



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT

URBAN ENVIRONMENTS
through the art of
JEAN PAUL LEMIEUX

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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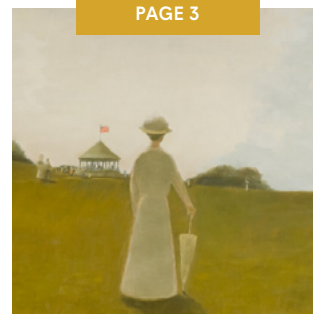
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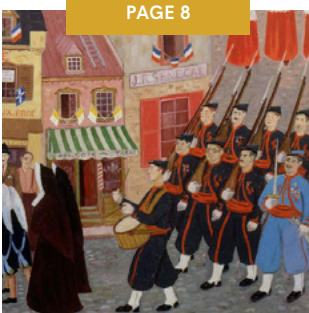
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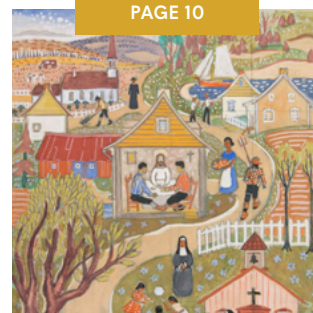
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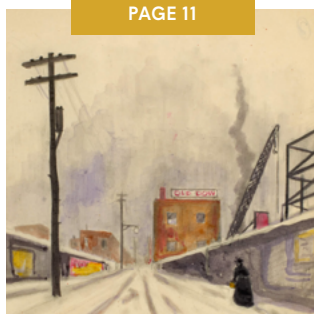
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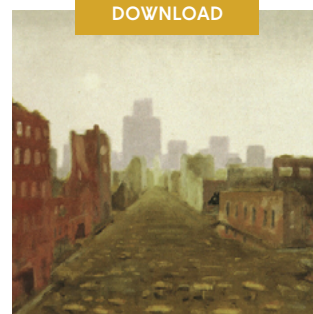
ADDITIONAL RESOURCES

READ ONLINE



JEAN PAUL LEMIEUX: LIFE & WORK BY MICHÈLE GRANDBOIS

DOWNLOAD



JEAN PAUL LEMIEUX IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Jean Paul Lemieux: Life & Work](#) by Michèle Grandbois. The artworks within this guide and the images required for the learning activities and culminating task can be found in the [Jean Paul Lemieux Image File](#) provided.

Jean Paul Lemieux (1904–1990) was one of the most innovative and important painters in twentieth-century Canada. He is also famous for his prolific work as an art critic, his role as a teacher, and his love for Quebec City, where he was born and died. Lemieux spent most of his life either in Quebec City or not far from it and showcased it in at least thirty paintings. His career spanned important periods in Canadian history, including the Second World War and the Quiet Revolution. His haunting landscapes and lively cityscapes expose the effects of industrialization and urbanization on Canadian communities from the 1930s to the 1980s. This guide explores Lemieux’s attentiveness to his surroundings, with a focus on urbanization.

Curriculum Connections

- Grades 9–12 Geography
- Grades 9–12 Visual Arts
- Grade 12 Human Geography
- Grade 12 Living in a Sustainable World
- Grade 12 Urban Studies
- Grade 12 World Geography: Urban Patterns and Population Issues
- Grade 12 World Issues: A Geographic Analysis

Themes

- Land and landscape
- Livable communities
- Physical environments
- Urbanization

Teaching Exercises

The exercises in this guide explore Lemieux’s representations of shifting urban landscapes and encourage students to think critically about urbanization in Canada.

- Learning Activity #1: Discussion Activity: Understanding Landscape ([page 4](#))
- Learning Activity #2: In the City: Exploring Murals and Painting Human Environments ([page 6](#))
- Culminating Task: Defining a Neighbourhood: A Poster Project ([page 8](#))

A Note on Using This Guide

Jean Paul Lemieux worked in Quebec during a politically tumultuous chapter in the province’s history, and some of his paintings reflect this period. In particular, several of his major works touch on themes related to Catholicism, which was then at the forefront of political and cultural debates in the province. While some of his paintings can be interpreted as celebrating the centrality of Catholicism within French-Canadian traditions, others confront these traditions—and both approaches should be considered.



Fig 1. Jean Paul Lemieux, *Lazarus*, 1941. A view of a church dominates this painting; Lazarus is visible in the upper right corner.



Fig 2. Jean Paul Lemieux, *Snow-covered City*, 1963. Blanketed with snow, this city still appears crowded and dense.

