

The background of the cover is a detailed still life painting. It features a large pile of red onions with their characteristic papery, reddish-brown skins. In the lower-left foreground, a single onion has been cut in half, revealing its white, layered interior. Next to it lies a black-handled knife with a sharp blade. The entire scene is set against a dark, textured, olive-green background, with soft lighting that creates highlights and shadows on the onions and the knife.

# OZIAS LEDUC

Life & Work

by Laurier Lacroix

ART  
CANADA  
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# BIOGRAPHY

In the first half of the twentieth century Ozias Leduc (1864–1955) was one of Quebec's most important painters. He was born three years before the signing of the *British North America Act* and died just as the signs of the Quiet Revolution were beginning to appear. Yet he was not a transitional figure; instead, he embodied continuity. The changes that appear in his work reflect the sociocultural transformations that marked his lifelong focus on the centrality of art. For Leduc, the purpose of art was to manifest humanity's highest values, and these were expressed through beauty. His legacy is defined by an artistic ideal centred on research and study: to achieve a greater knowledge of the self.



**Leduc profoundly affected Canadian art, not only through the work he created but also through the lasting impression he left on his students.**

#### A SELF-TAUGHT ARTIST

No one, at the beginning of Leduc's life, could have predicted that he would become one of the most important artists of his generation. He was born in Saint-Hilaire, Quebec, on October 8, 1864, to Émilie Brouillette and Antoine Leduc, a carpenter, cabinetmaker, and farmer. Of this marriage, which took place in 1861, ten children were born, though only six survived into adulthood. Ozias was the second oldest. The Leduc siblings seem to have had a strong bond; Ozias was very close to his sisters Délia (Adélia) and Ozéma, and to his brothers Origène, Honorius, and Ulric. Ozéma and Honorius both served as his models in early drawings and paintings, and Honorius also acted as one of his artist assistants.<sup>1</sup>



LEFT: Ozias Leduc, *The Birthplace (La maison natale)*, c.1910, oil on board, 20.4 x 34 cm, private collection. The Leduc family home was constructed around 1790. The artist would later inherit the property from his father. Now restored, the home is accessible to the public in Mont-Saint-Hilaire. RIGHT: The Leduc family. *Left to right*: Adélia, Honorius, unidentified, Ozéma, and Ernest Lebrun. *Sitting*: Émilie Leduc (née Brouillette), unidentified, Ulric, n.d., photograph by Ozias Leduc, taken from a glass negative, BAnQ Vieux-Montréal.

Saint-Hilaire, now the city of Mont-Saint-Hilaire, was then a village, located thirty-five kilometres northeast of Montreal. The family lived on the rang des Trente in a small house situated just under two kilometres from the Richelieu River, right at the foot of Mont Saint-Hilaire, as depicted in *Lake View, Mont Saint-Hilaire (Vue du lac, mont Saint-Hilaire)*, 1937. The Leduc family owned a vast sloping tract of land that extended out from the mountain. One of nine hills in the Montérégie region, Mont Saint-Hilaire rises 410 metres above the Richelieu Valley. Its rugged topography, with caves, a quarry, and a lake, in addition to its wealth of minerals and diverse flora and fauna, fascinated Leduc, becoming both an object of study and the source of his imagination. The Richelieu River, an offshoot of the Saint Lawrence, opposes the mountain's vertical landscape. Although the river seems to play a less important role in Leduc's oeuvre, its flowing and undulating lines, suggestive of the Art Nouveau style, can be seen in many of his works, conveying a movement that unites all natural shapes. These meandering lines can be found in the curves of the snow in *Gilded Snow (Neige dorée)*, 1916, for example, and in the rippling shapes



that surround the figures in *Mary Hailed as Co-Redeemer* (*L'Annonce de Marie co-rédemptrice*), c.1922-32. An intimate and personal connection with nature was fundamental to Leduc's philosophy, and Saint-Hilaire was the centre of a universe he would never cease to explore.

In contrast to the immeasurable landscape that surrounded him, Leduc was physically slight and short in stature. As a mature adult in the 1890s, he kept a beard and wore a hat to cover his increasing baldness. Both characteristics mark his appearance in his self-portrait of 1899.

Photographs show him always well dressed, in a suit, white shirt, and tie; however, there is no archival evidence to suggest that he painted in this costume.

Many of his friends bore witness to the force of his personality. In 1954, Louis-J. Barcelo, a collector and friend of Leduc, would comment: "I was struck most of all by the beauty of his gaze, which was very gentle, as if lost in a dream, yet still luminous and penetrating, observing his interlocutor with interest and curiosity, and sometimes a gleam of amused malice. [. . .] this dreamer was above all a professional and a man of his craft, an honest, disciplined artisan."<sup>2</sup>

Although Leduc described himself as self-taught, his upbringing was not lacking in learning opportunities. His family instilled in him good habits and the perseverance to succeed. The manual labour that his father performed and the regularity that the upkeep of the family orchard demanded no doubt provided Leduc with a grounding in meticulous, regulated, and constant work. Throughout his long life he maintained a sustained studio practice that involved study, drawing, and painting.

From the beginning, Leduc was fascinated by books and in reading. In 1880, after completing his sixth year in the country schoolhouse on the rang des Trente, he entered the village "model" school. There, Jean-Baptiste-Nectaire Galipeau, who taught at the school for twenty-five years and also directed the local brass band, lavished him with praise. Leduc became very attached to him, and Galipeau in turn encouraged his young student's training in the art of drawing, providing images as models to copy.<sup>3</sup>

Leduc acquired a large collection of books over the course of his life,<sup>4</sup> which served as the basis of his artistic education and provided him with both knowledge and a wealth of images from which to draw inspiration. He subscribed to several art periodicals from France, England, and the United States, including *Studio International*, *Art et décoration*, *Arcadia*, and the series *Masters in Art*. His still lifes, such as *Phrenology* (*La phrénologie*), 1892, and *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898, and his genre paintings (for example, *The Young Student* [*Le jeune élève*], 1894), highlight printed materials, shown either with the tools of the artist's trade or with adolescents reading. The presence of books in these works underlines the importance Leduc accorded them as a source of enlightenment and a mode of acquiring knowledge about nature and art.



Ozias Leduc, *Self-Portrait with Camera* (*Autoportrait à la caméra*), c.1899, photograph taken from a glass negative, BAnQ Vieux-Montréal.





Ozias Leduc, *The Reader (La liseuse)*, 1894, oil on canvas, 29.6 x 25.6 cm, Musée national des beaux-arts du Québec, Québec City. Ozéma Leduc, the artist's sister, poses for this painting, which is a part of a greater series of works that shows adolescents absorbed in their studies.

### FIRST COMMISSIONS

Leduc's first ventures into painting were in a form of religious art practised by a group of Italian artists active in Montreal. Through the clergy's contacts in Rome, many requests for church art were passed to a certain number of these painters who came to live and work in Quebec. During most of the nineteenth century, the market for religious painting had been shared among local artists, who had developed a tradition of church decoration that had gradually moved



from sequences of individual works (François Baillairgé [1759-1830], Jean-Baptiste Roy-Audy [1778-1848], Joseph Légaré [1795-1855], Antoine Plamondon [1804-1895]) to unified treatments that could embrace the entire architectural decor of a building (Napoléon Bourassa [1827-1916], François-Édouard Meloche [1855-1914]). This group of painters was complemented by Italian and German artists who brought with them the influence of the Nazarenes and, lastly, by religious artists (priests and nuns) who primarily made copies of famous paintings that decorated the churches.

Leduc is believed to have been hired at the age of eighteen (his age is not confirmed by written sources) to paint statues in the studio of Thomas Carli (1838-1906), who sculpted in plaster. In 1886 he was apprenticed to Luigi Capello (1843-1902), a church painter whose work included the Church of Saint-Isidore-de-Laprairie. Born in Turin, Capello had married Leduc's first cousin, Marie-Louise Lebrun, in 1881. Among other works, he created a (now lost) panorama of the interior of St. Peter's Basilica in Rome. During his apprenticeship Leduc decorated the Chapel of Saint-François-Xavier in the Basilica of Sainte-Anne-de-Beaupré (destroyed).

In 1892 Leduc was commissioned to complete a project begun by Capello for the Church of Saint-Paul-L'Ermite in what is now the town of Le Gardeur, in Repentigny. At the same time, he assisted the artist Adolphe Rho (1839-1905) of Yamachiche in the production of several murals, including a *Baptism of Christ* for the Church of Saint John the Baptist in Ein Karem (near Jerusalem, Israel), a place of pilgrimage often visited by French Canadians. Rho was a versatile artist who could turn his hand to anything, a jack-of-all-trades who was quick to respond to the multiple demands of the market. Leduc would remain close friends with Rho and his family.

These first contracts helped Leduc acquire the early elements of his art, and gave him time to develop his own projects and establish himself as an artist. In 1890 he built a studio on his family's land. This building, called Correlieu, was later enlarged and became his home.



Luigi Capello, *Saint Remi Baptising Clovis*, 1877, oil on canvas, Church of Saint-Rémi de Napierville.



LEFT: Correlieu, c.1890, photograph by Ozias Leduc, taken from a glass negative, BAnQ Vieux-Montréal. Leduc's modest studio was constructed on the family property in view of the foot of Mont Saint-Hilaire. RIGHT: Correlieu expanded, 1906, photograph by Ozias Leduc, taken from a glass negative, BAnQ Vieux-Montréal. For the occasion of his marriage and coinciding with the evolution of his career, Leduc constructed many additions to Correlieu. These included a dark room, an archive, and an extra bedroom. In 1983, Correlieu was demolished as a result of fire.

### IN SEARCH OF HIS PATH

Between 1887 and 1900, Leduc painted a number of portraits, including those of his parents and of the schoolmaster Galipeau, and he began to explore still life, depicting subjects taken from his immediate environment. With *Still Life with Books* (*Nature morte aux livres*), 1892, he won the first prize for artists under thirty years of age who were not members of the Royal Canadian Academy of Arts. His still lifes were exhibited at the Art Association of Montreal, including *Still Life, Violin* (*Nature morte, violon*), 1891 (lost), *Still Life, Books* (*Nature morte, livres*), 1892, and *Still Life, Book and Skull* (*Nature morte, livre et crânes*), 1895 (lost). They attracted critical attention, and most were acquired by collectors.<sup>5</sup>

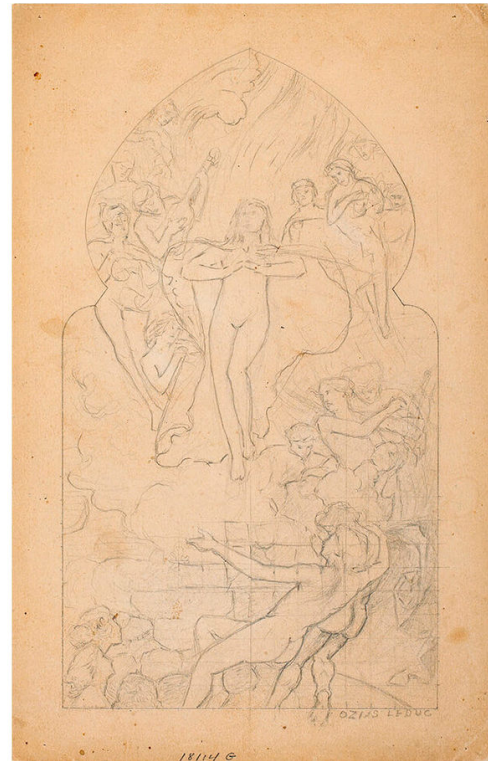


Ozias Leduc, *Still Life with Books* (*Nature morte aux livres*), 1892, oil on canvas, 32 x 40 cm, Musée national des beaux-arts du Québec, Quebec City. Exhibited at the Art Association of Montreal annual exhibition, this painting received much critical acclaim and launched Leduc's career. Part of a series of eight still lifes painted before 1900, the painting reflects on the nature of art.

In 1893, when Leduc was twenty-nine, he received his first important commission. He was hired to create twenty-five paintings for the Church of Saint-Charles-Borromée in Joliette: fifteen depicting the Mysteries of the Rosary; eight showing scenes from the life of Christ; and the figures of David and Saint Cecilia to be placed beside the organ loft. This enormous commission, which Leduc completed in less than a year, was based on "arrangements" or "interpretations" of engravings and photographs of several Old Master works, among them *Annunciation* by Guido Reni (1575-1642), *Assumption of the Virgin* by Titian (c.1488-1576), and *The Presentation in the Temple* by Peter Paul Rubens (1577-1640).



Leduc first presented an original ensemble of compositions between 1898 and 1890, for the decoration of the church of Saint-Hilaire. The theme was to be the seven sacraments, the four evangelists, St. Hilary, and an *Assumption* above the side altars, and the *Adoration of the Magi* and the *Ascension* in the choir. To prepare for this important and challenging commission, Leduc travelled to Europe in 1897. After a brief stay in London, he lived in Paris from the end of May until the end of December. Little is known of this trip, except that he rented a studio at 103 rue de Vaugirard and often went to the Louvre. He undoubtedly visited buildings embellished with contemporary murals, in particular the Panthéon, decorated by Pierre Puvis de Chavannes (1824-1898), which influenced his next major project, work for the church in Saint-Hilaire.



LEFT: Ozias Leduc, *The Assumption (of the Virgin)* (*L'Assomption [de la Vierge]*), 1899, oil on marouflaged canvas, 468 x 226 cm, Church of the Parish of Saint-Hilaire.  
RIGHT: Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: "Assumption of the Virgin,"* c. 1897-1900, graphite on buff wove paper, 25 x 15.9 cm, National Gallery of Canada, Ottawa. Each of Leduc's religious paintings is accompanied by a number of drawings and sketches. This nude study of the painting is also useful when transferring the work to canvas.

Leduc immediately set to work on his decorations for the village church on his return to Canada. The Richelieu Valley, where the artist grew up, had been at the heart of the Rebellion of 1837-38, in which the population rose up to demand greater political and cultural autonomy for French-Canadians under British rule. The dominating influence of the local clergy was counterbalanced by an independent spirit. As a young man Leduc knew several people who had taken part in the insurrections a generation earlier. These events had inspired a novel, *Les Ribaud* (1898), by Leduc's friend Ernest Choquette. After its publication, Leduc painted a scene from the book: an ambush of British troops. The novel was adapted for the theatre under the title *Madeleine* in 1928, and Leduc completed the stage design.

In 1899 Leduc created a series of large graphite drawings based on another novel by Choquette, *Claude Paysan* (1899), a story set on the banks of the Richelieu. The novelist and his family were strong supporters of the young artist's work. In 1901 Ernest's brother, Judge Philippe-Auguste Choquette, ordered three large canvases inspired by the landscape of Saint-Hilaire: *The Choquette Farm*, *Beloeil* (*La ferme Choquette, Belœil*), *Harvest* (*Les foins*), and *Autumn Tillage* (*Labours d'automne*). Leduc's friendship with another Choquette brother, Monsignor Charles-Philippe Choquette, a science professor at the Saint-Hyacinthe Seminary, deepened his interest in history, astronomy, and geology.





LEFT: Ozias Leduc, *Harvest (Les foins)*, 1901, oil on canvas, 61 x 91.5 cm, private collection. This series of three paintings commissioned by the Choquette family represents Leduc's first regional landscape paintings of Saint-Hilaire. RIGHT: Ozias Leduc, *Autumn Tillage (Labour d'automne)*, 1901, oil on canvas, 62.2 x 92.2 cm, Musée national des beaux-arts du Québec, Quebec City.

Leduc was close to the French-Canadian literary world, including the journalist and author Arsène Bessette and, while he was in Paris, the poet and journalist Rodolphe Brunet, whose portrait he painted. His workshop in the Saint-Hilaire church brought him into contact with the young Guillaume Lahaise (1888–1969), a loyal friend who would become an important poet publishing under the pseudonym Guy Delahaye. Leduc was also on good terms with the Campbell family, landowners of Rouville, whose properties included the Saint-Hilaire mountain itself, which they sold in 1913 to Andrew H. Gault.

Religious subjects, portraits, still lifes, genre scenes: Leduc took on every kind of drawing and painting in order to make his name as an artist, and it was through illustration that he would enter fully into landscape painting.

### RISING FAME

Leduc's early years are sparsely documented, but that changes completely after the 1900s. He became his own archivist, creating a rich chronology of his career. As he became increasingly aware that his artistic approach was personal, Leduc amassed a complete file of documents related to his interests and achievements, and kept a record of every artwork he created. His personal history and the record of his art seem to be one and the same; he appears to have had no life outside his work. All of his activities and each of his friendships contributed to the realization of his painting.



Ozias Leduc, *Still Life, Study by Candlelight (Nature morte, étude à la lumière d'une chandelle)*, 1893, oil on canvas, 36.1 x 46.2 cm, National Gallery of Canada, Ottawa.



Leduc began to receive important commissions, such as his *Portrait of the Honourable Louis-Philippe Brodeur* (*Portrait de l'honorable Louis-Philippe Brodeur*), 1901–4, the Speaker of the House of Commons. His reputation grew with his participation in not only the annual show of the Royal Canadian Academy of Arts from 1893 onwards, but also exhibitions mounted by the Ontario Society of Artists, where he first showed in 1902. There, he exhibited, among other works, *Still Life, Study by Candlelight* (*Nature morte, étude à la lumière d'une chandelle*), 1893, and *Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister* (*Madame Ernest Lebrun, née Adélia Leduc, sœur de l'artiste*), 1899. Leduc was part of a generation of painters who emerged in the 1890s. He and Henri Beau (1863–1949), Joseph-Charles Franchère (1866–1921), Ludger Larose (1868–1915), Joseph Saint-Charles (1868–1956), and Marc-Aurèle de Foy Suzor-Coté (1869–1937), for example, shared the same network.

The number of commissions Leduc received for religious murals increased greatly during the 1900s, which left him with little time for easel painting. In 1901–2 he created the decor of the Church of Saint-Michel at Rougemont, made up of nineteen large compositions (now destroyed). In 1902 he established a partnership with his cousin Eugène L. Desautels to expand the range of his activities outside the province, a connection that led, in 1902–3, to decorating St. Ninian's Cathedral at Antigonish, Nova Scotia (overpainted), and the Halifax Chapel of the Sisters of the Sacred Heart in 1903 (destroyed). Two commissions in New Hampshire, for the Church of Sainte-Marie in Manchester, 1906 (destroyed), and for St. Mary's in Dover, 1907–8 (destroyed), came to Leduc from clergy serving communities of French Canadians who had emigrated to the United States. He undertook the decoration of the Church of Saint-Romuald, in Farnham, 1905–7 (partly overpainted); the choir of the Chapel of Notre-Dame-de-Bonsecours, Montreal, 1908 (dismantled); a painting for the high altar of the Church of Saint-Barnabé-Sud, 1910–12; and the decoration of the Church of Saint-Edmond, in Coaticook, 1911 (destroyed). These projects gave Leduc opportunities for both formal and iconographical experimentation.

On August 31, 1906, Leduc married his first cousin Marie-Louise Lebrun, widow of his former mentor Luigi Capello. The couple moved into Correlieu and received their friends there. Not much is known about the relationship between husband and wife, except that the families of the two sisters (the mothers of Marie-Louise and Ozias) were very close, and that Leduc had lived with the Capellos when he stayed in Montreal in the 1890s, at a time when Luigi was often away working in the United States.

Did their feelings for each other date from their childhood, or did they develop during the artist's visits to Montreal? Was Leduc influenced by the thought that in marrying her he would be giving material support to his kinswoman, who was also the widow of his first teacher? The bride was forty-eight years old at the time of their wedding, and the groom, forty-one. Was their union based on reason or passion? Marie-Louise Lebrun-Leduc certainly had some artistic ability and is known to have made flower paintings. Friends' testimonies suggest the couple lived in great harmony, with Madame Leduc



Ozias Leduc, *The Martyrdom of Saint Barnabas* (*Le Martyre de Saint-Barnabé*), 1911, oil on canvas, 579 x 303.5 cm, Musée national des beaux-arts du Québec, Quebec City. This grand painting was executed in charcoal using oil highlights, giving it a dramatic character. It was removed from the church that housed it in 1950, prior to the church's demolition.

doing everything to support her husband in his work and make his life at home as easy as possible. Visitors noted Marie-Louise's warm and welcoming hospitality.



LEFT: Wedding photograph of Ozias Leduc and Marie-Louise (née Lebrun, widow of Luigi Capello), August 31, 1906, photograph by Ernest Lebrun, private collection. The couple is accompanied by Rosalie Lebrun (mother of Marie-Louise) and Émilie Leduc (mother of Ozias). RIGHT: Left to right: Robert de Roquebrune, Madame Fernand Préfontaine (née Rose-Anne Bélanger), Madame Robert de Roquebrune (née Josée Angers), Ozias Leduc, Léo-Pol Morin, Robert Mortier, and Jane Mortier, Saint-Hilaire, May 4, 1918, photograph by Fernand Préfontaine, gelatin silver print, Musée national des beaux-arts du Québec, Quebec City. Pictured here are contributors—musicians, painters, and writers—to the multidisciplinary magazine *Le Nigog*.

