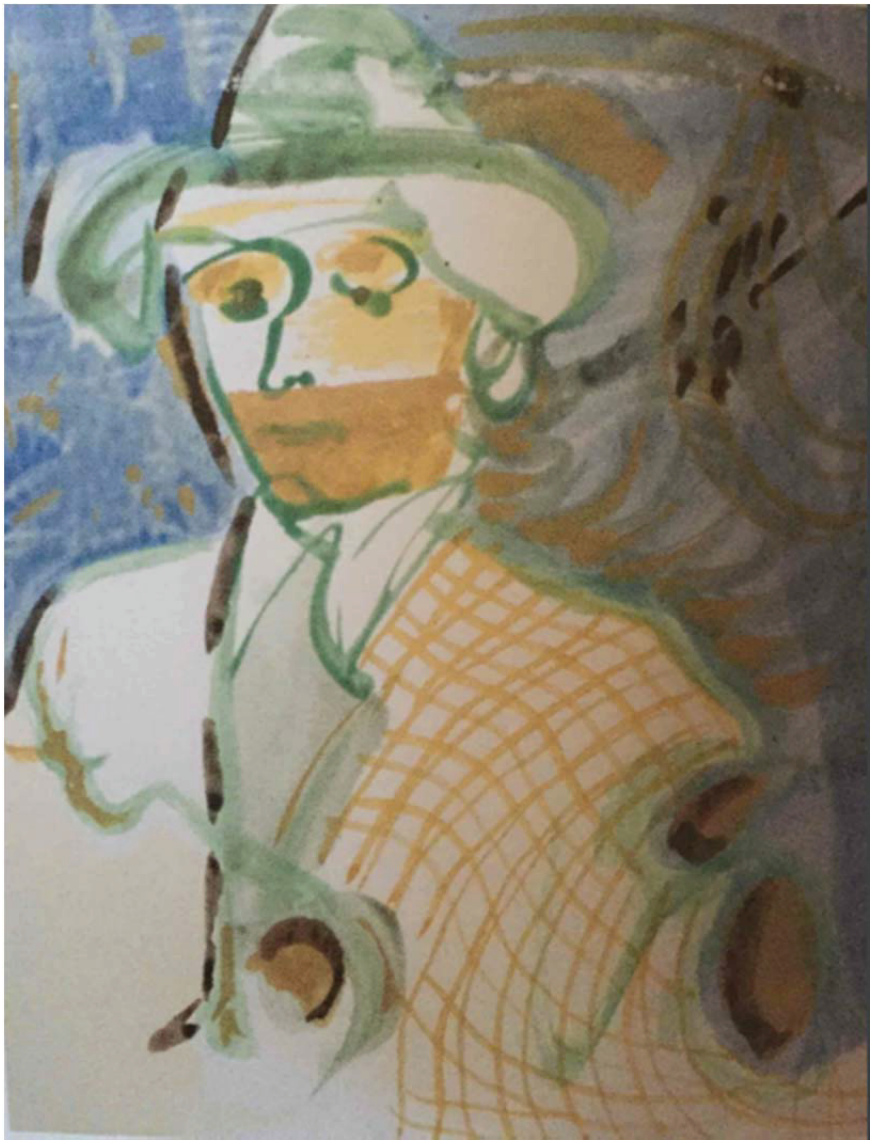
Figure 22

Paul Édouard Bourque
The Mikeys
Mix media
2010
15.8 x 80 inches
Collection of the artist
Moncton

Figure 23

Paul Édouard Bourque
The Mikeys
Mix media
2012
11x 8.3 inches
Collection of the artist
Moncton

Figure 24



Paul Édouard Bourque
Évangéline
Mix media
2014
Collection of the artist
Moncton

Figure 25

Paul Édouard Bourque
Évangéline
Mix media
2014
Collection of the artist
Moncton

Figure 26

Paul Édouard Bourque
Évangéline Detailed
Mix media
2014
16 x 24 inches
Collection of the artist
Moncton

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