WHO WAS JEAN PAUL LEMIEUX?



Fig 3. Jean Paul Lemieux painting a portrait of Queen Elizabeth II, c.1977.

Jean Paul Lemieux was born in Quebec City in 1904. He grew up spending winters in Quebec City, and the months from May to November at the Kent House Hotel, his family's favoured summer resort, twelve kilometres outside the city. When he was ten, Lemieux met an American painter at the hotel (almost nothing is known about this artist) and watched him work. The experience inspired Lemieux, and he painted his first watercolour that summer. In 1917 Lemieux and his family moved to Montreal, and in the fall of 1926 he enrolled at the *École des beaux-arts de Montréal*. The curriculum was conservative, but fellow students included [Paul-Émile Borduas](#) (1905–1960), who would become a leading radical artist in Montreal. While a student, Lemieux travelled to Paris, studied commercial art, and started an advertising business that was ultimately unsuccessful. He finally graduated in 1934.

Lemieux moved to Quebec City in 1937, the same year that he married Madeleine Des Rosiers, a former classmate. He worked at the *École des beaux-arts de Québec* and painted works that combined scenes of everyday life and elements of Quebec's religious and cultural heritage. He also wrote art criticism and worked to raise awareness of issues critical to Canadian artists, such as potential regional isolation. Taking a stance against abstract painting, he was at the centre of debates about modern art and its role in Quebec society. Concerned that his rejection of nonfigurative art could be interpreted as supportive of the provincial government's conservative policies, Lemieux did not exhibit his work or complete any major paintings between 1947 and 1951. He was committed to modernity, yet he was also fiercely independent and distant from the leading [avant-garde](#) movements in Quebec.

When Lemieux resumed working, his style was different, and his scenes simpler. After a trip to France in 1954 his approach to artmaking changed dramatically, and he began creating spare, horizontal compositions. The new paintings raised his profile across Canada and internationally. As Lemieux grew older, his art became more pessimistic, and in the 1980s many of his paintings reflected his anxieties about the state of the world: he created images of soldiers and of the aftermath of an imagined war. He died in Quebec City in 1990. Lemieux is perhaps best known for iconic paintings of figures in vast landscapes, but his career encompassed a wide range of works, from murals and illustrations to critical advocacy work for artists in Canada.



Fig 4. Jean Paul Lemieux, *The Orphan*, 1956. The darkness in this work represents the child's unhappiness.



Fig 5. Jean Paul Lemieux, *Charlottetown Revisited*, 1964. This painting shows three of the Fathers of Confederation in front of Province House.



Fig 6. Jean Paul Lemieux, *Self-portrait*, 1974. This self-portrait shows Lemieux in childhood, adolescence, and old age.

NATIONAL & WORLD EVENTS

JEAN PAUL LEMIEUX'S LIFE



Fig 7. Photograph of the main facade of the Quebec School of Fine Arts, 1933-34.



Fig 8. Quebec premier Maurice Duplessis speaking during the provincial electoral campaign, 1952.



Fig 9. Quebec premier Jean Lesage (centre) celebrating his re-election on November 14, 1962.

The École des beaux-arts in Montreal and the École des beaux-arts in Quebec City are founded.

Following the stock market crash, the Great Depression begins.

Increasing support for Quebec autonomy leads to the election of Maurice Duplessis and the conservative Union Nationale party. The fifteen-year period they are in power becomes known as “La grande noirceur” (the Great Darkness). The party favours private businesses and gives overwhelming control of both education and health care to the Roman Catholic Church.

The Canada Council for the Arts is founded.

Beginning of the Quiet Revolution. A period of social, political, and cultural transformation in the province of Quebec, the Quiet Revolution lasts from 1960 until 1966. The government is led by Jean Lesage and the Liberal Party. The period marks the end of the Duplessis era and poses a serious challenge to the previously conservative value system.

Queen Elizabeth II and the Duke of Edinburgh visit Ottawa for the Queen's Silver Jubilee.

1904 Lemieux is born in Quebec City.

1914 Lemieux meets an American artist who inspires him to become a painter.

1917 The Lemieux family moves to Montreal.

1922

1926 Lemieux enrolls at the École des beaux-arts de Montréal.

1929 Lemieux graduates from the École des beaux-arts and wins the William Brymner Prize for artists under the age of thirty.

1934 Lemieux begins his career as an art critic.

1935 After three years of teaching in Montreal, Lemieux moves to Quebec City to accept a position at École des beaux-arts de Québec.