## THE SYMBOLIST YEARS

During his time in Paris, Leduc became interested in Symbolism, which appears in his treatment of feminine figures. He made multiple drawings and paintings devoted to Erato, the muse of erotic poetry, whom he associated with a mysterious force of nature. These works include *Study for Erato (Sleeping Muse)* (*Étude pour Érato [Muse endormie]*), 1898, and *Erato (Muse in the Forest)* (*Érato [Muse dans la forêt]*), c. 1906. His self-portrait of 1899 is also painted in the Symbolist style. Leduc's studies affected his religious decorations and culminated in a series of Symbolist easel paintings begun in 1911. In 1912 his illustrations for Guy Delahaye's poetry collection "*Mignonne, allons voir si la rose*" . . . est sans épines served as a springboard for this renewed interest. Some of Leduc's images appear in the form of ironic rebuses, for example, *Horror, Horror, Horror* (*Horreur, horreur, horreur*), 1912. The artist also included allegorical elements in his portraits of the poet painted in 1911 and 1912.

The period 1913 to 1921 witnessed the creation of a sequence of nine clearly Symbolist landscapes, from *Blue Cumulus* (*Cumulus bleu*), 1913, to *Mauve Twilight* (*L'heure mauve*), 1921. These paintings are undoubtedly the most personal of Leduc's oeuvre, based on observations of the surrounding landscape. They are invested with visual concepts of great complexity. His close attention to the treatment of his subjects results in pictorial surfaces that seduce the eye and reveal an idealized conception of nature. *Green Apples* (*Pommes vertes*), 1914-15, and *Gilded Snow*, 1916, were acquired by the National Gallery of Canada.



Ozias Leduc, *Horror, Horror, Horror* (*Horreur, horreur, horreur*), 1912, ink and graphite on paper, 26.2 x 20.4 cm, Musée national des beaux-arts du Québec, Quebec City.



That same year, Leduc was elected an associate member of the Royal Canadian Academy of Arts. His work continued to be praised by his contemporaries: the critic Albert Laberge (1871–1960) reported that the painter A.Y. Jackson (1882–1974) had remarked of *Green Apples*: “If this man were surrounded by a group of painters who stimulated him, who pushed him to produce, he would be first among us, because he has originality and he is a marvellous colorist.”<sup>6</sup> It is true that Leduc did not explore the land in the way the Group of Seven did, but his interest in geology and representing nature as precisely as possible brings him close to the sensibility of J.E.H. MacDonald (1873–1932; see *Early Evening, Winter*, 1912, or *The Tangled Garden*, 1916). In each of his compositions, Leduc altered the perspective and point of view in order to stimulate new ways of looking. Perhaps the most extreme example of this Symbolist treatment is *Mauve Twilight*, which depicts the monumental simplicity of an oak branch in snow.

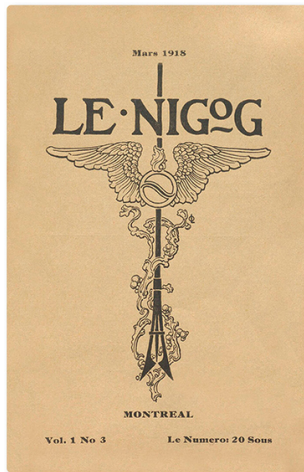


LEFT: Ozias Leduc, *Grey Effect (Snow) (Effet gris [neige])*, 1914, oil on canvas, 47.2 x 36.6 cm, Musée de la civilisation, dépôt du Séminaire de Québec. The melancholic theme of this painting is possibly due to the prevailing spirit of the First World War. RIGHT: J.E.H. MacDonald, *Early Evening, Winter*, 1912, oil on canvas, 83.8 x 71.1 cm, Art Gallery of Ontario, Toronto. Symbolism was a shared interest among many Canadian painters.

### THE PAINTER OF SAINT-HILAIRE

In 1913 Leduc made plans to build a larger house on his land. Although he and his wife would never live there, he installed a studio in the 1920s, which he occupied until the 1940s.<sup>7</sup> He took over the family orchard, and from then on devoted his time to it in spring, when the year's crop was being prepared, and in autumn, during apple picking season, which provided an alternative source of revenue. The frequent fast trains that ran between Saint-Hilaire and the city allowed Leduc to stay in touch with his circle in Montreal. Reliable postal service via this same rail link made it easy for him to maintain regular communication with friends. Leduc was an assiduous correspondent.

In 1918 Leduc contributed to a publishing venture, creating the cover design for a new interdisciplinary magazine, *Le Nigog*. Founded by the architect Fernand Préfontaine (1888–1949), the writer Robert de Roquebrune (1888–1978), and the critic and musician Léo-Pol Morin (1892–1941), it lasted only a year. It brought together reviews and essays on architecture, literature, music, theatre, and the visual arts, and took a critical look at controversial issues of the day, such as regionalism and the choice of subject matter in art.



LEFT: Cover of *Le Nigog*, designed by Ozias Leduc, 1918, Thomas Fisher Rare Book Library, Toronto. RIGHT: Marie-Louise Leduc and Ernest Cormier, with Ozias Leduc (background), Saint-Hilaire, July 1924, photograph by Fernand Préfontaine, gelatin silver print, Musée national des beaux-arts du Québec, Quebec City. The architect Ernest Cormier, advocate and friend of *Le Nigog*, frequented the Saint-Hilaire studio.

Leduc had a gift for attracting younger, innovative spirits, who in turn were inspired by his work. Through them, he became a part of the Montreal artistic elite and met, among others, the painter Adrien Hébert (1890–1967) and the architect Ernest Cormier (1892–1941). Leduc was a good conversationalist whose wit was celebrated, and he received many visitors at Correlieu. According to Fernande Choquette, daughter of Ernest Choquette, the conversations of the group were “gay, witty, amusing, or profound, punctuated by bursts of laughter and over-the-top emotions. They often involved inquiries into the deepest recesses of the heart and soul, verbal juggling, and endless discussions about the nuance of a shade of green, the density of shadows in the interior of a barn, or the exact depth of a fold in an angel’s tunic.”<sup>8</sup>

Leduc’s sense of humour was widely known, and many examples of it can be found in his writing. In his *Sherbrooke Journal*, for instance, a diary he kept between 1922 and 1937, he noted on April 5, 1922: “Went to the Cinema to see ‘La Lumière éternell’ [sic] that everybody is talking about. It was like a wax museum in motion. I stayed to the end, but I was delighted to see Christ rising up to heaven, from where he will return to judge the ‘Cinema’ and its newest tormentors.” The next day, April 6, he wrote: “The Hon. J.N Francoeur, President of the Legislative Assembly, has informed me in a kind letter that his portrait makes him look too old. Apparently, everyone thinks so, even connoisseurs. We’ll make him younger later.”<sup>9</sup>

Leduc made many friends in these years, but one especially faithful connection stands out: Olivier Maurault (1886–1968), the Sulpician priest and artistic director of the Saint-Sulpice Library, whom Leduc met in 1915. Their friendship lasted forty years and was marked by many demonstrations of admiration, affection, and confidences, which are expressed in an abundant correspondence. In 1916 Maurault mounted an exhibition of Leduc’s paintings at Saint-Sulpice, the artist’s first solo exhibition and the only one of importance during his lifetime. It included forty works, some of them recent, such as *Blue Cumulus*, 1913, *Green Apples*, 1914–15, and *The Concrete Bridge* (*Le pont de*



béton), 1915. In 1921 Maurault published a booklet on Leduc's decoration of the Sacré-Coeur Chapel in the Church of Saint-Enfant-Jésus in Montreal's Mile End, and in 1938, when he was rector of the Université de Montréal, he awarded the artist an honorary doctorate. Leduc painted or drew several portraits of his friend between 1918 and 1924.

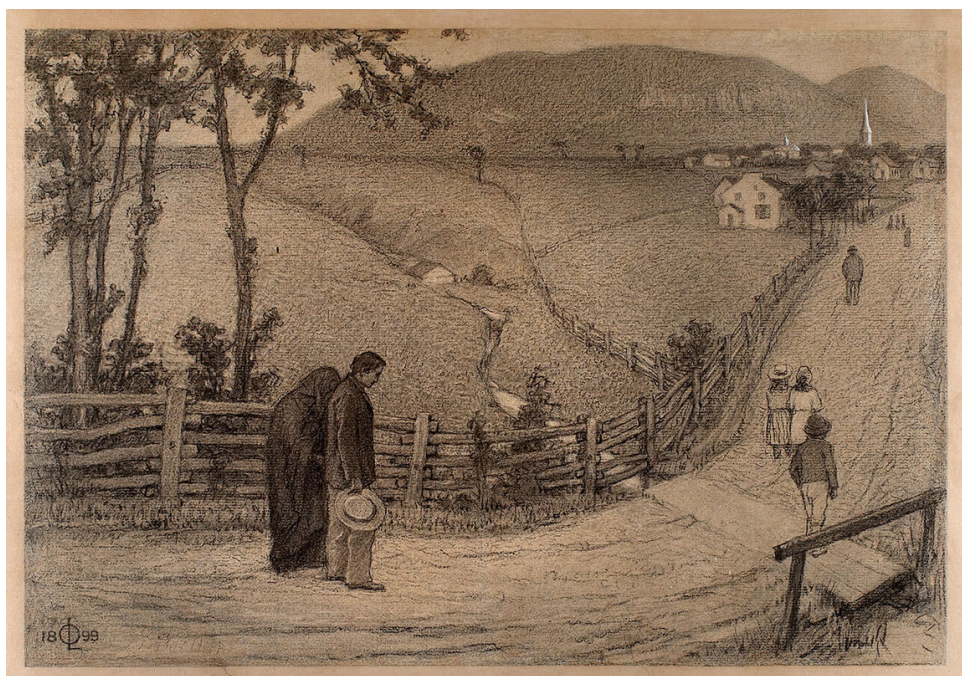


Ozias Leduc, *The Sacred Heart of Jesus (Le sacré-cœur de Jésus)*, 1917-18, retouched photograph of the baptistery decor of the Church of Saint-Enfant-Jésus in Mile End, BAnQ Vieux-Montréal. The church decoration is dedicated to the salvation of men, represented by the sacrifice of Christ. The painting represents the value of work in its depictions of local industries found near Montreal's Mile End District.

During this period of intense creativity Leduc also found time to contribute to his community. In 1918 he became president of the Saint-Hilaire school board, an appointment that was renewed for the next three years. He took a particular interest in the purchase of books and improvements to the playgrounds. From 1924 to 1937 he was a municipal councillor for the parish of Saint-Hilaire, where he took on responsibilities primarily for route planning, road repair, and the installation of power lines.

Leduc set up a committee for the beautification of the parish, once again with the goal of creating a more attractive living environment for his fellow citizens. He was particularly interested in planting trees to improve the setting around buildings. He took on other civic responsibilities too: from 1923 to 1927 he was a member of the Saint-Hilaire Sports Association, and in 1925 he chaired the Saint-Jean-Baptiste Day committee. In 1931 he took on an additional role as warden of the parish.<sup>10</sup>

Leduc's popularity and the diversity of his work attracted the attention of opposing ideological



Ozias Leduc, *Road to the Church (Saint-Hilaire) (Le chemin de l'église [Saint-Hilaire])*, 1899, charcoal with white highlights on laid paper, 34.6 x 48.5 cm, National Gallery of Canada, Ottawa. This drawing illustrates the novel *Claude Paysan*, by Dr. Ernest Choquette. The protagonists, Claude and his mother, head for church. Seen in the distance is Mont Saint-Hilaire.



groups, whose supporters interpreted his message in different ways. As much as his investigations of Symbolism interested young intellectuals, so were his rural subjects read by the clerical and nationalist elites as praise for the values they championed, which were oriented toward the soil and the definition of the French-Canadian nation. Leduc never took a formal position on these divisive issues or a political stand. Some of his clients, such as Father Philippe Perrier of Saint-Enfant-Jésus, were close to the political journal *L'Action nationale*, which was edited by the priest and historian Lionel Groulx. Father Albert Tessier, priest and filmmaker, was also a frequent visitor to Correlieu. Other regulars included the young Automatistes, whom Leduc encouraged, and who were introduced to him by Paul-Émile Borduas (1905-1960). The list of those who received gifts of drawings from the series *Imaginations*, 1936-42, confirms that Leduc did not choose his friends based on their sociopolitical leanings, but rather on the strength of the personal ties he had established with them as individuals and on the elective affinities they shared.



LEFT: Ozias Leduc, *Mater Amabilis (Mère aimable)*, 1941, oil on canvas, 57.1 x 44.4 cm, Musée Pierre-Boucher, Trois-Rivières.  
RIGHT: Maurice Denis, *The Annunciation (L'Annonciation)*, 1913, oil on canvas, 248.9 x 315 cm, Musée des Beaux-Arts de Tourcoing/Musée d'Orsay.

When a new generation of artists appeared on the scene—young painters who had trained at the school established by the Art Association of Montreal, including members of the Beaver Hall Group and, soon after that, students from the École des beaux-arts de Montréal (founded in 1922)—Leduc's work began to seem less relevant to the general public. At the same time as his work and status were becoming recognized as forming part of the history of painting in Quebec and Canada, Leduc was receiving fewer commissions, a situation that a harsh economic climate would worsen. He was revered for taking part in the revival of religious art, which had brought modernity into the art commissioned by the church. It was in this connection that he was introduced to Maurice Denis (1870-1943) when the French painter passed through Montreal on October 1, 1927, and also to the theorist, artist, and Dominican father Marie-Alain Couturier (1897-1954), in February 1941, yet these encounters had no significant effect on his thinking.



Within the last thirty years of his life Leduc created two of his most important church decorations, the Bishop's Chapel in Sherbrooke, 1921-32, and the Church of Notre-Dame-de-la-Présentation in Shawinigan, 1942-55. In both works, he pushed further the reflections he had begun in his paintings for the Sacré-Coeur Chapel (baptistery) in the Church of Saint-Enfant-Jésus in Mile End, 1917-19 (overpainted), and in the baptistery of Notre-Dame de Montréal, 1927-29, as well as in pictures created for the Church of Saint-Raphaël in Île Bizard, 1920-21, and the Church of Sainte-Genève in Pierrefonds, 1926-27.

These commissions came to him through his wide network of friends, including an architect (Louis-N. Audet), priests (Adélar Dugré and Albert Tessier), and sponsors (Fathers Philippe Perrier, Alfred Nantel, Louis Bouhier, and Arthur Jacob, along with Fred and Florence Bindoff). A new generation of artists was now in frequent attendance at Correlieu, among them Rodolphe Duguay (1891-1973) and the young Automatiste painters Jean Paul Riopelle (1923-2002) and Fernand Leduc (1916-2014), all of whom deeply admired the older artist.

Leduc enlisted Paul-Émile Borduas to assist him with the Sherbrooke project, and gave the young painter generous encouragement and counsel. The early years of the apprentice's career followed the same path as his teacher's: after receiving his diploma from the École des beaux-arts de Montréal, Borduas travelled to France to study at the Ateliers d'art sacré. Leduc and Borduas worked together on the decoration of the churches of Saints-Anges in Lachine (1930-31) and Saint-Michel in Rougemont (1933-35). Beginning in the 1940s the younger artist changed course, taking the path of nonrepresentational art, but the two men remained close, even after the publication of the notorious *Refus global*, an attack on the status quo in Quebec.

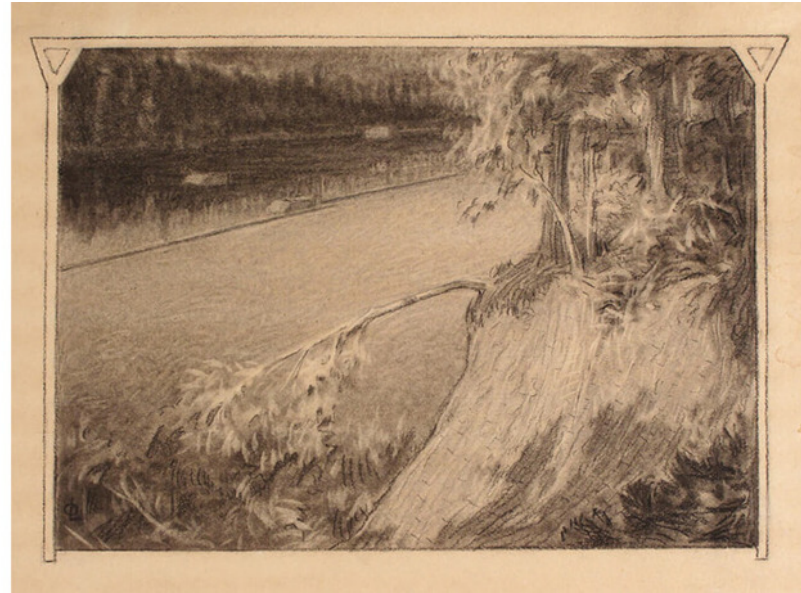
As orders for paintings slowed down, Leduc took on a number of other activities. He was invited to give public lectures, which testify to his faith in art and its civilizing role. His writings about his work, along with some poems, were



Ozias Leduc, *Portrait of Florence Bindoff (Portrait de Florence Bindoff)*, 1931-35, oil on canvas, 68.4 x 54.2 cm, Musée national des beaux-arts du Québec, Québec City. Florence Bindoff's (1897-1993) portrait highlights the model's elegance and refined status. The Bindoffs were friends of Leduc, in addition to collectors.



published in the journals *Amérique française* and *Arts et pensée*. Also at this time, between 1936 and 1942, he undertook a series of landscape drawings, titled *Imaginations*. These small-format works on paper are a sum total of the images and subjects that had interested him throughout his career, and which he recreated from memory. Produced as gifts for friends, the drawings show at least part of the network that surrounded Leduc at the time of his widowhood in 1939.



LEFT: Paul-Émile Borduas and Ozias Leduc, *Glass in a Saucer* (*Verre dans une soucoupe*), 1923, charcoal on paper, 29.2 x 31.4 cm, Montreal Museum of Fine Arts. While assisting Leduc in the creation of the Bishop of Sherbrooke's chapel, Borduas received important lessons. In this drawing, Leduc retouched Borduas's drawing to emphasize its transparency, volume, and light. RIGHT: Ozias Leduc, *At the Edge of the Saint-Maurice* (*Au bord du Saint-Maurice*), illustration for *La campagne canadienne*, by Adélard Dugré, 1925, charcoal, Univers culturel de Saint-Sulpice. This landscape is one of many illustrations for the novel by the Jesuit Adélard Dugré. By removing charcoal with an eraser, the light is emphasized in the landscape.

## THE LAST PROJECT

Leduc had one more important contribution to make. In 1941, at the age of seventy-seven, he was asked to create the decor for the Church of Notre-Dame-de-la-Présentation at Shawinigan. Assisted by Gabrielle Messier (1904–2003), Leduc would devote the last ten years of his life to the execution of this project, in which he created a synthesis of the different themes that characterized his mural decoration and, as always, contributed to the renewal of religious art.

Leduc combined the central theme of Christianity, from the sacrifice of Christ on the cross to the prefiguration of the Eucharist, with four subjects drawn from the New Testament that related to the theme of the salvation of humanity. He linked them with two scenes from the history of Shawinigan, and with four paintings that pay homage to the workers of the region: scenes from the lives of clearers of the land (the sower and the woodcutter) and factory workers (workers in metal and in pulp and paper). The compositions are cut-up and mounted canvas, and the tributes to the workers whose efforts helped pay for the commission display some of the technical and iconographic innovations of this ensemble.





View of the decor of the Church of Notre-Dame-de-la-Présentation, Shawinigan, 2019, photograph by Paul Litherland. For one of his last commissions (1942-55), Leduc created a complex iconographic program commensurate with the architecture of the church.

Leduc's longevity and the originality of his work would reinvigorate his stature and result in renewed recognition from the art market, museums, and critics. In 1945 the Musée de la province de Québec (today the Musée national des beaux-arts du Québec) brought together twenty-five of his paintings, including *Portrait of Guy Delahaye*, 1912, and *Green Apples*, 1914-15. In 1954 the Lycée Pierre-Corneille in Montreal exhibited fifteen works in a mini-retrospective organized by Gilles Corbeil, which included *The Young Student*, 1894, and *Mauve Twilight*, 1921. In the summer of 1954, Corbeil also edited a special issue of *Arts et pensée* devoted to Leduc. Nine authors contributed texts, among them the artists Borduas, Claude Gauvreau (1925-1971), and Fernand Leduc. In addition, Jean-René Ostiguy (1925-2016), curator at the National Gallery of Canada, began putting together a travelling exhibition of forty-one works, which was to tour the country beginning in December 1955. Leduc would never see it. He died on June 16 of that year at the Saint-Hyacinthe hospital, where he had been since the previous December. Many of his friends assembled to pay their final homages to him at his funeral in Saint-Hilaire.





Ozias Leduc at his home in Saint-Hilaire, 1954, photographer unknown, National Gallery of Canada, Library and Archives, Ottawa.





# KEY WORKS

Ozias Leduc's career spanned seventy years of unceasing activity in genres as varied as easel paintings, religious murals, designs for stained glass windows, book illustration, theatre set design, and sculpture. The following selection of important works conveys a sense of the many issues he raised, and the diverse avenues he pursued in his constant questioning of the role of the work of art, its place in history, and its meaning in the culture of a specific society: his own.



