

LES IMPATIENTS

On the Margins and Alive

The exhibition *En marge et en vie* (on the margins and alive) contains a proposition from each of the 39 participants in the Impatients workshops at the Musée d'art de Joliette. Inspired by margins and their many changing delineations, the exhibition presents an ode to the marginalized, to the misunderstood, to the bold, and to colourful spirits. The margin is presented as the place where people confront the limits, defy the norms, discover new pathways. Those who immerse themselves in it may navigate troubled waters, but the journey is not in vain. Their productions and creative development open new doors, break through limits, and redefine normality. Their affirmative presence helps society discover the beauty that can come from differences and enables future generations to look forward to living with less prejudice, in an open, inclusive, and caring world.

Marginal people are our warriors, our explorers, our creators, our bright colours.

First established at the Musée d'art de Joliette in 2015, Les Impatients is an organization that helps people struggling with mental health issues through creative art workshops. These workshops are made possible thanks to the support of the Fondation pour la Santé du Nord de Lanaudière and the Integrated Health and Social Services Centre (CISSS) of Lanaudière. With their talent and their sensitivity, the participants make a significant impact and add a singular touch of colour to life at the MAJ.

Marilyne Bissonnette, curator

This exhibition project is made possible thanks to the donation made in memory of Mrs. Juanita Toupin.

Artist : Alain, Aline, Bob L'étrange, Capri, Chantal, Claire, Émilie, François Brunet, François St-Gelais "Corso", Ghyslain Giroux, Ginette, Isidore Gravel, Jano, Josée Brûlé, L.S., Linda Dussault, Mado, Manon, Manon Prud'homme, Marie-Judith, Marleen Rasset, Martin Gagnon, MDP, Nath, Nancy, Norm, Philippe Gagnon Marchand, Pierre Fournier, Richère Poissant, Roland Mainville, S.T.P., SCéGé, Stef, Tamara, Vivaldo, Yanka and Zlad le tike.

"I like to see things inside out, as they are in that other reality, stripped of its facade, the reverse of appearances, the dark face of the obvious. I get lost in the woods, I leave the path to better find myself. I turn the spyglass around to find a universe, macro and micro, the infinite beauty of things. I play with problems as with a Rubik's Cube, I solve by reversing. I welcome the unpredictable, I buddy up with chance, I travel on the back of the wind. Conventional people bore me, the drab depresses me, standardization terrifies me. Mother Authority always singles me out from the sheepish lot, throws me to the jackals. The jackals recognize me and we dance together for the survival of bright colours."

- Claire, artist, Les Impatients

LES IMPATIENTS

1. LINDA DUSSAULT

Here Now, 2022

Mixed media on paper, 50.8 x 66 cm

2. G.N.

The Tower, 2022

Acrylic and graphite on canvas, 17.8 x 21.6 cm

3. L.S.

Pierrot, 2022

Oil on canvas, 27.9 x 35.6 cm

4. TAMARA

Astro, 2021

Acrylic and watercolor on paper, 22.9 x 30.5 cm

5. PIERRE FOURNIER

On the River Bank, 2022

Watercolor on paper, 45.7 x 30.5 cm

6. GHYSLAIN GIROUX

Eternal Rose, 2022

Aerosol on paper, 61 x 45.7 cm

7. MARLEEN RASSET

Lost in the Mist, 2022

Pencil on paper, 21.6 x 27.9 cm

8. FRANÇOIS BRUNET

The Lovers, 2022

Oil pastel and pencil on paper, 30.5 x 22.9 cm

9. CAPRI

Light, 2022

Lithography on paper, 30.5 x 22.9 cm

10. VIVALDO

One Day or Another, The Mask Falls Off, 2022

Pencil and pastel on paper, 71.1 x 55.9 cm

11. ROLAND MAINVILLE

The Animals, 2022

Pencil on paper, 30.5 x 45.7 cm

12. MARTIN GAGNON

***Waste Vortex*, 2022**

Collage and gouache on paper, 66 x 50.8 cm

13. STEF

***Love*, 2022**

Felt pen on paper, 22.9 x 30.5 cm

14. FRANÇOIS ST-GELAIS “CORSO”

***Towards... In Verse*, 2022**

Graphite on paper, 27.9 x 21.6 cm

15. CLAIRE

***Untitled*, 2022**

Lithography and collage on paper, 30.5 x 45.7 cm

16. RICHÈRE POISSANT

***Solitude*, 2022**

Oil pastel on paper, 30.5 x 22.9 cm

17. MANON PRUD'HOMME

***Ostrich*, 2022**

Pencil and pastel on paper, 27.9 x 43.2 cm

...My Ostrich life...