1937 A surge in avant-garde art in Quebec causes Lemieux to question his traditional figurative approach; he continues to paint, but he also retreats into deep self-reflection until 1951.

1944 Lemieux travels to France, a trip that causes a dramatic shift in his style.

1947 Lemieux travels to France, a trip that causes a dramatic shift in his style.

1954 The Montreal Museum of Fine Arts mounts a retrospective exhibition of Lemieux's work.

1957 Lemieux becomes a Companion of the Order of Canada.

1960 Lemieux becomes a Companion of the Order of Canada.

1967 Lemieux becomes a Companion of the Order of Canada.

1968 Lemieux becomes a Companion of the Order of Canada.

1977 Lemieux dies in Quebec City.



Fig 10. Jean Paul Lemieux (left) with his brother, Henri, at the Kent House hotel, c.1910.



Fig 11. Students of the École des beaux-arts de Montréal, c.1927. Lemieux is seated at the bottom left corner of the photograph.



Fig 12. Jean Paul Lemieux in winter, Quebec, c.1955-63.

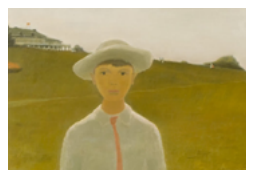


Fig 13. Jean Paul Lemieux, *Summer of 1914* (detail), 1965. This painting reflects Lemieux's nostalgia for childhood.

LEARNING ACTIVITY #1

DISCUSSION ACTIVITY: UNDERSTANDING LANDSCAPE

Jean Paul Lemieux approached his representation of the landscape from numerous perspectives. While paintings like *Afternoon Sunlight*, 1933; *Those Beautiful Days*, 1937; and *Seascape, Bay St. Paul*, 1935, reveal a deep love for the natural environment, others, such as *The Express*, 1968; *The Aftermath*, 1968; and *Quebec City Is Burning*, 1967, reveal that he was also absorbed by the transformation of land into urban space. This activity is designed to explore the concepts of “land” and “landscape” from multiple perspectives and to think through the processes of industrialization and urbanization in relationship to the land. As Michèle Grandbois points out in *Jean Paul Lemieux: Life & Work*, Lemieux increasingly looked on the city “with distrust”—and yet remained “fascinated with urban spaces.” Considering the landscape from diverse perspectives, as Lemieux did, can be a powerful way of understanding our own evolving relationships to the land as lived environment.

Big Idea

Multiple perspectives on landscape

Learning Goals

1. I can define “industrialization” and “urbanization.”
2. I can explore a concept from different perspectives and share my understandings.
3. I can analyze artworks related to landscape.

Materials

- [Jean Paul Lemieux Image File](#)
- Paper
- Pencils or pens

Process

1. Divide students into small groups and have them define the terms “industrialization” and “urbanization.”



Fig 14. Jean Paul Lemieux, *The Noon Train*, 1956. The space in this work relates to how Lemieux felt on the train between Quebec City and Montreal.

Learning Activity #1 Continued

2. Project comparative slides that show the differences between Lemieux's landscapes and cityscapes. Possible pairings include the following: *Afternoon Sunlight*, 1933, and *The Aftermath*, 1968; *Seascape, Bay St. Paul*, 1935, and *Québec City Is Burning*, 1967; *Those Beautiful Days*, 1937, and *The Express*, 1968. Ask students to compare and contrast the paintings in their groups, discussing how industrialization and urbanization appear to have transformed the landscape in each slide comparison.

Pair 1



Fig 15. Jean Paul Lemieux, *Afternoon Sunlight*, 1933. This painting shows the influence of the Group of Seven.



Fig 16. Jean Paul Lemieux, *The Aftermath/La ville détruite*, 1968. Here we see a city ruined and abandoned.

Pair 2



Fig 17. Jean Paul Lemieux, *Seascape, Bay St. Paul*, 1935. In this work Lemieux used fluid brushwork and vibrant colours.



Fig 18. Jean Paul Lemieux, *Quebec City Is Burning*, 1967. Lemieux's decision to paint the city in flames is a reflection of his anxiety about modern cities and the machine age.

Pair 3



Fig 19. Jean Paul Lemieux, *Those Beautiful Days*, 1937. This composition combines a landscape with a portrait of Lemieux's wife, whom he had married that summer.



Fig 20. Jean Paul Lemieux, *The Express*, 1968. Although Lemieux was anxious about urban transformation, he loved travelling by train.