## THE THREE APPLES 1887



Ozias Leduc, *The Three Apples* (*Les trois pommes*), 1887

Oil on cardboard, 22.7 x 31.7 cm

Montreal Museum of Fine Arts

Three apples, arranged in a shallow bowl on a wooden table with a damaged edge: a subject so simple that it evokes an entire universe. At the age of twenty-three, Leduc expresses the essence of Symbolism, which seeks to pierce appearances and reveal what is hidden behind the surface of objects and of the material world.



By choosing to show the apples as perfectly spherical, and grouping them in the bowl so that their base, stalk, and stem are visible, Leduc demonstrates both the complexity and the unity of the plant world. The three spheres haloed by the circle of the bowl appear to evoke the Christian Trinity. Indeed, the space occupied by the apples is bathed in a magical light that both emanates from them and is absorbed by them, while the surroundings and background remain dark.

The work of the carpenter and of the apple grower, trades practised by Leduc's father, are at the heart of the picture. The spiritual father and the natural father are combined in this homage to creation. The painting celebrates the results of the workman's labour and recognizes the importance of toil and creativity in both art and manual work, lessons Leduc learned from his childhood. He builds forms carefully through different brush strokes—long, delicately sharp ones for the apples and blunt, softened ones for the bowl and the table—in order to represent both nature and its transformation by humans. For Leduc, nature is the source of aesthetic experience, offering subjects for contemplation and inspiration, for the mind and the soul. This small picture, painted in the artist's youth and never exhibited, was very important to him. In 1942 he gave it to his friend Paul-Émile Borduas (1905-1960), who safeguarded it with equal care; in 1988 it was given to the Montreal Museum of Fine Arts by Borduas's widow.



Ozias Leduc, *The Old Man with Apples* (*Le vieillard aux pommes*), 1938, oil on board, 28.8 x 19.5 cm, private collection. This painting is a tribute to Leduc's father, Antoine Leduc (1837-1921), who was an apple grower. After his father's passing, Leduc inherited the family orchard of three hundred trees.

## PHRENOLOGY 1892



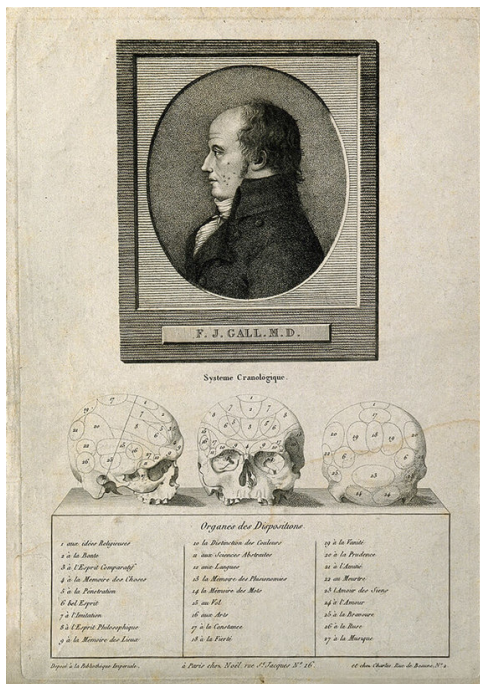
Ozias Leduc, *Phrenology (La phrénologie)*, 1892  
Oil on canvas, 33.8 x 27.2 cm  
Collection Lavalin of the Musée d'art contemporain de Montréal



In this still-life painting, human and physical nature, art history, and the properties of different materials are combined. Elements are intermingled, jumbled, piled atop of each other, while the shapes are juxtaposed in a tight grouping on a small surface. The title refers to the principal theme pictured: a skull covered in numbers. In 1825 Austrian neurologist Franz J. Gall published a treatise demonstrating how different cerebral activities were localized in specific areas of the brain. From these observations he hypothesized that the configuration of the skull could help to define individual personality. This very general theory led to more advanced research, which continues to this day, into the functions of the different parts of the brain.

The picture itself is a meditation on the act of creating a work of art, a consideration that has been central to and advanced by all modern and contemporary art. As art historian François-Marc Gagnon has observed,<sup>1</sup> Leduc presents three elements that he believes are essential to the creation of a work of art: technique, science, and inspiration. The artist's materials pictured include a porte-crayon (a device for holding a pencil or a length of chalk), charcoal, brushes, a compass, tubes of colour, paper, and an eraser. Scientific inquiry is present in the objects of study, including books and the phrenological bust. For inspiration Leduc shows other works of art, including a landscape and a mythological scene. By grouping these together Leduc skillfully arranges on a small table everything that is needed for the creation of a work of art.

*Phrenology*, which the artist kept for himself, shows the precision of his still-life painting early in his career. By a chance occurrence, this 1892 artwork ended up as the property of a museum of contemporary art. It belonged to collector Maurice Corbeil before being acquired by the Lavalin engineering firm, which later, as part of bankruptcy proceedings, sold the painting to the Musée d'art contemporain de Montréal.



LEFT: Engraving of Franz J. Gall with phrenology skulls, stipple engraving, Wellcome Collection, London, United Kingdom. RIGHT: Phrenology bust, mid-nineteenth century, plaster and paper, 27 x 13.5 x 15.5 cm, Collections de l'Hôtel-Dieu de Québec, Monastère des Augustines.





## BOY WITH BREAD 1892–99



Ozias Leduc, *Boy with Bread* (*L'enfant au pain*), 1892-99

Oil on canvas, 50.7 x 55.7 cm

National Gallery of Canada, Ottawa

How can a work of art be heard? Can its rhythm become visible, its movement and accents rendered musically perceptible to the senses? The genre scene *Boy with Bread* offers answers to these questions. This picture was very slowly worked out, conceived in 1892 as a large-format drawing and completed seven years later, in 1899. The curved posture of the boy as he bends forward, his relaxed and at the same time attentive demeanour, convey a serene melody and quiet air that invites a sense of calm, of dream. A slow compositional movement is sketched, suited to his wandering imagination.



The repetition of curved forms fitting into one another—the bowl, the hat, the child's body—creates a linked sequence that invites the viewer to move around the image. This circular movement is supported and structured by the angles of the furniture. The application of paint sharply highlights and accentuates the crust of bread and, similarly, the design emphasizes the folds and creases of the boy's shirt at his shoulder and elbow. The beige and brown tones of the wooden table and chair bring the ensemble together and are warmed by the red and pink highlights of the clothing. The outlined contours of the hand and face introduce another kind of harmony to this sober composition.

The tension of this picture exists between youth and the passage of time (signs of wear, a meal just begun). The balance of Leduc's compositions often rests on this point of tension. As he wrote in 1943 to his friend and former student Paul-Émile Borduas (1905–1960): "Art teaches, informs. It reveals the soul. There is no doubt that it has the power to transform the chaos of the unconscious into an ordered cosmos. It leads us away from disorder, suffering, and imbalance toward stability, harmony, and joy."<sup>1</sup>

Against the background melody certain details emerge—the textures of the piece of bread and the bowl, the rips in the shirt—that suggest a different rhythm, a concentration of elements that enchant the eye and add richness to the movement of the composition. Leduc reminds us that concentration, contemplation, and imagination are useful tools for penetrating a work of art so that it can be fully understood, grasping the overall lines of the whole while at the same time giving attention to the details.

Before it became part of the collection of the National Gallery of Canada, the work belonged to Leduc's friends M. and Mme Édouard Clerk of Saint-Hilaire. Mme Clerk, née Fernande Choquette, was the daughter of Dr. Ernest Choquette. She was a regular visitor to the studio and a close friend of the artist, about whom she wrote some charming commentary.<sup>2</sup> In 1917 Leduc created a portrait of her in low-relief plaster as a wedding gift.



Ozias Leduc, *Study for "Boy with Bread,"* 1892, charcoal over graphite on buff laid paper, 47.7 x 54.3 cm, National Gallery of Canada, Ottawa.



## THE YOUNG STUDENT 1894



Ozias Leduc, *The Young Student (Le jeune élève)*, 1894

Oil on canvas, 36.7 x 46.7 cm

National Gallery of Canada, Ottawa

In this genre scene, a boy's curious, intent attitude is expressed in both his body and his face. We cannot see whether he is writing or drawing, but his posture shows that this is a moment of unique concentration. By posing his model in profile, leaning him toward his object of study, Leduc creates a space of tension between the boy's face and the magazine. This void is crossed by the diagonal of the raised pencil, which the boy holds poised in readiness to transcribe or sketch the information he has gathered, to transform perception into knowledge.

As in *Phrenology (La phrénologie)*, 1892, and *Boy with Bread (L'enfant au pain)*, 1892-99, the painting investigates how to begin an artistic project, whether literary or visual. Attention, engagement, and desire are all part of the response to the task. A keen observer will recognize the artist himself in this studious adolescent, pencil in hand, bent over an illustrated article in a magazine. Is this a retroactive self-portrait? Perhaps it is, because Leduc's first



drawing lessons consisted of just this exercise, copying images provided by Jean-Baptiste-Nectaire Galipeau, his teacher at the village school.

At this early stage of his career Leduc devoted special attention to drawing, and to the rendering of matter. An outline contours the shapes. The application of pictorial matter must be sensitive to the quality of fabrics, of skin, of books. However, the subject of the study is elusive, for neither the text nor the image has yet come into focus. What Leduc depicts here is an attitude to the work of art and to its observation. The presence of a glass with brushes in the background reminds us that we are in the artist's work environment.

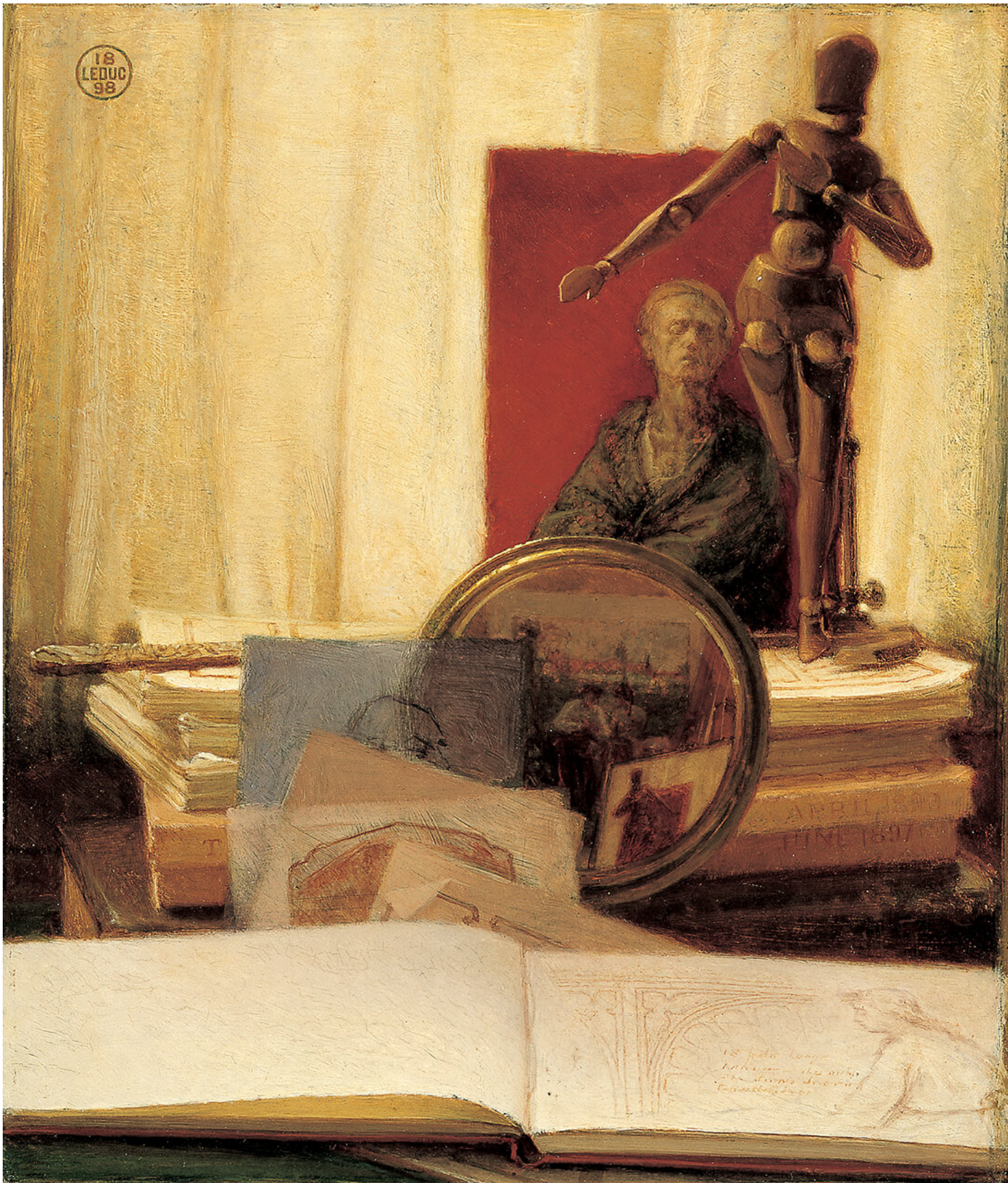
For this painting, Leduc's brother Honorius posed as directed by the artist. He next asked his sister Ozéma to serve as his model for *The Reader* (*La liseuse*), 1894, a pendant to this work that he completed in the same year. The reader is a young girl, facing the viewer this time, comfortably seated and absorbed in her book. The pages are white and unreadable by the spectator: they glow with the radiant light of knowledge. The atmosphere is calm, and the pleasure of reading can be seen in the girl's composed face and her graceful hands that hold the book up as if to better focus her attention.



Ozias Leduc, *Boy Reading (Le liseur)*, 1894, charcoal on paper, 39.6 x 46.4 cm, Musée national des beaux-arts du Québec, Quebec City.



## STILL LIFE WITH LAY FIGURE 1898



Ozias Leduc, *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898  
Oil on cardboard, 28 x 24 cm  
Montreal Museum of Fine Arts

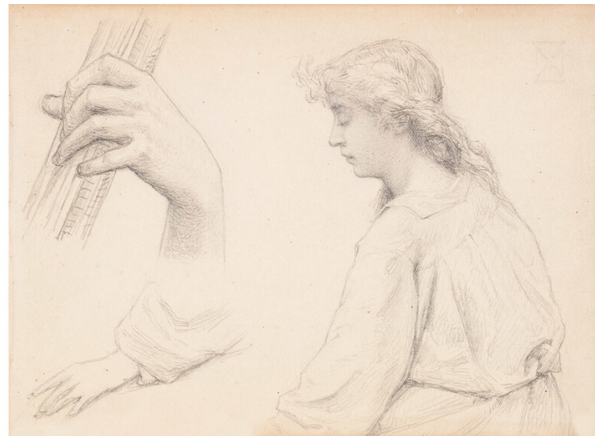


The end of a table is placed against a window with a white curtain; a rich pearly light filters its way through. Books, magazines, a letter opener, a sketchbook, a round mirror, and some drawings are piled on the table along with a mannequin and a bas-relief of an emaciated man wrapped in blue drapery and set against a red background. The work environment reveals a certain amount of chaos in the stacks of papers interleaved and piled on top of each other. The overlapping drawings, images within the image, some of which are opaque and others transparent, are preparatory studies for the decoration of the Saint-Hilaire church, including a page taken from a sketchbook.

The mirror in the centre, offering a microcosm of this creative space, reflects bits of the room's decor, including some elements that do not appear in the picture itself. The articulated mannequin, which Leduc used to study poses when he was without a live model, is associated with the reflection of what seems to be a detail from a painting of two figures in prayer. The mannequin, with one arm held out to the side and the other folded against its chest, performs a gesture of deference. The iconographic motifs thus weave a network of forms and meanings whose message is elusive.



LEFT: Attributed to Caspar Bernhard Hardy, *Dying Philosopher*, c.1778-1800, polychrome wax with brown paint mounted on painted glass, 23.7 x 27 x 5 cm, Philadelphia Museum of Art. Leduc owned a replica of this bust that was given to him by his teacher, Luigi Capello. RIGHT: Ozias Leduc, *Study of a Young Woman (Profile) and of Two Hands (Étude de jeune fille [profil] et de deux mains)*, 1897, graphite on vellum paper, 13.3 x 17.8 cm, Musée national des beaux-arts du Québec, Québec City. While in Paris, Leduc created many studies and drawings. Included among them was this drawing, which inspired the decoration of the Saint-Hilaire church.



For Leduc, a still life is an occasion to reflect on the nature and significance of objects when they are combined. But more than that, it is a stage on which to consider space and the relations that are established between the objects in that space. In this regard, in order to perceive the gaps that separate or unify the contents of an image, their form and their texture, light must play an essential role.

This work is a manifesto of sorts, a statement of Leduc's artistic intention and program. Around the edge of the picture, in the part hidden under the frame, Leduc has inscribed not only the place and date of the making of this work, but also his credo: that drawing, colour, and composition are his alpha and omega, the foundation of his art. The inscription reads as follows: OZIAS LEDUC PAINTED THIS PICTURE in FEBRUARY and MARCH 1898 at St HENRI de MONTREAL / DRAWING // COLOUR // COMPOSITION // THE // TRINITY // OF // THE PAINTER. In choosing a theological metaphor to describe the fundamentals of painting, Leduc asserts that the three components are at once distinct and united in a single art form. The other part of the inscription is equally valuable, in that it shows that Leduc spent part of the winter of 1898 in Montreal. No doubt the studio at Saint-Hilaire would have been cold, not a comfortable temperature for work. Since his return from France at the end of December 1897, he had been working on a concept for the decor of the





Saint-Hilaire church. He was then staying with his cousin and future wife, Marie-Louise Lebrun Capello, at 1049 rue Saint-Jacques.

A fragment of a label still attached to the back of *Still Life with Lay Figure* indicates that the work was exhibited at the Spring 1898 Salon of the Art Association of Montreal, where it was valued at a modest forty dollars (\$1,200 today). It is not known exactly when it became the property of the businessman Oscar Dufresne, who was only twenty-three at the time. However, on Dufresne's death in 1936 the picture passed to his brother Marius. It was later acquired by the industrialist and philanthropist David M. Stewart along with other possessions of the Château Dufresne and in 1984 was donated to the Montreal Museum of Fine Arts.



## MY PORTRAIT 1899



Ozias Leduc, *My Portrait (Mon portrait)*, 1899  
Oil on paper, mounted on wood, 33 x 26.9 cm  
National Gallery of Canada, Ottawa

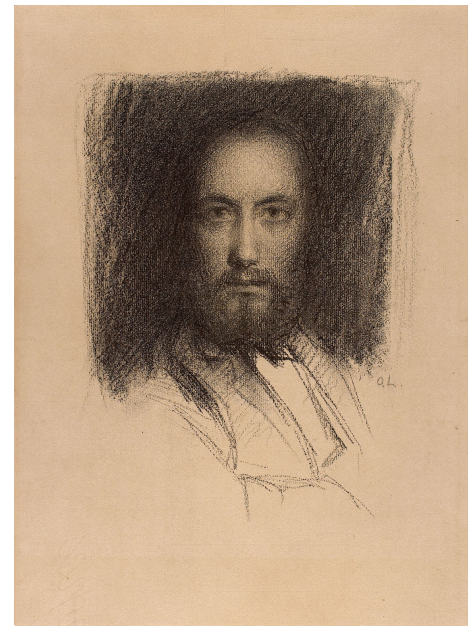


This small oil painting reveals a moment of intense concentration. The artist no doubt used a mirror to observe himself for this self-portrait. He looks straight into the mirror (and therefore at the viewer), with his chest and shoulders turned slightly to the side. The position of the white shirt indicates that his body is angled away from the painting surface, toward which he must turn in order to see and reproduce what he is observing. The artist's face, posed atop a black costume, erupts from a sombre background.

It is not, however, the act of painting that is Leduc's focus here. He does not intend a realist or *trompe l'oeil* likeness of his own image. This face has become an expressive territory, masked by the chiaroscuro painting technique: its lower part, with its sensual lips, disappears under a dark, dense beard. Crimson cheeks seem to have been ripped by the strokes of the palette knife. The bridge of the long, straight nose appears as the axis of a stretched face; what we see, above all, are the eyes. It is this deep and penetrating gaze, grave and mysterious, that animates the face and its wide, bare, illuminated brow, defined by thick impasto layers of paint.

Leduc's face unites a series of opposing forces: a voluptuous and carnal world presented in semi-darkness, and a brighter and more luminous world associated with his psyche. The self-portrait brings together the world of ideas, in the upper part of the face, and that of the senses, the corporeal. The lines of the drawing have disappeared under the work of the brush and palette knife, while the background is impenetrably dark, drawing the viewer's eye to the brighter sections, which are nonetheless also a part of this shadowy environment. The artist seems to emerge from a world of darkness to study his own physiognomy and, at the same time, to allow the viewer to observe the artist as he turns inward with a determined and fixed gaze.

In 1899, when Leduc painted this self-portrait, he was deeply absorbed in the task of decorating the church in Saint-Hilaire. It seems to have been a time of great introspection, as evidenced by the self-portraits he completed that year. One of them is a photographic self-portrait, which shows him taking his own picture, in effect becoming paired with the camera. Here, he presents himself as an artist who foregrounds elements of his own practice and reflects on the conditions in which the work came to exist. Although the role photography played in Leduc's work as a painter was primarily documentary, enabled him to assert that method, process, and inspiration are intimately linked.



Ozias Leduc, *Self-Portrait (Autoportrait)*, c.1899, charcoal on laid paper, 36.5 x 26.5 cm, National Gallery of Canada, Ottawa.