I come from a family with values and full of love. I remember, when I was very young, my father was involved in several organizations to fight for his rights, for example: unions, general assemblies and others.

I was taught to say out loud what I thought, what I was.

But then my life changed. I decided to bury my head in the sand so as not to get hurt. But it was difficult, hard and sad.

After many trials, I had to learn. Learn what? I don't know yet. All I know is that the ostrich life broke me.

To you, I ask, is it harder to have your head in the sand or not?

- Manon Prud'homme

18. NORM

mars 2095, 2022

Graphite on paper, 59.7 x 76.2 cm

19. S.T.P.

Odyssey 2020, 2022

Oil on canvas, 61 x 76.2 cm

20. ÉMILIE

Untitled, 2022

Pencil on paper, 30.5 x 45.7 cm

21. CAPRI

Opening, 2022

Acrylic on cardboard, 40.6 x 45.7 cm

22. MUSÉE D'ART DE JOLIETTE

I am Impatient, 2022

Video, 11 min 15 s

Translation of the video

En marge et en vie [On the margins and alive]

Hi, my name is Mathieu Demontigny.

My name is Stéphanie.

Martin.

My name is Jeanne Marcoux.

My name is François St-Gelais.

My name is Aline Chouinard.

Ghyslain.

My name is Isidore Gravel.

My name is Madeleine Pouliot.

My name is Lawrence.

My name is Ginette Naud.

My name is Marie-Guyline Racette.

Manon Prud'homme.

My name is François Brunet.

Yanka.

My name is Linda Dussault.

My name is Pierre Fournier.

Josée Brûlé.

I've been coming to the Impatients for about five years. It's a way for me to discover myself, who I am.

What brought me [here] was my creative side that I want to develop. At the same time, I'm developing my self-confidence.

It gets me out of isolation, it takes me out of "my comfort zone."

To get out of the house, meet others, experience something different. Like I say, it's my pill, it's my medicine.

It relaxes me, makes me think of something else, lets me forget the bad times, makes me think of good times.

To help me, to have a place to go... to be in my cocoon.

Well... you disconnect, you think of other things, and it's good.

I've got one of my sisters—she's in Montreal—who was in the Impatients. So I called her up when they said they had a spot for me. She said, "Don't miss this chance!"

It's not just the fact of making art, it's that we're together, and kind of play down the fact that everyone has experienced—or has—a mental health problem, so we laugh about it!

Me, what I like is communicating with others, with the other damaged ones—I say that in a positive sense! To see into their faces is to see what they think... to see the love in their eyes... you don't feel judged. It's ordinary people, and... I like it.

The people at the Impatients, they're all damaged, y'know, they've had psychoses, whatever, OK? So there's no judgement, everybody likes what you do.

I had preconceptions about coming here, because mental health problems... it's hard to accept when you're told this... "Come on, I don't have mental health problems! So and so, yea, but not me!" I thought when I came here I'd say, not "yuck" but "this isn't for me." And in the end, no. The very first day, I liked it.

Alone I often lose motivation for making art. So being here, and seeing all kinds of styles—since everyone's unique, in their way of being, their way of [expressing themselves]—It helps to... how can I say...? —Actually, I'm a bundle of nerves, so it relieves my stress.

It also broadens my horizons. So really, for me... especially, the peace I feel every time I come here, that hour and a half I take for myself, I really love it.

It brings me happiness. The time I'm here, I forget about everything else. I'm... just creating, and nothing else around me exists anymore.

The way I see it... I joke sometimes. I say when I go to the Impatients, it makes me look sharp.

It's my way of externalizing pain, of feeling that I'm in another universe when

I get into this. It's a bubble that... I get into, and... I live with it.

This is a very good place to show our creativity, and our know-how.

The fact of coming to the Impatients... it's motivating, it's really great.

That's what the Impatients has done. The girls and the guys here, they're psychiatrists! They help us grow, and they don't even know it.

You're never forced to get involved in the project. That's fun too, because if you don't feel like it, you don't have to if you can bring your own project, and do it. That's interesting too. In fact, no one forces you to do anything here. You come and things happen like they're supposed to.

Oh, I did a lot of tinkering! I like coming here! It gives me, like... confidence in myself!

When there's something inside of us that we need to develop—sometimes, it's just learning to develop—our talents, and our dreams.