Learning Activity #1 Continued

3. Assign one of the following landscape-related topics to each of the small discussion groups and ask students to consider that topic and the perspective it places on the landscape in relation to Lemieux's paintings. Examples might include the following:

- Architectural infrastructure
- Environmentalism
- Indigenous communities
- Livability
- Natural resources

4. Ask each group to share its topic with the class and engage in a discussion on the findings.

LEARNING ACTIVITY #2

IN THE CITY: EXPLORING MURALS AND PAINTING HUMAN ENVIRONMENTS

Lemieux was a keen muralist, and he understood the importance of murals to communities: not only do they make art public and accessible, but they also can represent key characteristics of lived, human environments. In 1949 Lemieux produced an extraordinary plan for a Quebec City mural that would be situated in the city and community that he called home and would represent it. This activity asks students to do the same. More particularly, it asks them to think about their own relationships to their lived environments and to explore the impact of issues such as population, culture, infrastructure, and politics on spaces and places that are most familiar to them. Local murals can be mined for inspiration and insight into the ways in which human environments are constructed and reflected back to the communities in which they are found.

Big Idea

Understanding the human environment

Learning Goals

1. I can understand the differences and the relationship between a “natural environment” and a “human environment.”
2. I can define key terms related to the human environment.
3. I can research and identify issues of meaning in my school community.
4. I can work in a team to develop an original concept for a mural that has meaning for my school community.



Fig 21. Jean Paul Lemieux, preparatory sketch for “Québec (projet de peinture murale)”. This mural was never created, but in the sketch we see the exceptional level of detail that Lemieux intended for his depiction of the city.

Learning Activity #2 Continued

Materials

- Coloured pencils
- Images of murals and street art from Canadian cities (see “Additional Resources” on [page 12](#))
- [Jean Paul Lemieux Image File](#)
- Large sheets of white paper
- Whiteboard and markers, or chalkboard and chalk

Process

1. Starting with the environment that students are most familiar with, plan a community walk and see if students can spot any murals or street art. Ask students to photograph the murals for future class discussions and analysis.
2. Share images of murals from your local city, or from cities across Canada, with the class (see the “Additional Resources” [\[page 12\]](#) for examples of street artists across Canada).
3. Divide students into small discussion groups and ask students to think about what the artists are trying to convey in their works. Write their brainstorming ideas on the board.
4. Next, show students images of Jean Paul Lemieux’s Quebec mural sketch from 1949. This mural never came to fruition, but the idea was very important to Lemieux: he believed that murals placed fine art in public spaces and that this mural would be a representation of the community itself. Invite students to identify critical elements of the work (for instance, the land, the different neighbourhoods, major buildings, and people). Show students how Lemieux explored similar themes in his paintings *Portrait of the Artist at Beauport-Est*, 1943, and *Our Lady Protecting Quebec City*, 1941.



Fig 22. Jean Paul Lemieux, *Portrait of the Artist at Beauport-Est*, 1943. This painting shows Lemieux’s house and neighbourhood.



Fig 23. Jean Paul Lemieux, *Our Lady Protecting Quebec City*, 1941. In this work Lemieux depicts an elevated view of the city; its residents are unaware that the Virgin Mary is watching over them.

5. Compare these images with the mural examples from the students’ brainstorm. Are there similarities between Lemieux’s art and visualizations of the city today?
6. Ask students to work with their groups and imagine that they are tasked with creating a mural for their school. What issues would they consider? Possibilities include the school population, local surrounding communities, land rights, the philosophy of the school, or “school slogans.” Have students sketch their mural ideas on large sheets of paper and share them with the class.

Activity Extension

There are other artists who have used the city as a blank canvas for reflections about the human environment, and, if time permits, these artists' works may be interesting for students to consider. Examples of relevant artists about whom you can find more information in ACI's [Canadian Online Art Book Project](#) include [General Idea](#) (see especially the AIDS sculptures); [Paraskeva Clark](#) (see especially the Eaton's windows); [Greg Curnoe](#) (see especially *Homage to the R 34* [the Dorval mural], 1967–68); [Françoise Sullivan](#) (see especially *Dance in the Snow*, 1948, and *Walk between the Museum of Contemporary Art and the Museum of Fine Arts*, 1970); and [Michael Snow](#) (see especially the Walking Woman series).