**MADAME ERNEST LEBRUN, NÉE ADÉLIA LEDUC, THE ARTIST'S SISTER**  
1899



Ozias Leduc, *Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister (Madame Ernest Lebrun, née Adélia Leduc, sœur de l'artiste)*, 1899  
Oil on canvas, 42.8 x 32.5 cm  
Musée national des beaux-arts du Québec, Quebec City



The slender head of a woman is set above wide shoulders fitted into a gigantic blouse adorned with fine embroidery. The liveliness of the woman's gaze contrasts with the barely lighted wall behind her, creating a pictorial space absent of depth. She wears a long black skirt and seems isolated in this dim room, her body disappearing under the dark and oversized clothing. Her blouse, in tones of white with brown shadings, occupies the entire space, enlarging her torso. She seems worried: she has put down her lacework, needle, and thread, and holds tightly to the straight-backed chair on which she is sitting.

At first sight the sturdy frailness of the model in this portrait is disconcerting. Adélia, Leduc's favourite sister, was six years younger than him. In 1895 she married her first cousin Ernest Lebrun, brother of Ozias's future wife. The Lebruns and the artist were very close. He appreciated their human qualities and their remarkable abilities. Like Adélia, Ernest had many talents. He was a mechanic and electrician who also devoted himself to photography, a subject that he and the painter discussed often.

In this painting Adélia submits to the game, serving as a prop for her overflowing garments. The folds of the ample sleeves, made of a material both thick and supple, transform themselves into multiple configurations. The folds and pleats are like waves surging and breaking over her arms and chest—a heavy, chaotic expression of the feelings of the body they enclose. That body, held still and reserved, arms tense, almost disappears under the pale blouse whose complicated billows seem to open out toward the infinite.

The delicate lace ruffles at the wrists and bodice become shifting points of departure for hollows, perforations, scallops, arabesques, and dense fractured movements traversing the arms and the breast. This multiplication of effects suggests a landscape undergoing transformation. The face, which is present and absent at the same time, exposes the whole past and future of the person herself, actualized by a cloth and inaccessible body. Adélia's blouse recalls the tradition of women's costumes in Venetian painting, where fashion became a means of claiming ownership of a woman's body and the fullness of a garment expressed the richness and complexity of the model.

It is this elevated and spiritual movement that the sculptor Bernini (1598–1680) captures in the clothing of the saint in his sculpture *Ecstasy of Saint Teresa* (1647–52). Leduc owned an illustration of this work and had also made a copy of it (1934). The philosopher Gilles Deleuze reflected on the movements of the folds inspired by the Baroque style to express their richness and profundity. He writes: "It [the Baroque] radiates everywhere, at all times, in the thousand folds of garments that tend to become one with their respective wearers, to exceed their



Gian Lorenzo Bernini, *Ecstasy of Saint Teresa (detail)*, 1647–52, marble, Santa Maria della Vittoria, Rome.





attitudes, to overcome their bodily contradictions, and to make their heads look like those of swimmers [ . . . ] folds of clothing acquire an autonomy and a fullness *that are not simply decorative effects*. They convey the intensity of a spiritual force exerted on the body, either to turn it upside down or to stand or raise it up over and again, but in every event to turn it inside.”<sup>1</sup>



## THE CHOQUETTE FARM, BELOEIL 1901



Ozias Leduc, *The Choquette Farm, Beloeil* (*La ferme Choquette, Belœil*), 1901

Oil on canvas, 61.2 x 91.6 cm

Musée national des beaux-arts du Québec, Quebec City

A country house in the distance, with a barn, in winter. We are in the fertile Richelieu Valley, in Saint-Mathieu-de-Beloeil, where the Choquette brothers grew up on this farm belonging to their parents, Joseph Choquette and Thais Audit, known as Lapointe. The fields have been cleared and prepared for planting; a few fences and some young elm trees accentuate the immense scope of the land and its sense of isolation.

Leduc had first tried his hand at landscape around 1899-1900 in his illustrations, inspired by Saint-Hilaire, for *Claude Paysan*, a novel written by Dr. Ernest Choquette. He made many quick *plein air* oil sketches in preparation.

In 1901 Leduc was given a unique opportunity to prove himself in this area when Judge Philippe-Auguste Choquette commissioned three large paintings of the Saint-Hilaire region from him. Each one would represent a different season and point of view: *The Choquette Farm, Beloeil* is set in winter, *Harvest* (*Les foins*) in summer, and *Autumn Tillage* (*Labours d'automne*) in the fall. Was the original project meant to cover all four seasons? If so, the spring scene was never painted.

Leduc's studies for the three works show that he planned the pictures carefully, making *plein air* sketches and preparatory drawings, and photographing the sites. Each type of preparatory work gave him new, specific information that, when combined with the others, enabled him to compose the final scenes. His *plein air* studies helped him capture local colour, while his photography captured the reality of nature more objectively. The drawings then structured the composition, based on the photos and sketches.

The three paintings are in a landscape format, and each showcases a vast perspective, with the principal subject at a medium distance, just below the horizon line. By comparing the photograph of the Choquette farm in winter with the painting, it is possible to see how Leduc reframed the image, placing the houses and features of the landscape in the background closer together, moving the fence, adding certain details to indicate spatial depth (two elms on the left, grasses and birds on the right), and eliminating others (a utility pole).

The landscape painter's task often involves this type of rearrangement, taking a scene from nature and altering the placement of the elements to create a harmonious composition, and adding to or interpreting that according to a pictorial vision. Here, Leduc unifies the space through colour, using a reduced palette from milky white to bluish grey with a few contrasting touches of brown. The snow is treated with a palette knife, giving it a texture that creates a pictorial surface out of nature.



The Choquette family home in Beloeil, 1899, photographer unknown, taken from a glass negative, BAnQ Vieux-Montréal.



## PORTRAIT OF THE HONOURABLE LOUIS-PHILIPPE BRODEUR 1901-4



Ozias Leduc, *Portrait of the Honourable Louis-Philippe Brodeur (Portrait de l'honorable Louis-Philippe Brodeur)*, 1901-4  
Oil on canvas, 99.4 x 125.7 cm  
Collection of the House of Commons, Ottawa

For his portrait of the lawyer Louis-Philippe Brodeur, Leduc first made photos and drawings of his sitter in his Saint-Hilaire studio, and based on those preliminary sketches he decided on this seated pose in an interior without decor of any kind. Only the barrister's robe indicates the sitter's high position; his posture is relaxed as he sits in an armchair with no pomp or formality. Leaning back, he supports his head lightly with two fingers and looks to the left. The focus of the portrait is the attentive, searching gaze he directs through his pince-nez, as if patiently observing the painting taking shape before his eyes.

Brodeur was Speaker of the House of Commons from 1901 to 1904. He resided at Beloeil and was Leduc's contemporary; they knew each other well. Brodeur was a descendant of the Patriotes who had taken part in the Rebellion of 1837-38. He was a colleague and close friend of Philippe-Auguste Choquette, with whom he founded the Liberal newspaper *Le Soir*. Elected federal MP for

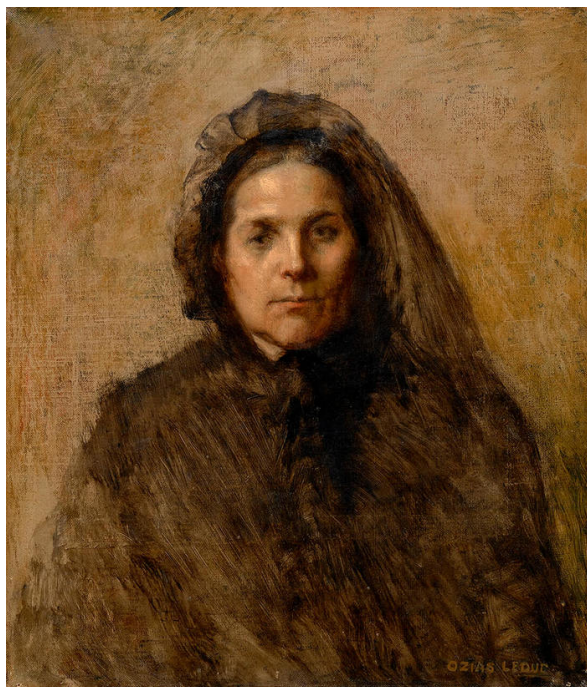


Rouville in 1891, he was rewarded for his loyalty to Premier Wilfrid Laurier with a quick rise through the government echelons. He served in turn as minister of inland revenue and then as minister of marine and fisheries, where he oversaw important international commercial agreements and also the creation of a Canadian navy. He ended his career as a justice of the Supreme Court of Canada.

It was on the occasion of his nomination as Speaker that he asked Leduc to paint his portrait, a work that would not be finished until 1904. During these years Leduc was involved in several large church decoration projects, which delayed the completion of the portrait. This delay was characteristic of his way of working. He would often change the promised delivery date of a work in order to have more time to let the project mature, and to complete it to his own satisfaction.

Leduc's first portraits had concentrated on faces, as in his self-portrait of 1899, but after 1900 he often portrayed his sitters at half-length and in rather stiff, formal poses, such as in the painting of his poet friend Guy Delahaye (1888-1969), from 1912. By picturing his models in a more relaxed or genial mood, as with Brodeur, Leduc aimed to convey the essence of that person. There is no sense of spontaneity in the painting, as if the figure were in motion. On the contrary, the type of mechanical gesture that characterizes Brodeur here is often what gives Leduc's sitters a more permanent and monumental appearance.

The dark, sober colour of Brodeur's clothing is created through the opposition of shiny and matte black areas, which accentuate the realistically rendered head and hands. The anatomical modelling is produced by chiaroscuro effects and by details (moles, a moustache, the position of a hand) that emphasize the fidelity of the representation. This realistic effect is undercut by the background, which haloes the figure in light. A play of rapid touches in gold and purple reminds us that we are looking at a painted surface. The drape of a curtain drawn to the right supports the artificial effect, suggesting a theatrical presentation, with Brodeur becoming both spectator and actor in this staging, a presentation that breaks with the tradition seen in the official portraits of his predecessors in the office of Speaker.



LEFT: Ozias Leduc, *My Mother in Mourning (Ma mère en deuil)*, c.1890, oil on canvas, 40 x 34.5 cm, National Gallery of Canada, Ottawa. After the death of one of her daughters in 1888, Ozias Leduc's mother, née Émilie Brouillette (1840-1918), wore clothes of mourning for the remainder of her life. The fine lines of the face contrasted against the loose composition are intended to reveal the fleeting nature of life.



RIGHT: Ozias Leduc, *Portrait of Guy Delahaye (Portrait de Guy Delahaye)*, 1912, oil on canvas, 64.8 x 31.1 cm, Montreal Museum of Fine Arts. Here Leduc shows his friend the poet Delahaye, born Guillaume Lahaise (1888-1869), in profile as an isolated figure within a dream inhabited by a muse.



## ERATO (MUSE IN THE FOREST) C.1906



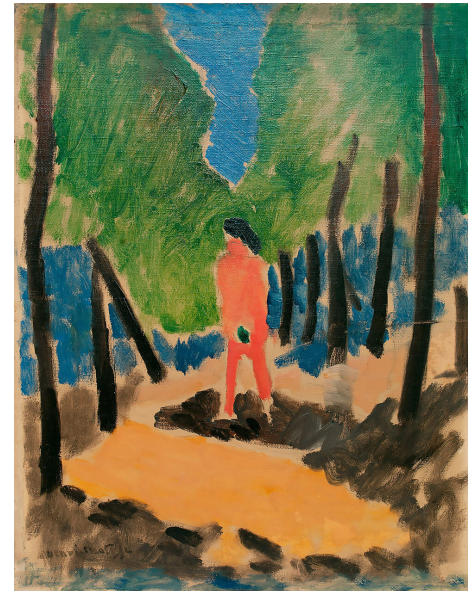
Ozias Leduc, *Erato (Muse in the Forest)* (*Erato [Muse dans la forêt]*), c.1906  
Oil on cardboard, 27.9 x 22.9 cm  
National Gallery of Canada, Ottawa



Erato, one of the nine Greek Muses, is associated with erotic poetry. In this painting, Leduc represents her nude, standing, her head lifted and her abundant hair falling down her back. Her lyre is placed close to her on a rock. Her body seems to be at rest in a contrapposto position, an attitude that links her to Greek sculpture. One hand touches the stone on which her instrument is lying, tying her both to the nature that surrounds her and to her poetic song. She seems to be in a trance, in communication with some superior force, as if drawn here by this mysterious environment.

The foreground of the picture, where she is standing, is in shadow, and yet her body radiates light, projecting a ray through the centre of the composition that illuminates the smooth trunks of the trees that surround her, allowing a view of the forest in the distance and a mountainous escarpment that closes off the pictorial space. The effect is to create a halo that encircles her and sheds a radiant light around her, joining the foreground and the background, nature and the figure of Erato.

The themes of a woman in the forest and of the muse were frequent in visual art at the end of the nineteenth century, such as in the work of the Pre-Raphaelites, the Symbolists, the Nabis, and even the Fauves; for instance, the nymphs painted by Alphonse Osbert (1857-1939) or *Nude in a Forest*, 1909-12, by Henri Matisse (1869-1954).<sup>1</sup> The woodland setting seems especially favourable for the artist's encounter with the beloved woman, including the one desired above all others—the muse, who carries within her the source of creative power and allows the artist to give birth to his art.



Henri Matisse, *Nude in a Forest*, 1909-12, oil on canvas, 41.9 x 32.4 cm, Solomon R. Guggenheim Museum, New York.

The muse and the mountain were inextricably entwined for Leduc; Mont Saint-Hilaire was a universe into which his imagination projected the sacred and the spiritual. In his "L'histoire de S.-Hilaire on l'entend, on la voit" (The Story of Saint-Hilaire Is Heard, Is Seen), he describes it as "full of the dream images that populate the accidental material world," and continues, "We are in the domain known to the chosen artists, to the poets, to the masters of sound, a sacred and limitless domain."<sup>2</sup>

*Erato (Muse in the Forest)* was painted at the time when Marie-Louise Lebrun came to live at Correlieu. It takes up a subject he had treated several times before, in 1897-98. These canvases were later acquired by his Saint-Hilaire friends, the couple Fernande Choquette and Édouard Clerk, who were undoubtedly able to appreciate all the subtlety and meanings Leduc attributed to them.



## GREEN APPLES 1914-15



Ozias Leduc, *Green Apples (Pommes vertes)*, 1914-15

Oil on canvas, 63.3 x 94.4 cm

National Gallery of Canada, Ottawa

Apple trees were an inevitable subject for Leduc, who was also an apple grower. Here the painter positions himself in place of the tree trunk, looking out toward the exterior through branches that form garlands heavy with unripe fruit. The glossy apples, coloured by the light of the setting sun, are built up by a mosaic of brush strokes that seem to melt the colours together. The branches frame the glowing landscape and the apples pick up tones of light from the sky, displaying a symbiosis of natural elements. These fruits promise an abundant harvest, and on this occasion Leduc celebrates the generosity of nature. Here, nature is serene.



*Green Apples* is at the heart of a rich series of works undertaken by Leduc between 1913 and 1916: eight Symbolist landscapes, each revealing an unexpected aspect of nature. The tonalities of the seasons play a leading role, and the subjects are varied: a tree struck by lightning (*Blue Cumulus* [*Cumulus bleu*], 1913); the bottom of a quarry (*Day's End* [*Fin du jour*], 1913); conifers in snow (*Grey Effect* [*Snow*] [*Effet gris (neige)*], 1914); a gigantic bridge (*The Concrete Bridge* [*Le pont de béton*], 1915); Lake Hertel in autumn (*Autumn Landscape* [*Paysage d'automne*], 1915); the steep flank of Mont Saint-Hilaire with melting snow (*Gilded Snow* [*Neige dorée*], 1916); or a craggy winter hillside (*Evening Lights* [*Lueurs du soir*], 1916).



LEFT: Ozias Leduc, *Blue Cumulus* (*Cumulus bleu*), 1913, oil on canvas, 92.1 x 61.6 cm, Beaverbrook Art Gallery, Fredericton. This painting, the first of a series of nine Symbolist landscapes created between 1913 and 1921, visualizes the calm serenity and drama of a storm. RIGHT: Ozias Leduc, *Day's End* (*Fin de jour*), 1913, oil on canvas, 50.8 x 34.3 cm, Montreal Museum of Fine Arts. This painting reflects on the interior of the earth and the secrets of nature. A human figure confronts a mammoth rock face.



Though the sky is sometimes bright, as in *Blue Cumulus*, most of the paintings are marked by the atmospheric effects of misty spaces or chiaroscuro, in which the view is clouded, as if seen through a filter that heightens some details while obscuring others. These landscapes are somewhat like Leduc's early paintings, such as *The Young Student* (*Le jeune élève*), 1894, and *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898, which are within the definition of *trompe l'oeil*, yet the landscapes disguise revelatory parts of their content while bringing out a few key elements—the shredded bark of a tree, an arabesque of smoke, a shade of grey or gold, channels in melting snow, or perhaps cattails piercing the snow cover—to affirm the mysterious essence of nature.

When it was exhibited at the Art Association of Montreal, *Green Apples* was singled out as one of the most successful paintings in the show. The National Gallery of Canada acquired it some months later when it appeared at the Canadian National Exhibition in Toronto.



## MAUVE TWILIGHT 1921



Ozias Leduc, *Mauve Twilight (L'heure mauve)*, 1921  
Oil on paper mounted on canvas, 92.4 x 76.8 cm  
Montreal Museum of Fine Arts



In this painting, Leduc details an oak limb fallen in the snow. Milky tones dominate the composition, which is structured by the complex brownish-grey forms of the branch and the visible marks inscribed by the brush, marks that have their own movement on the surface. The imposing size of the painting distracts from a subject seen from so close; no doubt photography, which can isolate details, played a role in how this work is framed and structured.

The organization of the surface of the painting is closed on three sides by the placement of the branches, and opened up at the bottom by the movement of the snow, which seems to drop out of the picture like a waterfall. The snow begins in the upper centre of the canvas, where the branches cross, and is enclosed by what looks like a palisade on the right and a ladder on the left. The branches form clearly identifiable motifs, including a circle in the shape of a crown placed at the bottom of the ladder.

Five years after completing his cycle of Symbolist landscapes, including *Green Apples* (*Pommes vertes*), 1914–15, Leduc returned to the theme with *Mauve Twilight*, which is in a sense the culmination and synthesis of the series. Here, his experiments with the formal (point of view, perspective), visual and graphic (colour and its application), and iconographic (choice of subject) aspects of landscape find their most mysterious expression. The form chosen here is an even tighter close-up than in *Blue Cumulus* (*Cumulus bleu*), 1913, and set in a closed space, as in *Day's End* (*Fin de jour*), 1913. In Leduc's work, nature often assumes the form of a wall, along the lines of the Mont Saint-Hilaire mountainside. In *Blue Cumulus* the elements—a fractured tree trunk, its remains extending into a light cloud that heralds the end of the storm—close the design of the painting. In *Day's End*, the escarpment plays a similar role, transforming the image plane into a painterly surface for experimentation with colour and texture. Painting is affirmed in the two-dimensional surface; art is expressed in the uphill movement of the composition.

*Mauve Twilight* refers to the moment of transition between day and evening, an interlude of respite after the workday, a time to slow down and appreciate the passing moment, to reflect and meditate. It is a transitional point between action and rest, when the body and mind slip into another state and welcome the results of the day. The fading light of the setting sun envelops and modifies the forms it touches, charging them with mystery. The strong oak that keeps its leaves all winter is symbolic of continuity and permanence. Its fall announces renewal in the continuous chain from death to life.



Ozias Leduc, *Gilded Snow* (*Neige dorée*), 1916, oil on canvas, 137.8 x 77.2 cm, National Gallery of Canada, Ottawa. The natural life of the mountain evolves to a nearly inaccessible summit, the Pain de Sucre, which overlooks Mont Saint-Hilaire.



