

# Normand Hudon

## Scathing Visual Satires



La récréation, 24 x 30 in

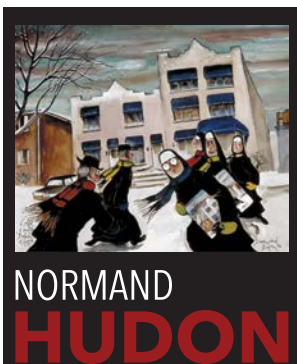
A man of diverse talents, Normand Hudon initially made his mark with a large segment of the public by ingeniously taking visual gibes at society, notably through cartoons published in a multitude of weeklies, periodicals and dailies such as *Le Devoir* and *La Presse*. Alongside these activities, having studied the arts in Montréal and Paris, Hudon also paints. From as early as 1947, his works are regularly exhibited in Québec, Canada and France. He is also commissioned to create four ceiling panels for the Energy Pavilion at Expo 67. He later publishes a humoristic monthly magazine and founds the Normand-Hudon Academy which provides correspondence courses in drawing techniques.

The striking force in Hudon's compositions lies on his draftsmanship; he establishes drawing as his first priority while still embracing the effects of spontaneity to imbue that distinctive candid and efficient quality to his pictorial satires. He first sketches a sculptural layout on the canvas, then uses colour to develop his subject. He effectively creates contrasts, where black plays a key role in bringing out dominant

characteristics. The figures, always in movement, are dealing with daily life situations as seen through the insightful and sardonic eyes of the artist, who is a perceptive observer of the society into which he operates and of its quaint idiosyncrasies. The worlds of law and religion abundantly feed his caustic viewpoints, aimed at increasing awareness of the obtuse conservatism that reigns in these two powerful universes. His brushstrokes become his weapons to fight against the obscurantism of the period, while still expressing his profoundly whimsical nature. Through often acerbic imagery, pierces a degree of lightness with tongue-in-cheek cheerfulness and tender irony that step away from pure sombre cynicism. Overtime, the rather scathing vision for which he became known shows signs of heightened sensitivity and children are more frequently featured in his works as bearers of hope and renewal. The artist will not forego his favourite themes of derision towards liberal professions, always treated in his specific style of humorous criticism, but will add scenes of daily life as experienced in working class neighbourhoods.

Normand Hudon has greatly contributed to the progress and open-mindedness of Québec society, by shedding light on flaws of the most influential politicians of the period. He marked his time by delivering a universal message in an inimitable style, still considered actual, that crossed the frontiers of geography and language. He dies in 1997 at the age of 68, at the heights of glory, leaving a cultural heritage the historical pertinence of which is largely recognized. He often worked in mixed techniques thus left behind a quantity of drawings, lithographs, inks and oils, most of which have soon found takers. Since very few of his artworks can still be found in galleries, the 'giclée on canvas' hyper realistic printing of original works, certified as to authenticity, is one of the techniques chosen by the Balcon d'Art Gallery to answer art lovers' demands for works by this iconic Québécois artist. On November 19, this Saint-Lambert gallery will be presenting some forty such realizations, among with a new 'giclée' and a new monograph. Collectors, be aware!

**Lisanne LeTellier**



Monograph



Le dépanneur du Vieux-Longueuil, 16 x 20 in