CULMINATING TASK

DEFINING A NEIGHBOURHOOD: A POSTER PROJECT

“What gives a neighbourhood its defining characteristics?” This question was fundamental to Lemieux’s art. As his practice matured, Lemieux represented urban spaces in increasingly complex ways. His views about the modern city were conflicted, and in some of his paintings, such as *Those Beautiful Days*, 1937, we can see a visible longing for the pre-industrial landscape. In other paintings, like *Corpus Christi, Quebec City (Fête-Dieu à Québec)*, 1944, Lemieux reveals that culture, religion, population, and infrastructure were at the forefront of his imagination in visualizing the city he loved. This activity asks students to take a deep dive into cities across Canada and explore urban neighbourhoods with the same complexity that Lemieux did in his multiple considerations of the shifting landscape of Quebec City—from its natural wonders to its traditional practices, economies, and unique communities.

Big Idea

Investigating an urban landscape

Learning Goals

1. I can apply the geographic inquiry process to a familiar urban environment.
2. I can develop and communicate a geographic perspective of a specific neighbourhood in a visual form.
3. I can understand the relationship between the “natural” and the “human” aspects of an urban environment.
4. I can research a specific neighbourhood and share my findings through graphs, images, and text.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Total project demonstrates application of the geographic inquiry process to an urban environment.
2. Individual research demonstrates ability to use secondary sources and synthesize relevant information, using graphs and key points.
3. Participation in group work demonstrates team problem-solving skills and fosters collaborative learning.
4. Poster clearly communicates at least three to five key points in relationship to the student’s assigned theme.



Fig 24. Jean Paul Lemieux, *Corpus Christi, Quebec City*, 1944. Here Lemieux captured many details of the city’s buildings as well as the people participating in and watching the procession.

*Culminating Task Continued***Materials**

- Access to computers for research purposes
- [Jean Paul Lemieux Image File](#)
- Large sheets of paper for brainstorming
- Pencils, pens, and coloured pencils
- Poster board

Process

1. Show students Lemieux's painting *Corpus Christi, Quebec City (Fête-Dieu à Québec)*, 1944, and ask them to think about the question "What gives a neighbourhood its defining characteristics?" in relation to the image. Possible discussion points include the economy (in his representations of local businesses), religion, population, architectural infrastructure, natural landscape, human activities, cultural practices, and French-Canadian identity (e.g., the flags of Quebec and France).
2. Ask students to get into small project groups. Assign each group an urban neighbourhood. Neighbourhoods could be selected from your own city only or from cities across Canada.
3. Ask students to decide which group member will be in charge of researching the following topics or themes: natural environment, resources, economy, population, culture, politics, human activities, physical characteristics, etc. (this list should be adapted based on the teacher's desired goals).
4. Have students conduct research on their themes based on their assigned neighbourhoods. At this stage it is suggested that the teacher provide a variety of recommended sources. Students should submit their research notes with a bibliography of all sources consulted.
5. Have each group work together to design a poster that includes graphs, key research findings, and visuals to provide an in-depth exploration of their assigned urban neighbourhood. Students should submit initial ideas for feedback before embarking on their final product.
6. For fun, have students present their posters through a "critique" format—a format that is in keeping with the art-school traditions in which Lemieux participated. For a critique, students' posters should be hung side by side on the wall, and each group should be given a few minutes to present key aspects of its work and receive feedback from peers.

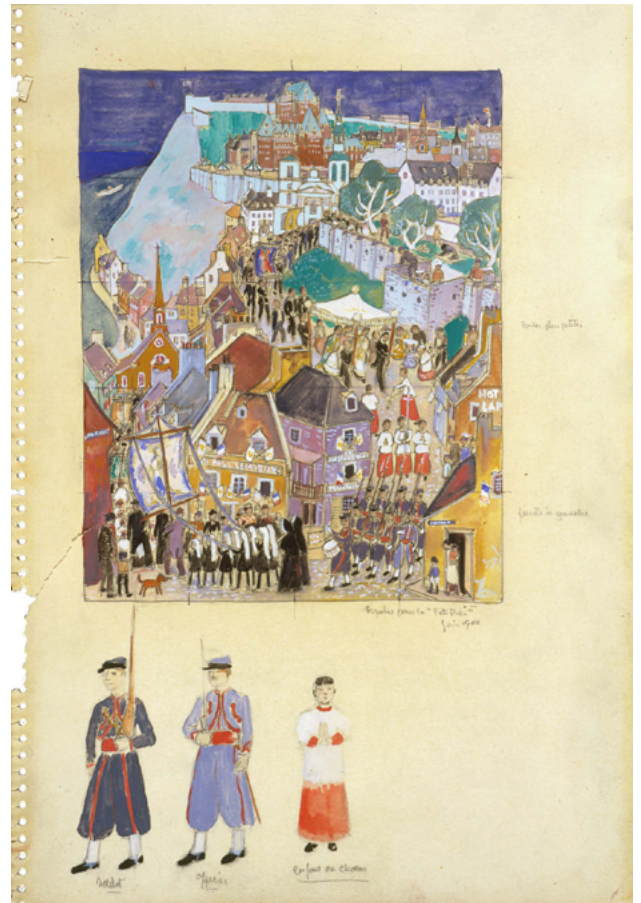


Fig 25. Jean Paul Lemieux, *Study for "Corpus Christi, Quebec City,"* c.1944. This work shows some of Lemieux's preparatory studies for the larger painting.