## MARY HAILED AS CO-REDEEMER C.1922–32



Ozias Leduc, *Mary Hailed as Co-Redeemer* (*L'Annonce de Marie co-rédemptrice*), c.1922–32

Oil on marouflaged canvas, 451 x 230 cm

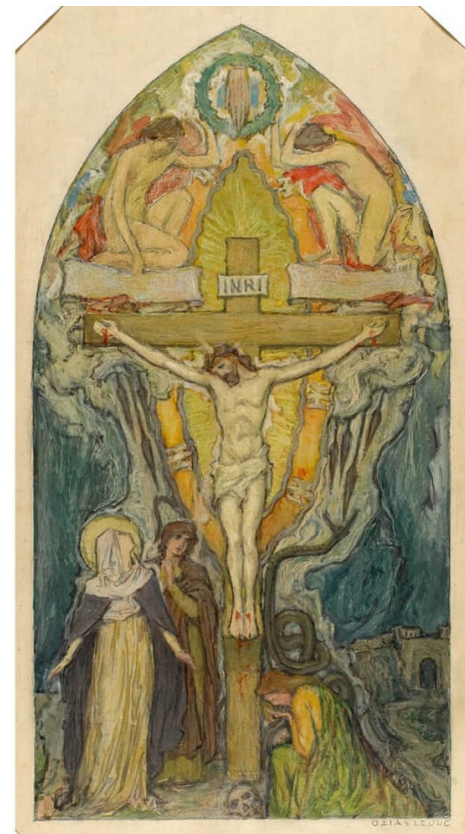
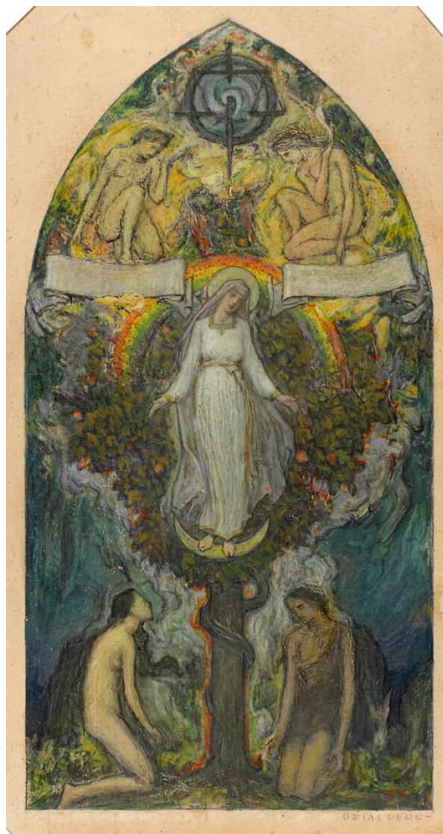
Chapel of the Bishop's Palace of Sherbrooke, Quebec Cultural Heritage



*Mary Hailed as Co-Redeemer* is part of the decoration of the bishop of Sherbrooke's private chapel, one of Leduc's most successful projects. It was completed thanks to the collaboration of the architect Louis-N. Audet and the generous approval of the bishop of Sherbrooke, Monsignor Paul La Rocque. The neo-Gothic-inspired building in the heart of the bishop's palace offered four large areas on the walls of the nave, suited to four paintings on the theme of the Virgin Mary's part in the salvation of humanity: Mary as co-redeemer.

The composition is organized in three levels (first parents, Mary, God) along a central axis surrounded by a mandorla on which two triangles have been placed. Adam and Eve are depicted within the ascending triangle; the other, descending, shows the Virgin. This pattern is repeated in the four paintings. The unity of the decoration is established by the composition and the ensemble of iconographic elements, and supported by the colour palette of ultramarine, gold, and ochre that repeats in motifs painted on the vault and the columns, creating a jewel-box effect as of a magnificent interior refuge in a fantastical world.

The subject is relatively unusual in Christian iconography. It was treated in the Church of San Lorenzo in Lucina (Rome) at the beginning of the seventeenth century. Closer to home, Ludger Larose (1868-1915) chose to represent it in 1892 in the Notre-Dame du Sacré-Coeur Chapel of Notre-Dame de Montréal (destroyed). Interest in this theme was part of a movement of fervent devotion to the Virgin that had arisen in Quebec at the end of the nineteenth century. The proclamation of the dogma of the Immaculate Conception in 1854 and apparitions of the Virgin at Lourdes in 1862 and at Fatima in 1917 helped to sustain this trend, which was characterized by daily familial recitations of the rosary, among other forms of devotion. Rather than insisting on such a recent event, Leduc chose instead to focus on the central role played by the Virgin as the mother of God.



LEFT: Ozias Leduc, *Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "Mary Hailed as Co-redeemer,"* c.1922, oil and graphite on cardboard, 43.3 x 26.8 cm, National Gallery of Canada, Ottawa. RIGHT: Ozias Leduc, *Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "The Crucifixion,"* c.1922, oil and graphite on cardboard, 43.3 x 25.5 cm, National Gallery of Canada, Ottawa.

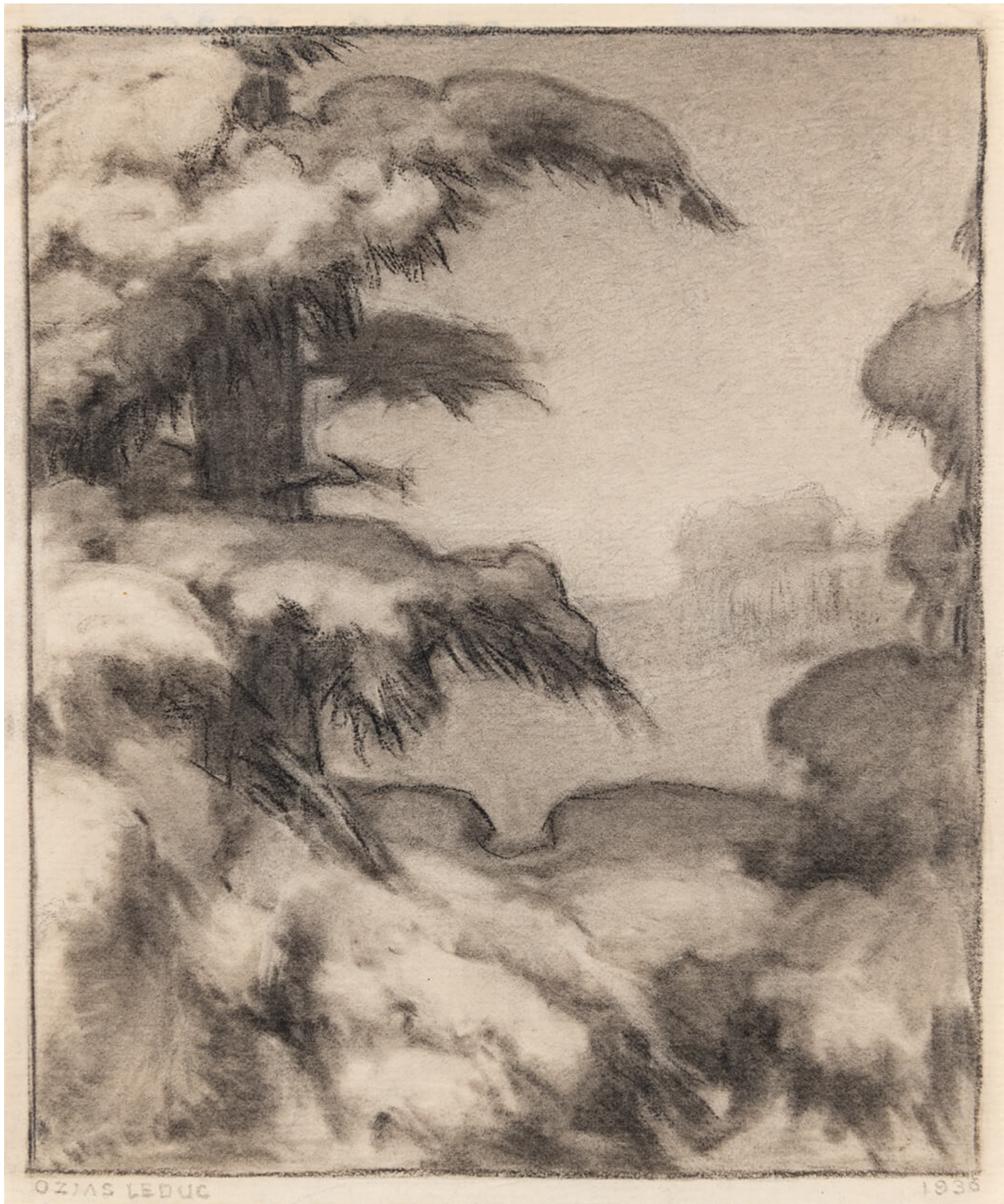




In addition to the painting of Mary as co-redeemer, the chapel has an Annunciation and, on the facing wall, a representation of the Finding in the Temple and the Crucifixion, which overlooks the scene in which the Virgin appears to Adam and Eve after they were expelled from the Earthly Paradise and God promised to send his son to redeem the original sin. A comparison of the treatment of the Virgin in *Mary Hailed as Co-Redeemer* with that in *The Crucifixion* shows that the one follows the other as a sort of echo, placing the Virgin in an attitude comparable to that of the dying Christ.



## SNOW ON BRANCHES 1936



Ozias Leduc, *Snow on Branches (Neige sur les branches)*, from the series *Imaginations*, 1936  
Graphite on paper, 17 x 14.5 cm  
Private collection



Among the projects that occupied the latter part of Ozias Leduc's career, a special place belongs to the series of drawings entitled *Imaginations*, which were created between 1936 and 1942. When the seventy-two-year-old artist began this ensemble, was he already aware of the breadth and diversity of the work he was undertaking? In all, he drew fifty-four landscapes without returning to the actual places, simply by calling on his memory and his imagination. He did not invent or conceive new subjects. The series is a synthesis, an occasion to revisit landscape as he understood it and once again treat themes that he had explored many times before.

These are small-format drawings, about 17 by 13 centimetres, and each represents a condensed vision of a larger view or a natural phenomenon. They seem to have been made to offer as gifts, and the titles always include the name of a beneficiary. The listed recipients make up a portrait of Leduc's social circle at the time. There are faithful old friends (the Bindoffs, Bruce F. Campbell, Édouard Clerk, Guillaume Lahaise [Guy Delahaye (1888–1969)], Olivier Maurault [1886–1968]), an architect (Louis-N. Audet), painters (Paul-Émile Borduas [1905–1960], Rodolphe Duguay, Eugène L. Desautels, André Morency), and a photographer (Paul Gagné); and there are newer acquaintances (Émile Filion, Reine Lavallée, Claire Lavoie, Gérard Malchelosse, Gabrielle Messier [1904–2003], Gérard Morisset, Félix-Antoine Savard, Albert Tessier). The Bindoffs, loyal patrons and visitors to his studio, received four drawings; the photographer Paul Gagné and his wife, three; the Borduas, two, including *Rainbow* (*Arc-en-ciel*), 1936; two went to Leduc's assistant Thérèse Brouillette. Seventeen drawings were given to women, and six to couples.

The link between the iconography of the drawing and the person to whom it was given cannot always be established. Sometimes the subject seems to be adapted to the person: Félix-Antoine Savard, author of the novel *Ménard, maître-draveur* (1937), received the drawing titled *Storm on Paper* (*Tempête sur papier*), 1937, which evokes the movement of flames in the trees; and Bruce F. Campbell, former proprietor of the mountain, was given *The Lake, Mont Saint-Hilaire* (*Le lac, mont Saint-Hilaire*), 1937. *Snow on Branches*, number eleven in the series, was offered to Gabrielle Goyette Borduas, who in turn gave it to Pierre Elliott Trudeau. This drawing, with its view of snowy trees in the foreground, is similar to *Green Apples* (*Pommes vertes*), 1914–15, and suggestive also of the atmosphere of *Grey Effect (Snow)* (*Effets gris [neige]*), 1914.



LEFT: Ozias Leduc, *Clouds in the Light* (*Imaginations No. 26*) (*Nuages dans la lumière* [*Imaginations n° 26*]), 1937, graphite on wove paper, 16.4 x 9.3 cm, National Gallery of Canada, Ottawa. RIGHT: Ozias Leduc, *Rainbow* (*Imaginations No. 6*) (*Arc-en-ciel* [*Imaginations n° 6*]), 1936, graphite on vellum paper, 12.2 x 16.5 cm, National Gallery of Canada, Ottawa.

For the most part the drawings are in graphite. Their composition includes dense masses and shading to create the effect of volume, and highlights made with an eraser. The series brings together varied studies of light combined with





natural phenomena (waves, moonlight, a rainbow, fog, twilight, dusk, the aurora borealis) and shown from different points of view, some close up and others panoramic. The series is impressively diverse in subject matter, but even more so in the vibrancy of the graphite on the paper. Drawing is primary, and the gestures and movements of the artist's hand are very visible.

The series constitutes a kind of gallery of talismanic images, some treated realistically, others evoked in more suggestive ways. Views of Mont Saint-Hilaire are mingled with imaginary places. Always, the artist is guided by memory and reverie in these motifs drawn from the record of his work and his art over forty years.

## THE MILLWORKERS C.1950



Ozias Leduc, *The Millworkers* (*Les chargeurs de meules*), c.1950

Oil on marouflaged canvas, 370 x 185 cm

Church of Notre-Dame-de-la-Présentation, Shawinigan, Quebec Cultural Heritage

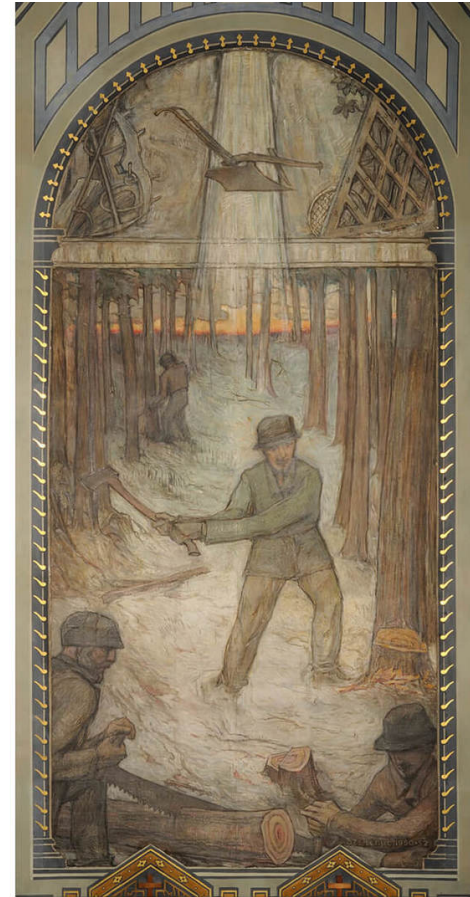


In 1941 a decoration project for the Church of Notre-Dame-de-la-Présentation in Shawinigan offered Leduc an unexpected opportunity. The artist probably had not thought of undertaking such a large painting project again because he had not received a similar commission for seven years and considered his career to be in decline. The commission nevertheless afforded him the chance to give free rein to his creative impulses in the realization of a unified decor, within certain limits. His health, the restrictions imposed by the war (chiefly the difficulty of obtaining materials), the large size of the building site, and the reduced material resources of the parish were all constraints on the undertaking.

The building was modest, in the form of a rectangle with angled corners, extended by the choir, which was also rectangular but narrower. The iconographic program was planned to accommodate the arrangement of the windows and the beams that ornamented the vault. There were to be thirteen paintings and caryatid angels at the joists.

The subjects treated in the paintings were chosen according to their placement in the church. Leduc conceived a program that combines the foundation of Christianity, the Trinity and the Sacrifice of Mass, with contemporary scenes. Ever since Leduc had executed the decor of the Sacré-Coeur Chapel in the Church of Saint-Enfant-Jésus in Mile End between 1917 and 1919, he had been interested in finding a way to represent the subject of salvation through labour, combining images of the founding elements of the Christian faith with scenes of a church congregation. The faith of the parishioners and their daily activities was presented in harmony with the actions of the first missionaries who came to the area to convert the Atikamekw, and with the stages of sin and redemption in the salvation of humanity by Christ's sacrifice.

For this decor, Leduc proposed an immense painting combining the Holy Trinity, the Offering of Melchizedek, and Abraham's sacrifice, which cover the apse of the choir and are associated with the celebration of Mass. Two panels representing the Presentation of Mary in the Temple (the tutelary scene of the parish) and the Coronation of the Virgin are placed on either side of the vault of the nave. The angles of the nave are decorated with four scenes from the Old and the New Testament: the temptation of Adam and Eve, the temptation of Jesus in the desert, the Annunciation, and the Holy Family in the workshop



LEFT: Ozias Leduc, *The Sower* (*Le semeur*), c.1950, oil on marouflaged canvas, 370 x 185 cm, Church of Notre-Dame-de-la-Présentation, Shawinigan. RIGHT: Ozias Leduc, *The Pioneers* (*Les défricheurs*), c.1950, oil on marouflaged canvas, 370 x 185 cm, Church of Notre-Dame-de-la-Présentation, Shawinigan.

at Nazareth. Finally, the walls of the nave hold six paintings; two of them are historical—one depicting Jesuit Father Jacques Buteux at the foot of the Shawinigan Falls, and the other, Buteux falling under the blows of the Iroquois. The remaining four scenes were inspired by the labourers of the region: *The Pioneers* (*Les défricheurs*), *The Sower* (*Le semeur*), *The Millworkers* (*Les chargeurs de meules*), and *The Foundry Workers* (*Les fondeurs de métal*).

The millworkers were pulp and paper workers. The Mauricie region is known for its softwood forests that supply the paper mills of the region, including the Belgo mill at Shawinigan. The painting shows how the angled position of the logs hampers the efforts of the workers who lift and feed them into the grindstones of the mill to be pulped. The simplified forms, the contrast between geometric elements and vapours, convey the vigour and force of the work. Images of papyrus, a printing press, and a book overlook the scene and offer a brief history of paper from its origins to its final manifestation.

The steps of the transformation from one condition to another—between reflection and action, shadow and light, damnation and redemption—are at the source of Leduc's art. He offers an image of the process of transition, through which thought and action slowly lead us to a finished work.



The background of the slide is a painting by Ozias Leduc, titled 'The Farmhouse' (1911). It depicts a winter scene with two small, snow-covered houses in a desolate, snowy landscape. A bare tree stands between the houses. The sky is a pale, hazy blue. The overall mood is quiet and contemplative.

# SIGNIFICANCE & CRITICAL ISSUES

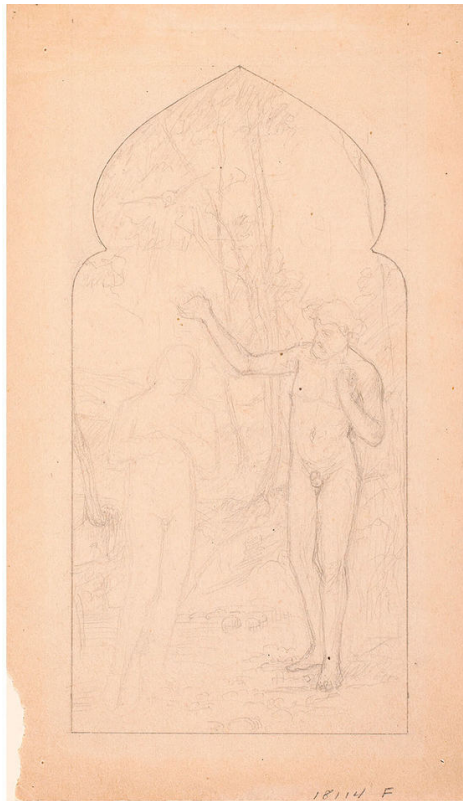
Ozias Leduc is one of the first Canadian artists who can be seen as a philosopher. All his artworks are attempts to arrive at a response to the questions that drove his artistic mind: questions about the role of the artist, and about the cultural and social mission of art. Educated in the nineteenth century and active into the 1950s, Leduc created traditional art. And yet, he impacted each generation of artists with whom he engaged. His long and prolific career can be separated into two main bodies of work: church paintings and religious commissions that existed on the fringes of the Canadian art world, and easel paintings that were greatly in demand by a circle of the country's art lovers.



Although influenced by his immediate environment and those around him, Leduc distanced himself from his contemporaries in order to define his personal values and autonomous creativity.

#### A PERSONAL DEFINITION OF ART

In Ozias Leduc's practice, painting was a reflection on the nature of a work of art, its purpose, and its effect. The results of these interrogations are inscribed directly within his paintings. He evokes the process of creation, depicting the formal components and iconography of a work, such as in *Phrenology* (*La phrénologie*), 1892, or *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898; or investigates a work's reception, as in *Boy with Bread* (*L'enfant au pain*), 1892-99, *The Young Student* (*Le jeune élève*), 1894, and *The Millworkers* (*Les chargeurs de meules*), c.1950. These works and many others reflect the function of art as a way of learning about the self and nature, and how they are received and interpreted by each individual.



LEFT: Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: "The Baptism of Christ" (IV)*, c.1897-1900, graphite on buff wove paper, 21.4 x 12.5 cm, National Gallery of Canada, Ottawa. RIGHT: Ozias Leduc, *The Baptism of Christ* (*Le Baptême du Christ*), 1899, oil on marouflaged canvas, Church of the Parish of Saint-Hilaire.

Throughout his long career Leduc also addressed these matters in written reflections, ceaselessly questioning the meaning and scope of his own production and that of others. He believed that art is a need; it provides the light and energy necessary to life. In his church decorations he presented elements that would impact the life of a Christian. In the Church of Saint-Hilaire, for instance, he represented the seven sacraments (*The Baptism of Christ* [*Le Baptême du Christ*]), 1899); in his still lifes and landscapes he composed interiorized scenes of emotional experience (*Mauve Twilight* [*L'heure mauve*]), 1921. In all of his work Leduc sought to touch and move the viewer with an approach that emphasized harmony and unity.

Through his art and writings we learn that Leduc understood creation as a process of constant effort. He aimed to interpret what he learned from nature, which was the source of all his work. For Leduc art is labour, a combat in which the intellect must battle its environment: "To apply yourself with all your strength to hard, necessary work, that is the making of Art. It is the struggle between thought and the rebellious material of the world. It is through struggle that a human being perfects his intelligence and penetrates ever deeper into the order of Nature."<sup>1</sup> The systems of nature are in his view governed by laws that are incumbent upon the artist to discover and explore.