We're often—at least for me, I'm often outside the box. So, “En marge”—on the margin—I took to it immediately.

I say that we're in parallel when we're on the margin, we're not completely outside.... In other words... I don't come here just for me. At the same time, it's about sharing. It's understanding that it's not just about doing things for yourself.

“En marge” isn't just people with mental health problems. It's all kinds of people on the fringe. We're all a little on the margin, so we let ourselves go, I think. We're all unique, all a little on the fringe. I'm just discovering my own marginality—and I'm proud of it now.

I'm proud because... I think my creations are beautiful, but sometimes.... And then to be encouraged, to be told, “Hey, that's really beautiful”... It's not being said just for the fun of it.

I think—I'll speak for myself—I put lots of love into this. I'd like [visitors] to know that, despite mental health problems, despite being, in fact, marginal, I'm not so different from others.

Art is really accessible to everyone. Sometimes also, there are so many taboos about mental health, and I'd like... Wow, there are really so many kinds of universes that come out of that. You can't stick to the idea that we're just

“mentally ill.” We’re individuals, you see all the personalities, their different worlds, like many professional artists.

I find it very interesting that we’re given this possibility. Because usually, it’s renowned painters, people who are very well-known [that have exhibitions]. People just starting out rarely get the opportunity.

Well, when it was proposed, we put all our hearts into it. [I hope the public will] be open to us, and I hope they’ll appreciate... it’s unconventional... we’re already a little out-of-the-ordinary... and most artists are. I really hope they’ll appreciate it.

It can give people confidence... I know that there are other Impatients, but if it can help open [other workshops], or encourage others to come, to not have preconceptions, to at least try... to see what they like, what they don’t.

For me, it’s really fun to see that people look at the painting—Oh wow! That’s awesome!—or, Oh wow! I never saw it that way... whatever it is; each person has their own opinion, and I think it’s great to see how people express themselves around [a work].

You have to see from a certain angle... It’s not like... seeing in a “normal” way, a “drawing,” but trying to imagine yourself, and seeing yourself in it.

Having an open mind: every person who came to the Impatients, at one time or another in their life, has had to face a lot. You really need a wide-open mind to see what this has brought them.

To try to see our face, try to imagine our thoughts, by what... dynamics... by what way of thinking we made our works.

A big thank you [to those] who came to see my works, and to see the works of other Impatients like me.

Once, we were all together, we hugged, everyone, like this, all together... the power of love... You can be lost inside, but it gives you a power. We did that once... It’s beautiful, holy smokes, it’s beautiful!