HOW JEAN PAUL LEMIEUX MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Jean Paul Lemieux. For more information see the [Style & Technique](#) chapter of *Jean Paul Lemieux: Life & Work*.

PRIMITIVISM

Lemieux's early paintings explored the relationship between everyday life in Quebec and the power and influence of the Catholic Church. These works were made in a primitivist style: they used bright colours, and people, objects, and scenes were represented simply. Many of them use cut-out views to show the insides of buildings, and while the overall scene might use simple perspective to show distance and depth, individual objects or people within the scene are often flattened or shown straight on. In each painting, multiple scenes combine to make a larger point about the world it depicts, and each scene has its own characters that animate it.

NARRATIVE

Story, or narrative, is a strong element in many of Lemieux's works, in the way scenes fit together in his primitivist paintings or in the way he chooses to represent memories and connections between the past and the present. Images of nuns in a courtyard or of people dressed up for a festival suggest the traditions that carry forward from one generation to the next. Paintings of scenes from Lemieux's childhood show the artist as a young boy looking out of the picture, straight at the viewer. This compositional technique gives the impression that you are looking directly into the world he remembers.

MATURE LANDSCAPES

From the mid-1950s through the 1960s, Lemieux's changing style had a dramatic effect on how he painted landscapes. As his compositions simplified, contrasting colours became variations of tone—browns, greys, golds. He often focused on the horizon as a strong horizontal or even diagonal division, drawing attention to the relationship between land and sky and giving the sense of immense space. In winter scenes especially, Lemieux's stylistic decisions combine to emphasize feelings of loneliness.

MONUMENTAL FIGURES

Lemieux's art explores what it means to be human, especially what it means to be or feel alone and to think about a lifetime compared to eternity. One way his paintings convey this idea is to contrast the space suggested by a simple landscape with a person or a group of people taking up a lot of space in the foreground. These monumental figures are also simply represented—their clothes do not have buttons, folds, or other details, and some do not have faces—making them seem universal and unlike individuals.



Fig 26. Jean Paul Lemieux, *Study for "The Disciples of Emmaus"*, 1940. This work depicts a scene from the Gospel of Luke in which, following his resurrection, Christ appeared to two disciples on the road to Emmaus and then ate supper with them.



Fig 27. Jean Paul Lemieux, *The Ursuline Nuns*, 1951. As a mature artist, Lemieux began to simplify his compositions, a practice evident in this painting.



Fig 28. Jean Paul Lemieux, *The Far West*, 1955. Here we see Lemieux experimenting with a horizontal format.



Fig 29. Jean Paul Lemieux, *The Priests' Promenade*, 1958. Lemieux painted several sombre winter scenes.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Jean Paul Lemieux: Life & Work* by Michèle Grandbois: www.aci-iac.ca/art-books/jean-paul-lemieux
- [Jean Paul Lemieux Image File](#) with artworks and images related to this lesson
- “Who Was Jean Paul Lemieux?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Jean Paul Lemieux’s life ([page 3](#))
- “How Jean Paul Lemieux Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

avant-garde

From the French for “vanguard” or “advance guard,” avant-garde entered discussions about art in the early nineteenth-century work of the socialist thinker Henri de Saint-Simon, who believed that artists had a role to play in building a new society. The meaning of “avant-garde” has shifted over the years, referring to artists in relation to their times rather than to a particular group of artists working at a specific time in history. It connotes radicalism and rejection of a status quo and is often associated with work that is provocative and confrontational.

Borduas, Paul-Émile (Canadian, 1905–1960)

The leader of the avant-garde Automatistes and one of Canada’s most important modern artists. Borduas was also an influential advocate for reform in Quebec, calling for liberation from religious and narrow nationalist values in the 1948 manifesto *Refus global*.