Leduc was influenced by the thinking of British artist William Morris (1834–1896), which was widely disseminated in the journal *The Studio*. Morris called for a utilitarian art, one that would introduce good taste and intellectual rigour into the design of everyday objects. This was one reason why Leduc invested so much in his decorations of Catholic churches, which at that time were bustling, busy places. He wanted to create, in the spirit of the Arts and Crafts movement, environments that were unified in their iconography, so that all aspects of the decor were in harmony—places where the desire for beauty, contemplation, and reflection was encouraged, such as in the church at Saint-Hilaire. Paul-Émile Borduas (1905–1960), who was Leduc's student, said of this connection: "From my birth until the age of fifteen or so, these were the only pictures I was allowed to see. I cannot tell you how proud I was of that single source of pictorial poetry at an age when the smallest impressions penetrate our core and, unknown to us, establish our critical orientation."<sup>2</sup>

Leduc's methods were not scientific. But his means, thanks to his imagination and the resourcefulness of his art, enabled him to draw upon the physical universe of the senses to create images of the spiritual world and of the marvellous: "The substance of my creative art comes from the wide open world of dream," he wrote. "The substance of living imagination, rendered palpable, so to speak, by the signs of a play of lines, forms, colours, which are also substances of the universe . . . thus a somewhat unreal world but visually precise—the incarnation of the subtle, of magic, of the infinite, of contemplation—The contemplation that comes before creation."<sup>3</sup>



LEFT: William Morris, *Guinevere and Iseult: Cartoon for Stained Glass*, 1862, chalk, graphite, and watercolour on paper, 61 x 68.5 cm, Tate, London. RIGHT: Aubrey Beardsley, cover of the first issue of *The Studio*, founded in London in 1893, Studio International Foundation.



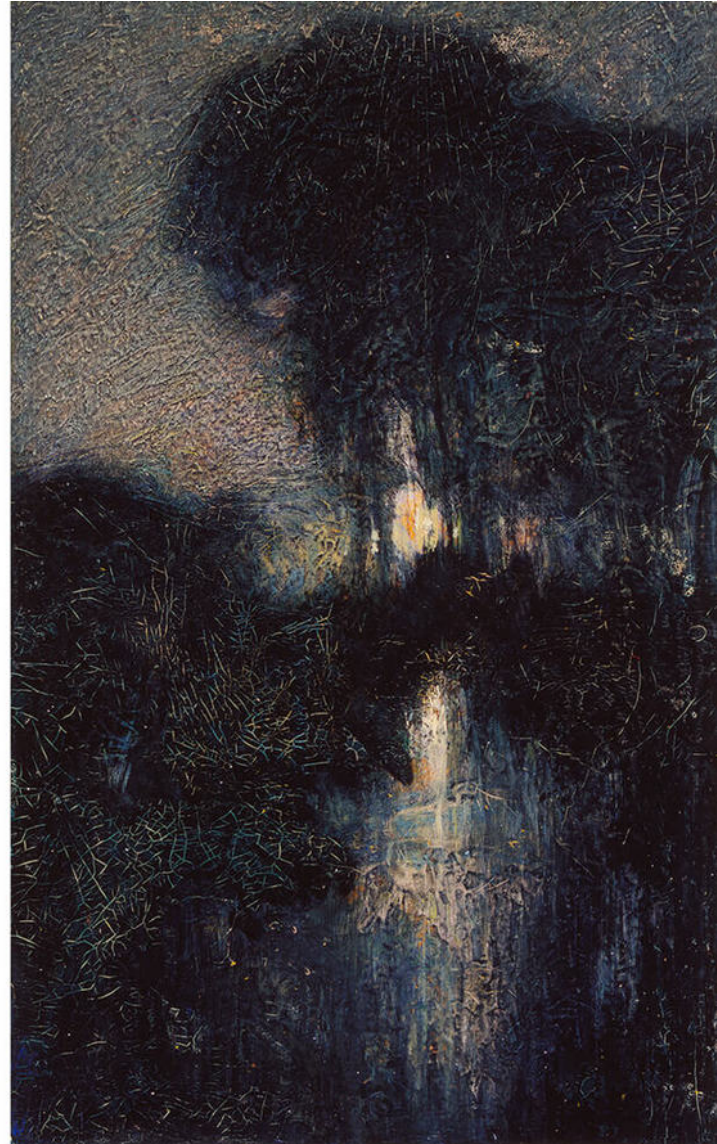
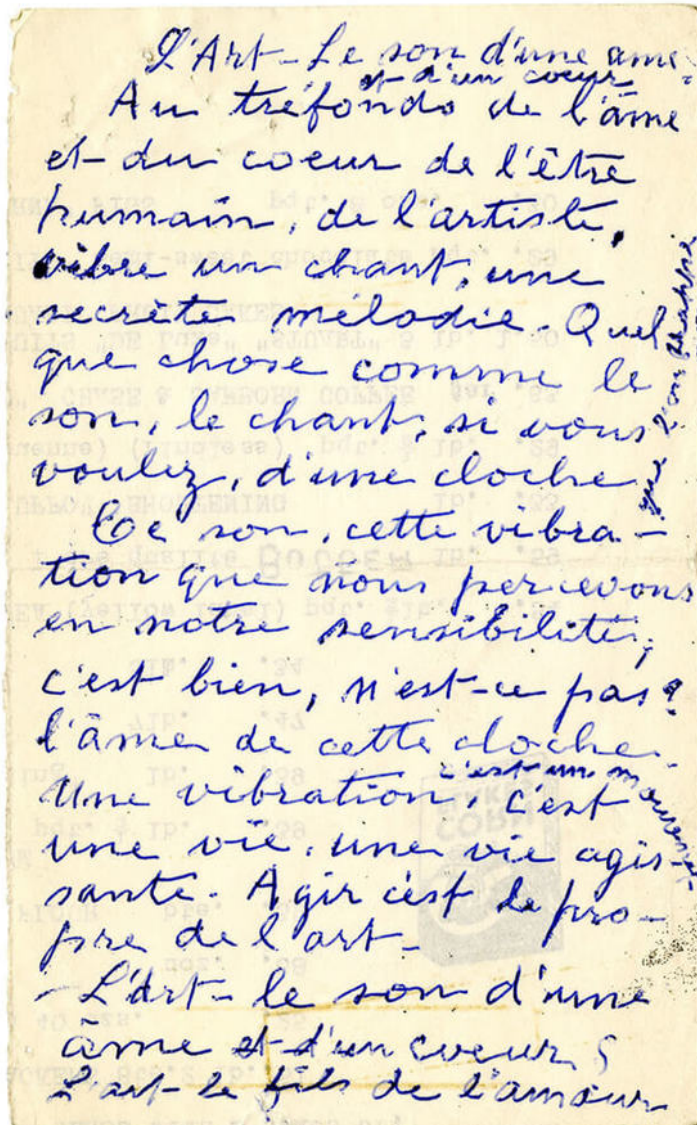


Ozias Leduc, *Mary Magdalene Repenting (Madeleine repentante)*, 1898-1902, oil on canvas attached to cardboard, 32.3 x 32.2 cm, Musée national des beaux-arts du Québec, Québec City. Leduc kept this painting hidden from the public; his friends who saw it considered the painting to be a rather seductive nude as opposed to a page from religious history.

Leduc writes that contemplation must come before creation. Accordingly, the artist must be able to place themselves in this moment—where content is transformed into substance, opening a universe of renewal. Art, he states, exists in the mind of the artist before it is realized, and the resulting artwork is its material form. From this ideal first position, the creator reinvents the world, filling it with new arrangements that transcend time and reveal the primal essence. It is from this suspended view that the artist, even though he is active in a given context, still seeks to situate himself within the infinite, beyond the reach of contingencies and events that might turn him from his quest. “Art, the sound of a soul, of a heart,” he continues.<sup>4</sup> In other words, it is an approach where the imagination and the intellect meet. The force of this encounter resonates outward. The artist, in tune with their senses, understands this tension and taps into it, and from it can project their unique voice. Art proves



life and is its ultimate manifestation. By attending to those principles of thought, of action, and of sentiment, art inhabits and makes contact with the deepest recesses of the mind.



LEFT: Handwritten note by Ozias Leduc, "Art, melody of the soul," n.d., BANQ Vieux-Montréal. Leduc left hundreds of pages of notes. Many consist of his reflections on art and the themes that inspired his paintings. RIGHT: Ozias Leduc, *Moonlight Twilight* (*Crépuscule lunaire*), c.1937, oil on cardboard mounted on a second piece of cardboard, 32.7 x 23.2 cm, Montreal Museum of Fine Arts.

## A UNIQUE ARTIST

Leduc's romantic belief that art was at the centre of life makes him an original personality in Canada. At the very moment he was achieving professional notoriety in the Canadian art world, Canadian art was undergoing a process of transformation. The art world was becoming more consolidated after the emergence of institutions that gave it greater visibility and confirmed the professional status of artists. The Royal Canadian Academy of Arts (1880) and other artists' associations, the founding of the Art Association of Montreal (1860), the inauguration of art schools offering ambitious programs, and the establishment of important galleries are all indications that an appreciative public was growing, along with an increasingly serious art market. Leduc would receive important commissions as a result, such as his *Portrait of the Honourable Louis-Philippe Brodeur* (*Portrait de l'honorable Louis-Philippe Brodeur*), 1901-4, the Speaker of the House of Commons.





LEFT: James Wilson Morrice, *Saint-Anne de Beaupré*, 1897, oil on canvas, 44.4 x 64.3 cm, Montreal Museum of Fine Arts. RIGHT: Maurice Cullen, *Winter Evening, Québec*, c.1905, oil on canvas, 76.2 x 101.9 cm, National Gallery of Canada, Ottawa.

Yet at the end of the nineteenth century, foreign and new-immigrant artists—particularly those whose works were collected by or exhibited at the Art Association of Montreal (chiefly British artists or representatives of the Hague School<sup>5</sup>) or shown in galleries<sup>6</sup>—still produced much of the art in circulation. By the start of the 1890s, however, a new generation of Canadian artists appeared. These were painters who had received their initial training in Canada and had gone on to study in Europe, principally in France. James Wilson Morrice (1865–1924), Maurice Cullen (1866–1934), and Marc-Aurèle de Foy Suzor-Coté (1869–1937) were perhaps the best known of this group. Although they did not participate directly in any of the movements that shook the art world, they retained some of the elements, and brought Impressionism, Symbolism, and Art Nouveau with them when they returned to Canada.

Leduc was acquainted with these new artistic currents, thanks to the periodicals to which he subscribed and to his sojourn in France in 1897. Allusions to the Pre-Raphaelites (for example, Edward Burne-Jones [1833–1898]), to Art Nouveau (in the decor of Saint-Hilaire), and a marked interest in Symbolism can all be found in his paintings. At first, he adopts a principle of Symbolism defined as the meaning attributed to colours and specific subjects. However, his interest did not stop there, and in the tempered spirit of the fin de siècle movement—Leduc never fell into decadentism or art for art's sake—he rendered an ideal world where meaning lay hidden behind appearances and could be conveyed only by suggestion or metaphor. Form and content were intimately linked, and the work achieved its allusive purpose through the organization of content, colour, and form.





LEFT: Edward Burne-Jones, *The Annunciation*, 1876-79, oil on canvas, 250 x 104.5 cm, Lady Lever Art Gallery, Bebington, United Kingdom. RIGHT: Ozias Leduc, *The Annunciation (L'Annonciation)*, 1916, oil on canvas, Church of Saint-Enfant-Jésus, Mile End, Montreal.

Not many Canadian artists followed this path. Some, such as Cullen and Suzor-Coté, were more drawn to exploring the influences of Impressionism, and others, including Joseph-Charles Franchère (1866-1921), Joseph Saint-Charles (1868-1956), and Edmond-Joseph Massicotte (1875-1929), pursued a more academic style that could be turned to the service of a patriotic or national cause. However, like the Montreal poet Émile Nelligan and Leduc's friend Guy Delahaye, who were equally devoted to this aesthetic, Leduc would dedicate the rest of his life to his ideal, sustained by his attachment to Saint-Hilaire, which continued to nourish his imagination. He did not render the world in which he lived in a realist or documentary manner, but rather by an artistic practice dedicated to analysis, meditation, and contemplation, which is a unique contribution to Canadian culture.





Ozias Leduc, *Soft Snow* (also called *Snowbank*) (*Neige douce* [aussi appelé *Banc de neige*]), c.1927-53, charcoal and pastel on paper, 20 x 15.9 cm, Musée national des beaux-arts du Québec, Québec City. The Pain de Sucre, which overlooks Mont Saint-Hilaire, appears inaccessible due to a wave of snow, isolating the sky.



### A LIVING LEGEND

Ozias Leduc's production proceeded along two distinct paths, in two separate fields of art, amounting to more than thirty church and chapel decorations and a small but significant output of easel paintings. Knowledge of his work was and continues to be hampered to an extent by its wide dispersal: to see and appreciate all of his religious work requires travelling to many different places in Quebec, Nova Scotia, and New Hampshire; in addition, many of his church decorations have been destroyed. His easel paintings were for a long time preserved by private collectors and have since been acquired by major Canadian public collections, where they are exhibited regularly.

The artist's name and work acquired legendary status within his lifetime, due to the aura of mystery created by the rarity and uniqueness of his art. Critics responded to his public exhibitions by emphasizing the originality of his technique, subject matter, and thought. An entire myth grew up around his personality.<sup>7</sup> Writing in *L'Opinion publique*, Lucien de Riverolles commented: "He was born in a parish where picturesque views abounded, and his love of nature began in his earliest youth. With the aid of no teacher, never having taken a lesson, he became an artist. 'Art,' he said, 'cannot be taught. Nature calls forth art, because it contains within itself both the idea and the mode of its expression.'"<sup>8</sup>



Ozias Leduc, *Cloud on a Mountainside (Nuage à flanc de montagne)*, 1922, charcoal on paper attached to cardboard, 15.2 x 16.6 cm, Musée national des beaux-arts du Québec, Quebec City.

Such statements, no doubt encouraged by Leduc, constituted the basis of a romanticized popular image of the artist that would only increase with time. Leduc himself drew a distinction between how he as an artist self-fashioned and the approaches he made use of in his art. Without acknowledging the instruction and advice he had received from Luigi Capello (1843-1902) and Adolphe Rho (1839-1905) during his time in their studios, Leduc asserted that it was his contact with nature, and nature alone, that informed and cultivated his art. Nature had not only furnished the subjects of his paintings but also the artistic means for achieving their creation. The unique geographical and geological features of his environment had offered figures and forms that in themselves stimulated the work of the artist's imagination, as seen in *Day's End (Fin de jour)*, 1913, *Gilded Snow (Neige dorée)*, 1916, or *Cloud on a Mountainside (Nuage à flanc de montagne)*, 1922. Leduc also omitted his study of art history and the dedicated interest he had taken in the works of certain artists who had been a constant source of inspiration.

The fact that Leduc was often away from home for months at a time working on church commissions in various places, together with the relative isolation of his studio at the foot of Mont Saint-Hilaire, gave rise to the myth of the “hermit,” or “sage”<sup>9</sup>—terms often used to describe him in the 1920s, supporting the idea that his was an entirely original art, uncontaminated by any outside influences. Paradoxically, it was in these very years that his studio was most heavily frequented by the Quebec intelligentsia, as artists, intellectuals, and students flocked to meet the artist who lived “in isolation in his remote part of the country.”<sup>10</sup>



Ozias Leduc playing checkers inside Correlieu, 1899, photograph taken from a glass negative, BAnQ Vieux-Montréal. Correlieu was filled with artwork dating from the early 1890s onward. Pictured in the background is *The Death of Saint-Joseph*, which would eventually be installed in the Saint-Hilaire church.



### AN INHERITANCE TO BE PRESERVED AND SHARED

Leduc's art attracted the interest of different groups of admirers at different points in his career. In 1918 it was the young intellectuals associated with the magazine *Le Nigog*; later, in the 1940s, the Automatistes were frequent visitors to his Saint-Hilaire studio. An interest in his work manifested at the time of his death in 1955 but dimmed in the 1960s and 1970s. In those decades, mentions of his name in print usually identified him only as the teacher of Paul-Émile Borduas, leader of the Automatistes, as if Leduc's influence on the younger painter had been his principal contribution. (Borduas would go on to exercise a decisive influence on modernism in Quebec, and was at that time the focus of a great deal of critical attention.)

Since 1955 Leduc's name and his art have continued to hold their unique aura. His easel paintings are rare and jealously guarded by collectors, and very seldom appear on the market. Many of his other works are held by museums across the country and exhibited in their permanent collections. His paintings have been shown successfully at various events, including retrospectives in 1974 and 1996. Unfortunately, many of his church murals have been disfigured by unsuccessful attempts at restoration, in which the images were overpainted rather than cleaned. But it is

notable that a younger generation of artists continues to discover Leduc and find inspiration in his work. Sheila Ayearst (b.1951) referenced several of his paintings in her exhibition *Still Life* at Mercer Union in 1988. More recently, Daniel Olson (b.1955) created a sonic interpretation of *Boy with Bread*, 1892-99, in his video *Love and Reverie*, 2001. These artists, like the viewers who experience Leduc's work, celebrate the slowness and reflectiveness of his art, which measures the beauty of the world.

Posthumous exhibitions of Leduc's work occurred at the National Gallery of Canada in 1974 and Concordia University in 1978. These exhibitions marked the beginning of academic interest in the artist. Theses and dissertations began to be devoted to specific aspects of his oeuvre, such as the decoration of a certain church or his work in different artistic genres (still life, for example, or portraits). Other works explored his artistic milieu and the critical reception of his work. A major retrospective in 1996 represented a synthesis of the work of the previous twenty years, over which time research had focused on a complete reading of the archives and a systematic study of his entire career.



Daniel Olson, *Love and Reverie*, 2001, colour video with audio, 21 min, Musée national des beaux-arts du Québec, Québec City.

Yet despite these numerous publications devoted to Leduc's oeuvre, thought, and personality, much remains to be learned. Many aspects of his career have not been explored. For example, there has been no serious research into his photography, and many of his writings on art are still unexamined and unpublished.



LEFT: Ozias Leduc, *Lake View, Mont Saint-Hilaire* (*Vue du lac, mon Saint-Hilaire*), 1937, graphite and charcoal on paper, 13.1 x 16.7 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: *Mont Saint-Hilaire*, n.d., photograph by Ozias Leduc, taken from a glass negative, BAnQ Vieux-Montréal. Leduc took this photograph so that from Correlieu he could observe the subjects that inspired him, such as the orchard, winter, and the Pain de Sucre.

Some of Leduc's church decorations have not yet been studied, and the task is only growing more complicated, as many of them are in a poor state of conservation. Several of the artist's most important religious paintings have been destroyed, among them his first such project, the Church of Saint-Michel (Rougemont), and the churches of Notre-Dame-de-Bonsecours (Montreal) and Saint-Edmond (Coaticook); others, including Saint Ninian's Cathedral (Antigonish), Saint-Enfant-Jésus (Mile End, Montreal), and Saint-Anges (Lachine, Montreal), are badly disfigured by overpainting. Nothing is left of these works but archival documentation. Leduc's unique and important art deserves closer analysis to increase our understanding of the complex interworkings of its many manifestations. His thought remains current and its significance has much to offer today's contemporary artists.





View of the decor of the Saint-Charles-Borromée Cathedral, Joliette, 2019, photograph courtesy of Musée d'art de Joliette. These paintings (1892-94) represent Leduc's first significant achievement. Placed high in the cathedral in Joliette, the series is intended to be an imaginary museum of works that inspired the artist during his early career.





# STYLE & TECHNIQUE

Any attempt to define the style of Ozias Leduc must first outline both his ethics and his thoughts. Born into a rural, francophone, Catholic culture in the second half of the nineteenth century, he synthesized the religious and moral values unique to a society that defined itself on the basis of positions promoted by Rome and Paris, but in a North American context, and adapted to a French-Canadian culture that was subject to British colonial rule. Leduc would draw on various aspects of this prevailing culture, which provided the stylistic, formal, and iconographic fundamentals of his work.



## FROM PANTHEISM TO NATIONALISM

A spirit of liberty, discipline, imagination, and dedication to study were some of the features that formed Leduc's character as he grew up in an agricultural setting. These same concerns would also structure the progress of a career rooted in a belief in the value of work, the search for excellence, and the surpassing of the self. From *The Three Apples* (*Les trois pommes*), 1887, to his decoration of the Church of Notre-Dame-de-la-Présentation in Shawinigan, Leduc deepened his reflections on sanctification through everyday activities. His faith was evolving toward a form of pantheism that saw the divine presence manifested in the beauty of nature, including human nature. He never ceased to celebrate nature or to try to understand its laws. He also sought to deepen his knowledge of his surroundings and of humanity in order to translate them in his art in their most complex forms.