Translation: Ron Ross

23. ZLAD LE TIKE

X-file, 2022

Felt pen on paper, 71.1 x 55.9 cm

24. ALAIN

Alain, 2022

Felt pen on paper, 33 x 50.2 cm

25. ALINE

I Feel Cow, 2022

Graphite on paper, 22.9 x 30.5 cm

26. ISIDORE GRAVEL

Spectral, 2022

Marker on paper, 40.6 x 45.7 cm

27. MANON

Rainbow Cat, 2022

Watercolor on paper, 22.9 x 15.2 cm

28. MADO

The Impatients, 2022

Marker and pencil on paper, 30.5 x 45.7 cm

29. BOB L'ÉTRANGE

Taxi-Bus, 2022

Felt pen on paper, 21.6 x 27.9 cm

30. YANKA

My Disheveled Quebec, 2022

Acrylic on canvas, 30.5 x 40.6 cm

31. MARIE-JUDITH

The liard in celebration, 2022

Mixed media on paper, 45.7 x 34.3 cm

32. JANO

On the Margins, 2022

Acrylic on cardboard, 45.7 x 40.6 cm

33. NANCY

Frail, 2022

Indian ink on paper, 21.6 x 27.9 cm

34. PHILIPPE GAGNON MARCHAND

The Growing Heart, 2022

Acrylic and sharpie on paper, 30.5 x 45.7 cm

35. MPD

Kutexx HK, 2022

Nail polish and acrylic on canvas, 86.4 x 86.4 cm

36. JOSÉE BRÛLÉ

Storm of Emotions, 2022

Acrylic on cardboard, 40.6 x 45.7 cm

37. SCÉGÉ

Cow Jug, 2022

Graphite on paper, 30.5 x 22.2 cm

38. CHANTAL

Equality, 2022

Watercolor on paper, 27.9 x 21.6 cm

39. GINETTE

My Phantom Bird, 2022

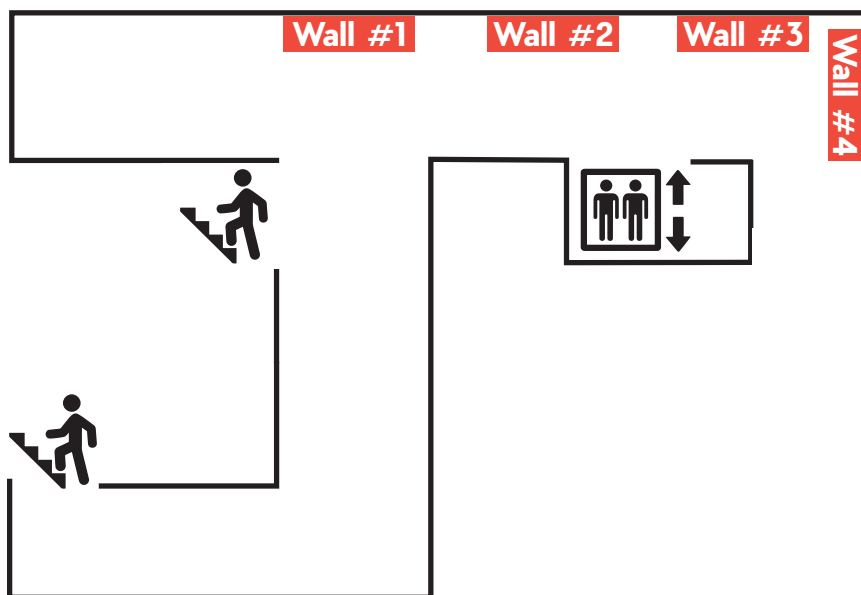
Acrylic and medium on canvas, 40.6 x 30.5 cm

FLOOR PLAN

2nd floor, in the hallway

Espace 2^e étage

*Complete wall layout on the next page

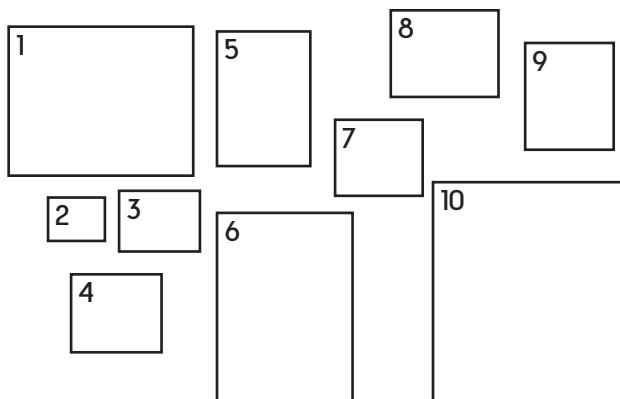


WALL LAYOUT

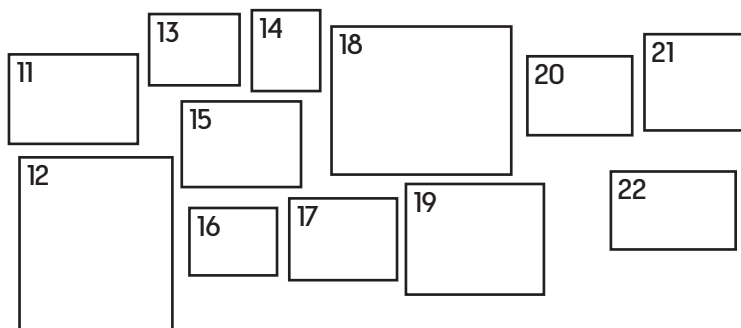
2nd floor, in the hallway

Espace 2^e étage

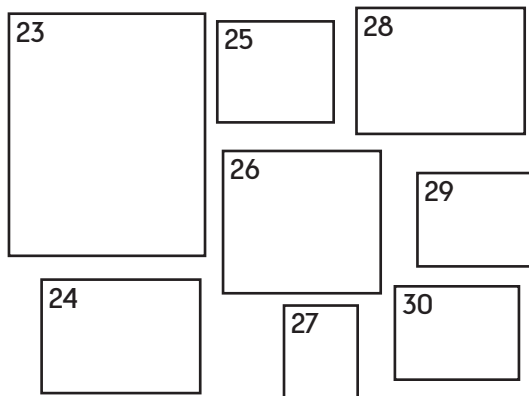
WALL #1



WALL #2



WALL #3



WALL #4