Fig 30. Jean Paul Lemieux, *Melancholy*, c.1932. This drawing represents a lonely city street.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

CBC Digital Archives—Audio interview with Jean-Paul Lemieux

<https://www.cbc.ca/archives/entry/artist-jean-paul-lemieux-on-his-life-and-work>

Interactive maps—Statistics Canada

<https://www.statcan.gc.ca/eng/mgeo/interactive>

List of Canadian street artists by region

<https://globalnews.ca/news/4224405/instalists-canadian-street-artists/>

“Take Back the Streets” by Laurence Desmarais and Camille Larivée, an article on Indigenous street-art interventions

<https://canadianart.ca/features/take-back-the-streets/>

Unceded Voices

<https://www.youtube.com/channel/UCpRgU3yBtToM-Wodq-bxOzA/videos>



Fig 31. Jean Paul Lemieux, *Summer in Montreal*, 1959. This painting was inspired by Lemieux's memories of sweltering summer days.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. Jean Paul Lemieux, *Lazarus (Lazare)*, 1941, oil on Masonite, 101 x 83.5 cm. Art Gallery of Ontario, Toronto (2574). © Gestion A.S.L. Inc.

Fig 2. Jean Paul Lemieux, *Snow-covered City (Ville enneigée)*, 1963, oil on canvas, 87.5 x 142 cm. Musée national des beaux-arts du Québec, Quebec City (1963.85). © Gestion A.S.L. Inc.

Fig 3. Jean Paul Lemieux painting a portrait of Queen Elizabeth, c.1977. Fonds Basil Zarov, Library and Archives Canada, Ottawa (3607395). Photograph by Basil Zarov.

Fig 4. Jean Paul Lemieux, *The Orphan (L'orpheline)*, 1956, oil on canvas, 60.9 x 45.6 cm. National Gallery of Canada, Ottawa (no. 6684). © Gestion A.S.L. Inc.

Fig 5. Jean Paul Lemieux, *Charlottetown Revisited (Charlottetown revisitée)*, 1964, oil on canvas, 197.2 x 380 cm. Confederation Centre for the Arts, Charlottetown. © Gestion A.S.L. Inc.

Fig 6. Jean Paul Lemieux, *Self-portrait (Autoportrait)*, 1974, oil on canvas, 167 x 79 cm. Musée national des beaux-arts du Québec, Quebec City (2001.01). © Gestion A.S.L. Inc.

Fig 7. Photograph of the main facade of the Quebec School of Fine Arts. Rapport du secrétaire de la Province de Québec, 1933–1934. Archival collection of Quebec City (CI-N030875).

Fig 8. Quebec premier Maurice Duplessis speaking during the provincial electoral campaign, 1952. Library and Archives Canada, Ottawa (3215193).

Fig 9. Quebec premier Jean Lesage (centre) celebrating his re-election on November 14, 1962. Photo credit: Réal Saint-Jean/La Presse Archives.

Fig 10. Jean Paul Lemieux with his brother at the Kent House hotel, c.1910. Fonds Jean Paul Lemieux et Madeleine Des Rosiers, Library and Archives Canada, Ottawa (3607384).

Fig 11. Students of the École des beaux-arts de Montréal, c.1927. Fonds Jean Paul Lemieux et Madeleine Des Rosiers, Library and Archives Canada, Ottawa (3612641).

Fig 12. Jean Paul Lemieux in winter, Quebec, c.1955–63. Rosemary Gilliat Eaton Fonds, Library and Archives Canada, Ottawa (4316752). Photograph by Rosemary Gilliat Eaton.

Fig 13. Jean Paul Lemieux, *Summer of 1914 (L'été de 1914)*, 1965, oil on canvas, 79.2 x 175.5 cm. Musée national des beaux-arts du Québec, Quebec City, gift with charge of Jean and Françoise Faucher (2007.16). © Gestion A.S.L. Inc.

Fig 14. Jean Paul Lemieux, *The Noon Train (Le train de midi)*, 1956, oil on canvas, 63 x 110.5 cm. National Gallery of Canada, Ottawa (no. 6913). © Gestion A.S.L. Inc.

Fig 15. Jean Paul Lemieux, *Afternoon Sunlight (Soleil d'après-midi)*, 1933, oil on canvas, 76.7 x 86.7 cm. Musée national des beaux-arts du Québec, Quebec City (1934.269). © Gestion A.S.L. Inc.

Fig 16. Jean Paul Lemieux, *The Aftermath/La ville détruite*, 1968, oil on canvas, 50.5 x 136 cm. Private collection. © Gestion A.S.L. Inc.