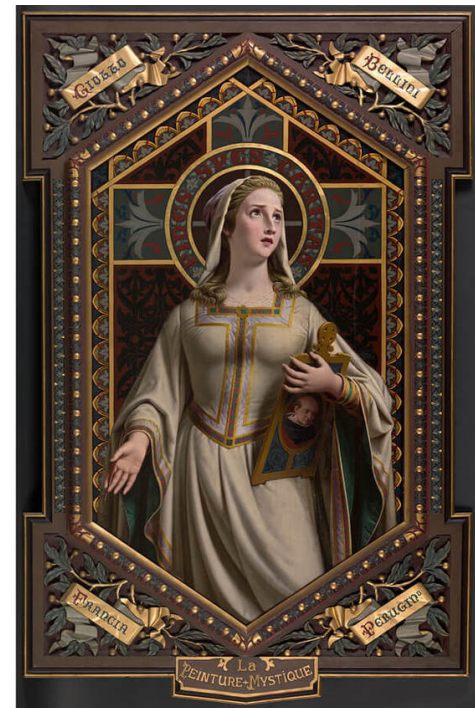
The Catholicism that characterized Leduc's life was made up of many different strands, combining popular faith, neo-scholastic Thomism, and messianism. His childhood was dominated by the rites and ceremonies that imposed their rhythms on daily life, particularly rural life of the kind described in *Claude Paysan* (1899), the novel written by Ernest Choquette and illustrated by Leduc. It was a religion that sought to identify itself as a defining factor in the French-Canadian identity, and hoped to expand its creed throughout America. Leduc contributed to this clerical mission in the United States when he was commissioned to decorate several churches serving the French-

Canadian diaspora in New Hampshire. But it was neo-Thomism, the renewed emphasis on the teachings of Saint Thomas Aquinas, that provided him with the idea that the proof of God's existence in the universe is in the fundamental truths of the Good, the True, and the Beautiful. The thinking of the medieval theologian as interpreted by his followers proposes a blend of the beauty of nature, which is divine in essence, and the ideal of beauty pursued by art.<sup>1</sup> The painter Napoléon Bourassa (1827-1916), whom Leduc admired, was a defender of these ideas, which he interpreted allegorically in his work titled *The Mystical Painting* (*La Peinture mystique*), 1896-97.

What Leduc retained from his religious education was the founding principle of the mysteries of faith. The idea that Good co-exists with Evil was at the heart of his philosophy. The loss of the earthly paradise and salvation by manual and intellectual labour were at the root of his credo. The art historian Esther Trépanier associates this position with the Romantic and Symbolist



LEFT: Ozias Leduc, illustration for the cover of the novel *Claude Paysan*, by Ernest Choquette, 1899, 50.6 x 31.7 cm, Montreal Museum of Fine Arts. RIGHT: Napoléon Bourassa, *The Mystical Painting* (*La peinture mystique*), 1896-97, oil on wood panel, 153.5 x 88.5 cm, Musée national des beaux-arts du Québec, Quebec City.





movements, which attempted to reconcile the spiritual with the material world and rediscover the part of humanity that the modern world was said to have lost.<sup>2</sup>

Leduc often invokes a lost state of paradise as an absolute to be regained. His art permitted him to project himself into the role of the Creator at the origin of a universe to be reimagined. For example, in his church decoration he proposed themes of the principal mysteries of faith: the fall and redemption, the loss and recovery of paradise. He preferred to paint images of the sacraments rather than devotions of the saints. When he was asked specifically to treat a hagiographic subject, such as *The martyrdom of Saint Barnabas* (*Le Martyre de Saint Barnabé*), 1911, for the church of the same name, he transformed what might have been a representation of the saint's last moments into a movement between fall and ascension. The blessed saint, having been stoned and thrown into a fire, holds himself in a bodily position that combines gravity and levitation. His body is pushed down but seems to undulate, float, and rise up.



LEFT: Ozias Leduc, *Study for "The Martyrdom of Saint Barnabas,"* 1910-11, charcoal on paper, 61 x 38 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Ozias Leduc, *The Concrete Bridge (Le pont de béton),* 1915, oil on canvas, 50.8 x 34.8 cm, Montreal Museum of Fine Arts.

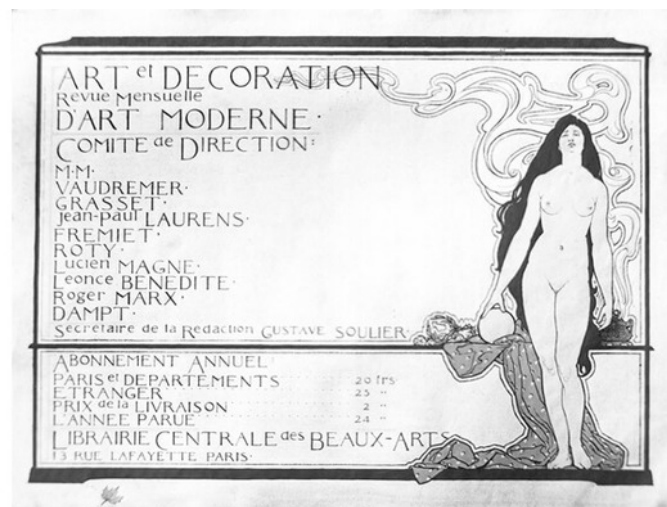


Liberal values modified the ascetic worldview of Quebec at the beginning of the century. French-Canadian people began to see themselves as unique in North American society and adopted the attitude of a resistant nation capable of imposing its values and practices on the continent. Leduc took a position between nationalism and internationalism, and celebrated the uniqueness of his corner of the world.

The iconography of *The Concrete Bridge* (*Le pont de béton*), 1915, can be situated within this current of his thinking. An enormous bridge takes up almost the entire foreground of the painting, covering most of the canvas. This symbol of connection takes on a disproportionate importance relative to the waterway it spans. It overwhelms the natural environment. Yet it looks somewhat like an eyelid over an open eye observing the landscape we can barely see in the background. It obstructs and at the same time inserts itself into nature. The modernity of the material, stated in the title, invites a reading of this work as a dominating contemporary construction in search of a balance with its surroundings.

## NATURE AS SYMBOL

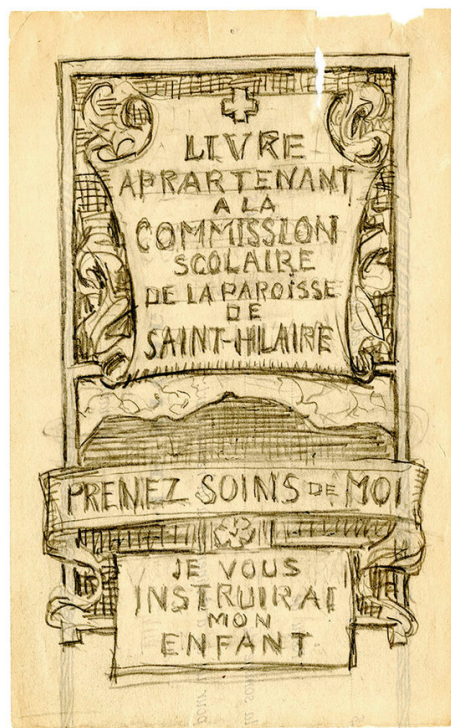
In the absence of first-hand knowledge of contemporary European art, Leduc soaked up as much information as he could through the medium of art periodicals. He subscribed to *The Studio*, a magazine founded in London in 1893, which provided extensive coverage of current artistic production in England and on the continent. Its graphic style at this time owed something to the influence of the Arts and Crafts movement and also to Art Nouveau. Leduc's understanding of both Symbolism and Art Nouveau was primarily book knowledge, even though he spent several months in France in 1897. He was interested in the history of symbols, of which there exists a rich tradition, particularly relating to the meanings of plants, colours, and numbers.<sup>3</sup> He went on to study contemporary art movements in France, adopting some of their expressions. His treatment of the subjects he chose was based on his own interpretation of these artistic movements.



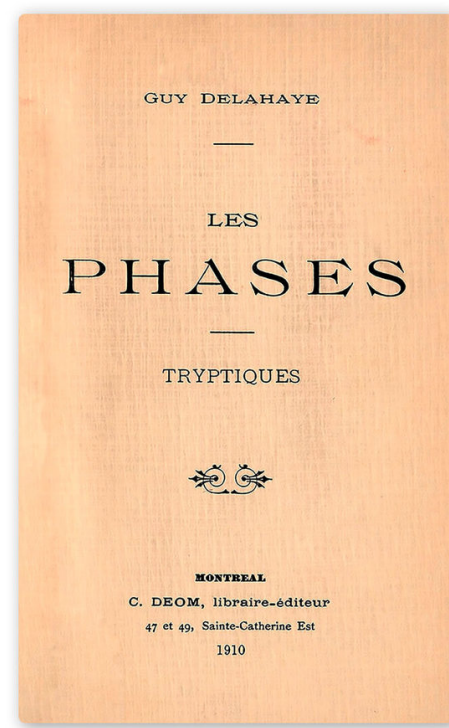
LEFT: Ozias Leduc, *Study for Erato (Sleeping Muse)*, 1898, charcoal on canvas, 61 x 91.2 cm, Musée national des beaux-arts du Québec, Québec City. What was intended as a study ends as a finished work of art. Leduc used a similar charcoal technique for *Study for "The Martyrdom of Saint Barnabas,"* 1910–11. RIGHT: Ozias Leduc, poster project for *Art et décoration* magazine, c.1908, photograph taken from a glass negative, BAnQ Vieux-Montréal, Montreal. For his entry into a poster competition held by the Parisian magazine *Art et décoration*, Leduc proposed an image inspired by the Art Nouveau movement.

Whether in his studies of the human body or his investigations of landscape, Leduc rendered his subjects with intensity and concentration. The forms and variety of his natural surroundings provided him with a constantly renewed source of subjects, as demonstrated by the series of landscapes he painted in the 1910s, or the sequence of drawings he titled *Imaginations*, 1936–42. He sought to capture the luminous effects of sunset, when the colours are less bright, more nuanced, and the light is viewed obliquely or indirectly, as in *Green Apples* (*Pommes vertes*), 1914–15. These works—for example, *Erato* (*Muse in the Forest*) (*Érato [Muse dans la forêt]*), c.1906, or *Grey Effect* (*Snow*) (*Effet gris [neige]*), 1914—evoke a sense of calm and serenity inspired by the day that is ending, when the body rests and the mind gives itself up to reverie.

Around 1918–21, Leduc was working on an ex-libris (or bookplate) project for the Saint-Hilaire school board, and the design he created is an indication of his profound attachment to nature. Landscape and books were both sources of instruction, and the painter's message asked for them to be protected so that their secrets could be delivered. The words *Take care of me. I will teach you, my child* come as much from the mountain as from the book. The lesson was that the quest was thrilling and demanding, and that it would involve sacrifice and self-denial. Guy Delahaye (1888–1969), Leduc's poet friend who had shared his exploration of the mountain, dedicated a cycle of poems in his collection *Les Phases* (1910) to Leduc. The poems evoke the remembered euphoria and danger of those investigations of the mountain's unique places: caves, escarpment, a lake, and quarries.<sup>4</sup>



LEFT: Ozias Leduc, *Study for the Ex-libris of the School Board of the Parish of Saint-Hilaire* (*Étude pour l'Ex-libris de la Commission scolaire de la paroisse de Saint-Hilaire*), c.1918–21, graphite on paper, 16.2 x 10.1 cm, BAnQ Vieux-Montréal, Montreal.  
RIGHT: *Les Phases*, a book of poetry by Guy Delahaye, 1910, Archives of Montreal/UQAM.



The mountain is revealed as a rich repository of emotion and knowledge. Over its slow evolution nature accumulates an infinity of details capable of nourishing the imagination of the artist and at the same time making him aware of his limits, faced with the resources the mountain contains. Its vertical landscape matches the flattened compositions of the artist, who never forgets the two-dimensional nature of the painted surface. In his relationship with the natural world, to which he lends a spiritual dimension, Leduc shows himself to be a profound and natural Symbolist. Like the poet Charles Baudelaire (1821–1867), who in his poem “Correspondances” (1857) idealizes the interrelations of “Perfumes, colours, and sounds,” Leduc is sensitive to the “forests of symbols” constituting the universe whose “dark and profound unity” he too wishes to suggest.



*Grey Effect (Snow)* is constructed of muted tones of grey accented with touches of green, yellow, and blue, recalling the work of the Anglo-American painter James McNeill Whistler (1834–1903), especially his *Nocturne in Blue and Silver*, c.1871–72, with its harmony of colours. Leduc conveys the heavy atmosphere of a winter day when the sky is overcast and the conifers are weighed down by wet snow. In a sense the picture has no subject, yet its purely pictorial effects draw on the vocabulary of Symbolism to show an intimate relationship with nature, bringing out its most secret aspects. The composition makes use of a circular movement. A slight drop of the landscape on the right creates a double movement, rounded and curved, which suggests a relief but without distracting from the sense of confinement evoked by the painting. It is a celebration of a non-event, yet the work is in no way anecdotal; this is a day without effect, except perhaps the weariness that such a dull day brings. Everything is concentrated in the colour and its application in small separate touches whose materiality captures a heavy light.



James McNeill Whistler, *Nocturne in Blue and Silver*, c.1871–72, oil on wood panel, 44.5 x 61 cm, Harvard Art Museums, Cambridge, Massachusetts.

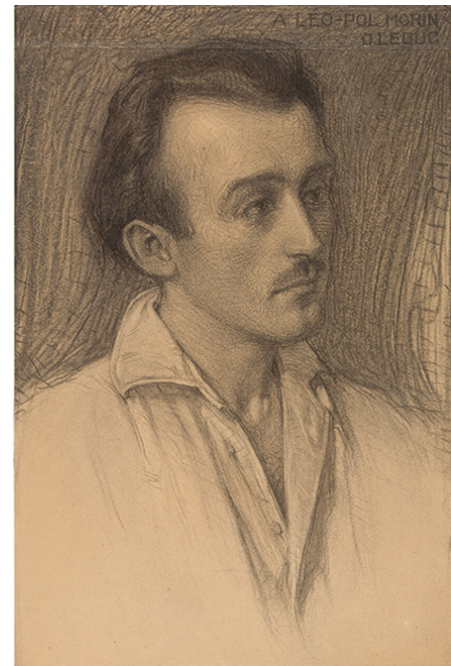
## TECHNICAL MEANS

Leduc's manner of working evolved slowly over the seventy years of his career. It was always marked by patient application and attention to detail. His student Paul-Émile Borduas (1905–1960) said of him: "I see him . . . twenty-five feet up in the vault of a chapel, using the point of a pencil to plug the tiny holes left in the plaster where stencils had been pinned; completing the smallest of pictures, for years, with a quiet laboriousness."<sup>5</sup>

This "quiet laboriousness" defines the patient and rigorous way in which Leduc approached a work of art. Throughout his life he used drawing as a method of forming his ideas. His touch is not rapid in the manner of Matisse (1869–1954) or Picasso (1881–1973), who were able to capture their vision in a single continuous line. Leduc's drawing is built up with short, successive, superimposed strokes that impart life and density to contours, isolating light and shapes. An eraser underlines the effects of light and increases the relief of the forms, as in *Cloud on a Mountainside (Nuage à flanc de montagne)*, 1922. An economical man, Leduc drew on any and all bits of paper he could find, recycling printed materials or the backs of envelopes to seize transitory ideas, which he would then transpose to a better quality of support when he made his more thorough studies in



LEFT: Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: "Christ Giving the Keys to Saint Peter" (VI)*, c.1898–99, pen and black ink, graphite on buff wove paper, 22.8 x 16.5 cm, National Gallery of Canada, Ottawa. The silhouette of Mont Saint-Hilaire is thought to be in the background of this religious scene. Thus the sacred can be embodied in a local and familiar environment. RIGHT: Ozias Leduc, *Léo-Pol Morin*, 1918, charcoal on paper glued to cardboard, 50.4 x 33.3 cm, Musée national des beaux-arts du Québec, Québec.



preparation for a definitive and final work. Every picture went through several first attempts, in which he tried to clarify the composition before painting.

For the large-format religious paintings, Leduc made detailed studies, which he would then grid for transfer. This method enabled him to take what he had envisaged in a small-scale format and transpose it into a much larger one. This process can be seen in his study for *Christ Giving the Keys to Saint Peter* (*Le Christ remettant les clés à saint Pierre*), c.1898-99, or for *Mary Hailed as Co-Redeemer* (*L'Annonce de Maire co-rédemptrice*), 1922-32.

Leduc's studio was too small a space for his huge church-painting projects, so he painted on long bands of canvas that he rolled up as the work progressed. He would then unroll the canvases to check that the colour palette and design were uniform through all the sections, which had sometimes been painted at intervals of months. The sections would be arranged side by side in place to make up the final composition before the whole work was mounted on the walls of the church, as seen in the Church of Notre-Dame-de-la-Présentation at Shawinigan South. And always, the work would be adapted to the place, not only in the choice of iconography but also in the composition, taking into account the position of the spectator and the mixing of the colours in the ambient light of the space.



LEFT: Gabrielle Messier working on "Caryatid Angel Carrying a Phylactery" at the Church of Notre-Dame-de-la-Présentation, Shawinigan, c.1942-1955, photographer unknown. RIGHT: Ozias Leduc, *Caryatid Angel Carrying a Phylactery* (*Ange caryatide portant un phylactère*), 1942-55, oil on plaster, Church of Notre-Dame-de-la-Présentation, Shawinigan.

"Drawing, colour, composition," Leduc wrote around the edge of the *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898. At the beginning of his career Leduc's method was to make the brushwork invisible, applying colour in thin washes, creating the *trompe l'oeil* effect seen in *Phrenology* (*La phrénologie*), 1892. Critics were appreciative of his technique. For example, in *Still Life, Onions* (*Nature morte, oignons*), 1892, Leduc presents this simple vegetable from different angles and with multiple visual effects. Whether they are whole, sprouting, cut in half, or reflected, this inventory of their natural forms insists on the diversity of their overlapping shapes, and confers on them



a multiplicity of meanings. With these still lifes, the seductive finish of the canvas and the subdued light draw our attention to the detailed rendering of the materials. Leduc offers a reflection on the complexity of art that combines both skill and understanding, study and imagination.



Ozias Leduc, *Still Life, Onions (Nature morte, oignons)*, 1892, oil on canvas, 36.5 x 45.7 cm, Musée d'art de Joliette.

After 1900 Leduc used a palette knife to visibly inscribe the gesture and the pictorial matter on the canvas, as in *Portrait of the Honourable Louis-Philippe Brodeur (Portrait de l'honorable Louis-Philippe Brodeur)*, 1901-4. These were the two means of signalling the work of the painter: one the technique that rendered the work invisible and invited the viewer to confuse the image with reality, and the other that showed the gestural trace of the paint as it had been applied. In his compositions Leduc emphasized the role played by the surface of the canvas. He generally circumscribed and isolated the subject, sometimes by placing it against a background marked by vibrations of light in an indeterminate space, or in other cases, notably in *Mary Hailed as Co-Redeemer*, 1922-32, by the way the lines appear to move and mould themselves around the principal subject. Depth is treated by foreshortening, and an emphasis is placed on the application of the pictorial material. In this way, Leduc affirms the signs of his art and invites us to see not only the subject but also the way the subject is presented by means of the characteristics of the paint or of the drawing.



Leduc did a great deal of research and made multiple studies and preparatory drawings for his projects. He devoted much time to this practice. For him, these preliminary steps, in which he worked out his thinking and clarified the conception of the work, could never be carried too far; he would make his sponsors wait—whether members of the clergy who would have to celebrate services in a church covered with scaffolding, or a client waiting impatiently for his portrait. With his easel painting he felt free to take as long as he liked. As he wrote in a letter to the architect Louis-N. Audet, the lifespan of an artwork is recognized in posterity, and the time it takes to complete it is secondary to the years it will survive and be appreciated. “Don’t be alarmed, because a work of visual art is not dependent on time, except in one sense. When you see the completed decoration you will forget the time that was spent on the work.”<sup>6</sup> He was right. We still appreciate his paintings and drawings more than a century after they were produced, and their meanings grow and deepen in the perennial gazes that continue to be cast upon them.



Ozias Leduc, *Still Life with Open Book* (*Nature morte au livre ouvert*), 1894, oil on canvas, 38.5 x 48 cm, Montreal Museum of Fine Arts. Playing with virtuosity and skill, this still life reveals as much as it hides. The objects, however, depicted with great precision, retain their mystery.





# WHERE TO SEE

The works of Ozias Leduc are held in public and private collections internationally. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book; many other works by Leduc may be found in public collections.