Fig 17. Jean Paul Lemieux, *Seascape, Bay St. Paul (Marine, Baie Saint-Paul)*, 1935, oil on board, 13.8 x 17.5 cm. Montreal Museum of Fine Arts, gift in memory of V. Elizabeth (Betty) Maxwell (2014.272). © Gestion A.S.L. Inc.

Fig 18. Jean Paul Lemieux, *Quebec City Is Burning (Québec brûle)*, 1967, oil on canvas, 53.5 x 178 cm. Musée national des beaux-arts du Québec, Quebec City, gift with charge from the Sofin family (2008.10). © Gestion A.S.L. Inc.

Fig 19. Jean Paul Lemieux, *Those Beautiful Days (Les beaux jours)*, 1937, oil on plywood, 63.6 x 53.5 cm. Musée national des beaux-arts du Québec, Quebec City, gift from the collection of Jean Paul Lemieux (1997.134). © Gestion A.S.L. Inc.

Fig 20. Jean Paul Lemieux, *The Express (Le rapide)*, 1968, oil on canvas, 101 x 204 cm. Musée national des beaux-arts du Québec, Quebec City, gift from the estate of Gabrielle Bertrand (1999.323). © Gestion A.S.L. Inc.

Fig 21. Jean Paul Lemieux, preparatory sketch for "Québec (projet de peinture murale)," 1949, oil on canvas, 25.4 x 101.6 cm. Collection of her royal majesty Queen Elizabeth II. © Gestion A.S.L. Inc.

Fig 22. Jean Paul Lemieux, *Portrait of the Artist at Beauport-Est (Portrait de l'artiste à Beauport-Est)*, 1943, oil on panel, 63.5 x 106.6 cm. Musée national des beaux-arts du Québec, Quebec City, gift from the collection of Jean Paul Lemieux (1997.137). © Gestion A.S.L. Inc.

Fig 23. Jean Paul Lemieux, *Our Lady Protecting Quebec City (Notre-Dame protégeant Québec)*, 1941, oil on wood, 64 x 49.2 cm. Séminaire de Québec, Quebec City. © Gestion A.S.L. Inc.

Fig 24. Jean Paul Lemieux, *Corpus Christi, Quebec City (La Fête-Dieu à Québec)*, 1944, oil on canvas, 152.7 x 122 cm. Musée national des beaux-arts du Québec, Quebec City (1945.41). © Gestion A.S.L. Inc.

Fig 25. Jean Paul Lemieux, *Study for "Corpus Christi, Quebec City" (Étude pour "La Fête-Dieu à Québec")*, c.1944, gouache, watercolour, and pencil on paper, 45.7 x 30.5 cm. Musée national des beaux-arts du Québec, Quebec City, gift from the collection of Jean Paul Lemieux (1997.136). © Gestion A.S.L. Inc.

Fig 26. Jean Paul Lemieux, *Study for "The Disciples of Emmaus" (Étude pour "Les disciples d'Emmaüs")*, 1940, gouache and pencil on paper, 25.4 x 20 cm. Musée national des beaux-arts du Québec, Quebec City, gift from the collection of Jean Paul Lemieux (2000.300). © Gestion A.S.L. Inc.

Fig 27. Jean Paul Lemieux, *The Ursuline Nuns (Les Ursulines)*, 1951, oil on canvas, 61 x 76 cm. Musée national des beaux-arts du Québec, Quebec City (1952.20). © Gestion A.S.L. Inc.

Fig 28. Jean Paul Lemieux, *The Far West (Le Far West)*, 1955, oil on canvas, 55.7 x 132.2 cm. Montreal Museum of Fine Arts (1959.1205). © Gestion A.S.L. Inc.

Fig 29. Jean Paul Lemieux, *The Priests' Promenade (La promenade des prêtres)*, 1958, oil on canvas, 61 x 105.5 cm. Collection Pierre Lassonde. © Gestion A.S.L. Inc.

Fig 30. Jean Paul Lemieux, *Melancholy (Mélancolie)*, c.1932, ink, graphite, and gouache on wove paper, 25.2 x 20.2 cm. National Gallery of Canada, Ottawa, gift of Anne Sophie Lemieux, Quebec City, 1999 (no. 40232.2). © Gestion A.S.L. Inc.

Fig 31. Jean Paul Lemieux, *Summer in Montreal (L'été à Montréal)*, 1959, oil on canvas, 57.5 x 126.5 cm. Musée d'art contemporain de Montréal (A 77 39 P 1). © Gestion A.S.L. Inc.