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## BEAVERBROOK ART GALLERY

703 Queen Street  
Fredericton, New Brunswick, Canada  
506-458-2028 | 506-458-8545  
[beaverbrookartgallery.org/en](http://beaverbrookartgallery.org/en)



**Ozias Leduc, *Blue Cumulus (Cumulus bleu)*, 1913**

Oil on canvas  
92.1 x 61.6 cm

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## CHURCH OF NOTRE-DAME-DE-LA-PRÉSENTATION

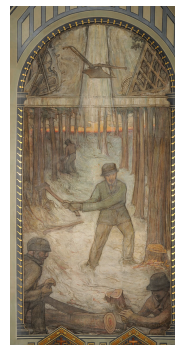
825 Avenue Ozias-Leduc  
Shawinigan, Quebec, Canada  
819-539-1888, ext. 238  
[oziasleducenmauricie.com](http://oziasleducenmauricie.com)



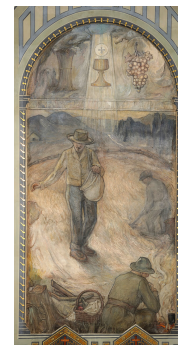
**Ozias Leduc, *Caryatid Angel Carrying a Phylactery (Ange caryatide portant un phylactère)*, 1942-55**  
Oil on plaster



**Ozias Leduc, *The Millworkers (Les chargeurs de meules)*, 1950**  
Oil on marouflaged canvas  
370 x 185 cm



**Ozias Leduc, *The Pioneers (Les défricheurs)*, c.1950**  
Oil on marouflaged canvas  
370 x 185 cm



**Ozias Leduc, *The Sower (Le semeur)*, c.1950**  
Oil on marouflaged canvas  
370 x 185 cm

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## CHURCH OF SAINT-ENFANT-JÉSUS (MILE END)

5039 St. Dominique Street  
Montreal, Quebec, Canada  
514-271-0943



**Ozias Leduc, *The Annunciation*  
(*L'Annonciation*), 1916**  
Oil on marouflaged canvas

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## CHURCH OF SAINT-HILAIRE

260 Chemin des Patriotes Nord  
Mont-Saint-Hilaire, Quebec, Canada  
438-467-4434  
[paroissesainthilaire.com](http://paroissesainthilaire.com)



**Ozias Leduc, *The Assumption (of the Virgin)* (*L'Assomption [de la Vierge]*), 1899**  
Oil on marouflaged canvas  
468 x 226 cm



**Ozias Leduc, *The Baptism of Christ* (*Le Baptême du Christ*), 1899**  
Oil on marouflaged canvas

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## COLLECTION OF THE HOUSE OF COMMONS, OTTAWA

West Block  
11 Wellington St.  
Ottawa, Ontario, Canada  
1-800-599-4999 or 613-992-4793  
[ourcommons.ca](http://ourcommons.ca)

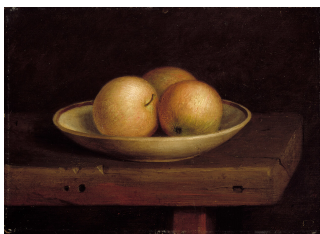


**Ozias Leduc, *Portrait of the Honourable Louis-Philippe Brodeur* (*Portrait de l'honorable Louis-Philippe Brodeur*), 1901-4**  
Oil on canvas  
99.4 x 125.7 cm

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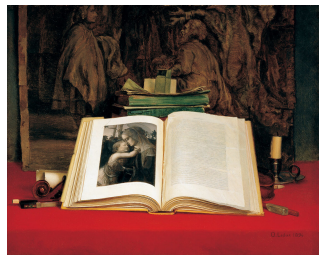
## MONTREAL MUSEUM OF FINE ARTS

1380 Sherbrooke Street West  
Montreal, Quebec, Canada  
514-285-2000  
[mbam.qc.ca/en/](http://mbam.qc.ca/en/)



**Ozias Leduc, *The Three Apples* (*Les trois pommes*), 1887**  
Oil on cardboard  
22.7 x 31.7 cm

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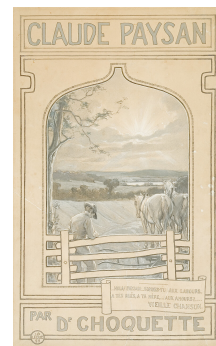
**Ozias Leduc, *Still Life with Open Book* (*Nature morte au livre ouvert*), 1894**  
Oil on canvas  
38.5 x 48 cm

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**Ozias Leduc, *Still Life with Lay Figure* (*Nature morte dite "au mannequin"*), 1898**  
Oil on cardboard  
28 x 24 cm

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**Ozias Leduc, illustration for the cover of the novel *Claude Paysan*, by Ernest Choquette, 1899**  
31.7 x 50.6 cm

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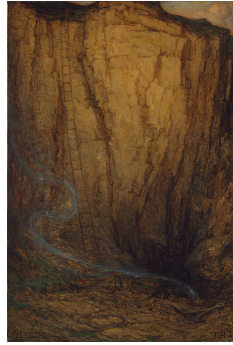




**Ozias Leduc, *Portrait of Guy Delahaye (Portrait de Guy Delahaye)*, 1912**

Oil on canvas  
64.8 x 31.1 cm

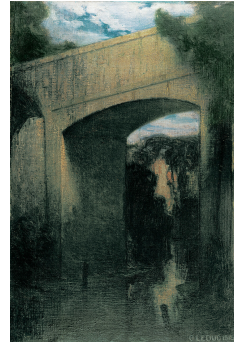
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**Ozias Leduc, *Day's End (Fin de jour)*, 1913**

Oil on canvas  
50.8 x 34.3 cm

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**Ozias Leduc, *The Concrete Bridge (Le pont de béton)*, 1915**

Oil on canvas  
50.8 x 34.8 cm

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**Ozias Leduc, *Mauve Twilight (L'heure mauve)*, 1921**

Oil on paper, affixed on  
canvas  
92.4 x 76.8 cm

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**Paul-Émile Borduas and Ozias Leduc, *Glass in a Saucer (Verre dans une soucoupe)*, 1923**

Charcoal on paper  
29.2 x 31.4 cm

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**Ozias Leduc, *Moonlight Twilight (Crépuscule lunaire)*, c.1937**

Oil on marouflaged  
cardboard fixed to  
cardboard  
32.7 x 23.2 cm

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## MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, COLLECTION LAVALIN

185 Saint Catherine Street West  
Montreal, Quebec, Canada  
514-847-6226  
[macm.org/en](http://macm.org/en)



**Ozias Leduc,**  
***Phrenology (La***  
***phrénologie), 1892***  
Oil on wood panel  
33.8 x 27.2 cm

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## MUSÉE D'ART DE JOLIETTE

145 Rue du Père-Wilfrid-Corbeil  
Joliette, Quebec, Canada  
450-756-0311  
[museejoliette.org/en](http://museejoliette.org/en)



**Ozias Leduc, *Still Life, Onions***  
***(Nature morte, oignons), 1892***  
Oil on canvas  
36.5 x 45.7 cm

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## MUSÉE DE LA CIVILISATION

85 Dalhousie Street  
Quebec City, Quebec, Canada  
418-643-2158  
[mcq.org/](http://mcq.org/)



**Ozias Leduc, *Grey Effect (Snow) (Effet gris [neige])*, 1914**

Oil on canvas  
47.2 x 36.6 cm

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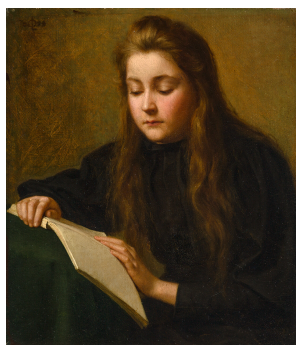
## MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

179 Grande Allée Ouest  
Quebec City, Quebec, Canada  
418-643-2150  
[mnbaq.org/en](http://mnbaq.org/en)



**Ozias Leduc, *Still Life with Books (Nature morte aux livres)*, 1892**

Oil on canvas  
32 x 40 cm



**Ozias Leduc, *The Reader (La liseuse)*, 1894**

Oil on canvas  
29.6 x 25.6 cm



**Ozias Leduc, *Boy Reading (Le liseur)*, 1894**

Charcoal on paper  
39.6 x 46.4 cm



**Ozias Leduc, *Study of a Young Woman (Profile) and of Two Hands*, 1897**

Graphite on vellum paper  
13.3 x 17.8 cm

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**Ozias Leduc, *Study for Erato (Sleeping Muse)*, 1898**

Charcoal on canvas  
61 x 91.2 cm



**Ozias Leduc, *Mary Magdalene Repenting (Madeleine repentante)*, 1898-1902**

Oil on canvas attached to cardboard  
32.3 x 32.2 cm



**Ozias Leduc, *Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister (Madame Ernest Lebrun, née Adélia Leduc, sœur de l'artiste)*, 1899**

Oil on canvas  
42.8 x 32.5 cm



**Ozias Leduc, *Autumn Tillage (Labours d'automne)*, 1901**

Oil on canvas  
62.2 x 92.2 cm



**Ozias Leduc, *The Choquette Farm, Beloeil (La ferme Choquette, Belœil)*, 1901**

Oil on canvas  
61.2 x 91.8 cm



**Ozias Leduc, *Study for 'The Martyrdom of Saint Barnabas,'* 1910-11**

Charcoal on paper  
61 x 38 cm



**Ozias Leduc, *The Martyrdom of Saint Barnabas (Le martyre de Saint-Barnabé)*, 1911**

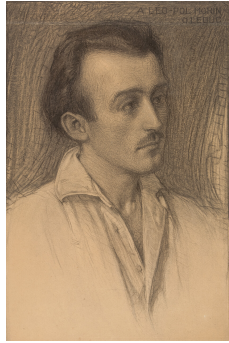
Oil on canvas  
579 x 303.5 cm



**Ozias Leduc, *Horror, Horror (Horreur, horreur, horreur)*, 1912**

Ink and graphite on paper  
26.2 x 20.4 cm





**Ozias Leduc, *Léo-Pol Morin*, 1918**

Charcoal on paper  
glued to cardboard  
50.4 x 33.3 cm

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**Ozias Leduc, *Cloud on a Mountainside (Nuage à flanc de montagne)*, 1922**

Charcoal on  
paper attached to  
cardboard  
15.2 x 16.6 cm

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**Ozias Leduc, *Soft Snow* (also called *Snowbank*) (*Neige douce* [aussi appelé *Banc de neige*]), c.1927-53**

Charcoal and pastel on  
paper  
20 x 15.9 cm

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**Ozias Leduc, *Portrait of Florence Bindoff* (*Portrait de Florence Bindoff*), 1931-35**

Oil on canvas  
68.4 x 54.2 cm

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**Ozias Leduc, *Lake View, Mont Saint-Hilaire* (*Vue du lac, mont Saint-Hilaire*), 1937**

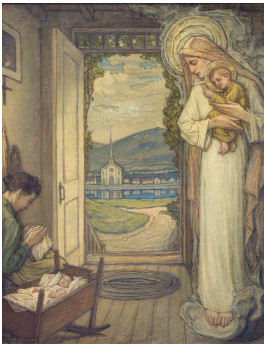
Graphite and charcoal  
on paper  
13.1 x 16.7 cm

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## MUSÉE PIERRE-BOUCHER

858 Rue Laviolette  
Trois-Rivières, Quebec, Canada  
819-376-4459  
museepierreboucher.com



**Ozias Leduc, *Mater Amabilis (Mère aimable)*, 1941**

Oil on canvas  
57.1 x 44.4 cm

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## NATIONAL GALLERY OF CANADA

380 Sussex Drive  
Ottawa, Ontario, Canada  
613-990-1985  
gallery.ca



**Ozias Leduc, *My Mother in Mourning (Ma mère en deuil)*, c.1890**

Oil on canvas  
40 x 34.5 cm



**Ozias Leduc, *Study for 'Boy with Bread,'* 1892**

Charcoal over graphite  
on buff laid paper  
47.7 x 54.3 cm



**Ozias Leduc, *Boy with Bread (L'enfant au pain)*, 1892-99**

Oil on canvas  
50.7 x 55.7 cm



**Ozias Leduc, *Still Life, Study by Candlelight (Nature morte, étude à la lumière d'une chandelle)*, 1893**

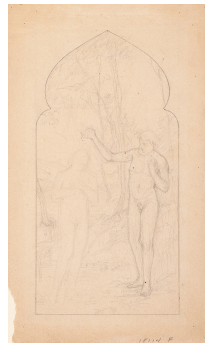
Oil on canvas  
36.1 x 46.2 cm





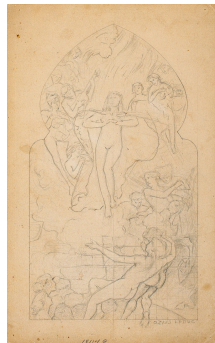
**Ozias Leduc, *The Young Student (Le jeune élève)*, 1894**

Oil on canvas  
36.7 x 46.7 cm



**Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: 'The Baptism of Christ' (IV)*, c.1897-1900**

Graphite on buff wove paper  
21.4 x 12.5 cm



**Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: 'The Assumption of the Virgin,' c.1897-1900***

Graphite on buff wove paper  
25 x 15.9 cm



**Ozias Leduc, *Study for the Decoration of the Church of Saint-Hilaire: 'Christ Giving the Keys to Saint Peter' (VI)*, c.1898-99**

Pen and black ink,  
graphite on buff wove paper  
22.8 x 16.5 cm



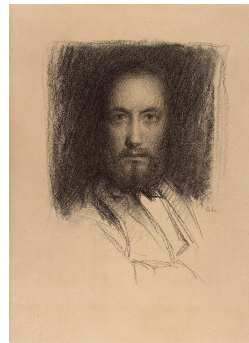
**Ozias Leduc, *My Portrait (Mon portrait)*, 1899**

Oil on paper, mounted on wood  
33 x 26.9 cm



**Ozias Leduc, *Road to the Church (Saint-Hilaire) (Le chemin de l'église [Saint-Hilaire])*, 1899**

Charcoal with white highlights on laid paper  
34.6 x 48.5 cm



**Ozias Leduc, *Self-Portrait (Autoportrait)*, c.1899**

Charcoal on laid paper  
36.5 x 26.5 cm



**Ozias Leduc, *Erato (Muse in the Forest) (Erato [Muse dans la forêt])*, c.1906**

Oil on cardboard  
27.9 x 22.9 cm



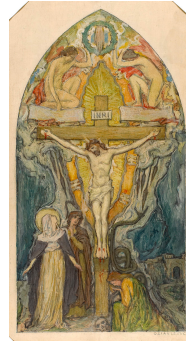
**Ozias Leduc, *Green Apples (Pommes vertes)*, 1914-15**

Oil on canvas  
63.3 x 94.4 cm



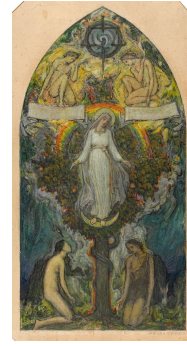
**Ozias Leduc, *Gilded Snow (Neige dorée)*, 1916**

Oil on canvas  
137.8 x 77.2 cm



**Ozias Leduc, *Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "The Crucifixion," c.1922***

Oil and graphite on cardboard  
43.3 x 25.5 cm



**Ozias Leduc, *Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "Mary Hailed as Co-redeemer," c.1922***

Oil and graphite on cardboard  
43.3 x 26.8 cm



**Ozias Leduc, *Rainbow (Imaginations No. 6) (Arc-en-ciel [Imaginations n° 6])*, 1936**

Graphite on vellum paper  
12.2 x 16.5 cm



**Ozias Leduc, *Clouds in the Light (Imaginations No. 26) (Nuages dans la lumière [Imaginations n° 26])*, 1937**

Graphite on wove paper  
16.4 x 9.3 cm



## NOTES

### BIOGRAPHY

1. Sources for the facts cited in the chronology can be found in the catalogue *Ozias Leduc: Une oeuvre d'amour et de rêve* (Montreal: Montreal Museum of Fine Arts), 1996.
2. Louis-J. Barcelo, "Leduc tel que je l'ai connu," *Arts et pensée* 18 (July-August 1954): 172.
3. These pictures or examples have not yet been identified. They were probably popular magazines and instructional manuals of the time.
4. Marie-Hélène Naud, "La bibliothèque d'Ozias Leduc," Société d'histoire de Beloeil-Mont-Saint-Hilaire, *Cahier d'histoire* 115 (February 2018): 13-28.
5. Laurier Lacroix, *Laboratoire de l'intime, Les natures mortes d'Ozias Leduc* (Joliette, Quebec: Musée d'art de Joliette), 2017.
6. Albert Laberge to Ozias Leduc, after March 23, 1916, mss 327. Fonds Ozias Leduc, BAnQ Vieux-Montréal.
7. Ozias's brother Ulric Leduc purchased the plot on which the house was to be built. It remained unfinished, and the situation led to a dispute between the two brothers.
8. Fernande Choquette-Clerk, "À la mémoire d'Osias [sic] Leduc," *Le Clairon maskoutain*, June 15, 1956, 9.
9. Quoted in Laurier Lacroix, "Le Journal de Sherbrooke d'Ozias Leduc," *Journal of Eastern Townships Studies/Revue d'études des Cantons de l'Est* 8 (Spring 1996): 93.
10. Michel Clerk, "Ozias Leduc, l'homme public," Société d'histoire de Beloeil-Mont-Saint-Hilaire, *Cahier d'histoire* 49 (February 1996): 31-32.

### KEY WORKS: PHRENOLOGY

1. François-Marc Gagnon, "La phrénologie," in *Ozias Leduc: Une oeuvre d'amour et de rêve* (Montreal: Musée national des beaux-arts du Québec, 1996), 72.

### KEY WORKS: BOY WITH BREAD

1. Letter from Ozias Leduc to Paul-Émile Borduas, October 10, 1943, Musée d'art contemporain de Montréal, fonds Paul-Émile Borduas.
2. Under the pseudonym Ruth Bohème, "Un peintre de 'chez nous,'" *La Patrie* 13 (March 1916): 19; and as Fernande Choquette-Clerk, "À la mémoire d'Osias [sic] Leduc," *Le Clairon maskoutain* 15 (June 1956): 9.

**KEY WORKS: MADAME ERNEST LEBRUN, NÉE ADÉLIA LEDUC, THE ARTIST'S SISTER**

1. Gilles Deleuze, trans. Tom Conley, *The Fold: Leibniz and the Baroque* (New York: Continuum, 2006) 139–40.

**KEY WORKS: ERATO (MUSE IN THE FOREST)**

1. Arlene Gemacher, author of the notice for this painting in the catalogue of the 1996 exhibition, offers several other examples. See *Ozias Leduc: Une oeuvre d'amour et de rêve* (Montreal: Musée national des beaux-arts du Québec, 1996), 162.

2. Ozias Leduc, "L'histoire de S.-Hilaire on l'entend, on la voit," *Arts et pensée* 18 (July–August 1954): 165–68.

**SIGNIFICANCE & CRITICAL ISSUES**

1. Beaverbrook manuscript, *Pensées*. The handwritten originals of these typed copies have not been preserved. The typescripts are at the Beaverbrook Art Gallery, no doubt acquired at the same time as *Blue Cumulus* (*Cumulus bleu*), 1913, in 1962. They were transcribed by Noël Lajoie, at the request of Gilles Corbeil, who had received them from Gabrielle Messier.

2. Paul-Émile Borduas, "Quelques pensées sur l'oeuvre d'amour et de rêve de M. Ozias Leduc," *Canadian Art* 10, no. 4 (Summer 1953): 158.

3. Beaverbrook manuscript.

4. Ozias Leduc, "L'art, le son d'une âme," *Textes poétiques*, Mss 327,S5,SS3,D1-327/3/15. Fonds Ozias Leduc, BAnQ Vieux-Montréal.

5. See Janet M. Brooke, *Le goût de l'art: Les collectionneurs montréalais, 1880–1920* (Montreal: Montreal Museum of Fine Arts), 1989.

6. See Hélène Sicotte, "L'implantation de la galerie d'art à Montréal: le cas de W. Scott & Sons, 1859–1914. Comment la révision du concept d'art autorisa la spécialisation du commerce d'art" (PhD dissertation, Université du Québec à Montréal, 2003). The author traces the evolution of the Montreal art market.

7. For a comprehensive study of the critical reception of Ozias Leduc, see Arlene Gehmacher, "The Mythologization of Ozias Leduc" (PhD dissertation, University of Toronto, 1995).

8. Lucien de Riverolles, *L'Opinion publique*, April 14, 1893, 284.

9. These terms appear in the influential work *Ateliers* by Jean Chauvin, published in 1928 (Éditions du Mercure).

10. Arthur Lemay, "L'oeuvre du peintre Osias [sic] Leduc: Un artiste du terroir de Saint-Hilaire de Rouville," *Le Terroir*, March–April 1928, 186–87.



**STYLE & TECHNIQUE**

1. Victor Cousin's book *Du vrai, du bien & du beau* (Paris: Didier, 1853) was known in Quebec and contributed to the development of this philosophy. See Anne-Élisabeth Vallée, *Napoléon Bourassa et la vie culturelle à Montréal au XIX<sup>e</sup> siècle* (Montreal: Leméac, 2010).

2. See Esther Trépanier, "L'île enchantée," in *Ozias Leduc: Une oeuvre d'amour et de rêve* (Montreal: Montreal Museum of Fine Arts, 1996), 234-36.

3. Leduc owned several books on symbols, including Maurice Pillard-Verneuil's *Dictionnaire des symboles, emblèmes et attributs* (Paris: Renouard, 1897).

4. "Les branchages parfois enlacent, et la voie  
Darde à pic ses côtés pour intensifier  
La volupté d'offrir la fatigue à la joie.

"Chaque pas est au sort, l'on ne doit s'y fier  
Mais être tel est doux afin de bien s'instruire  
Dans l'enivrement du plaisir qui peut détruire."

Guy Delahaye, *Les Phases* (Montreal: C. Déom, 1910), 108. The quoted lines are from the poem "Noms sous l'écorce," which has a second dedication: *À celles et ceux de "La Grotte des Fées"*; that is, "to all those who visit the natural phenomena of the mountain."

5. Paul-Émile Borduas, "Quelques pensées sur l'oeuvre d'amour et de rêve de M. Ozias Leduc," *Canadian Art* 10, no. 4 (Summer 1953): 161.

6. Leduc to Louis-N. Audet (draft), February 7, 1927. Fonds Ozias Leduc, BAnQ Vieux-Montréal.

## GLOSSARY

### ***Arcadia***

A Canadian journal of the nineteenth century out of Montreal, *Arcadia* was published twice a month from May 1892 to March 1893, in English, under the direction of Joseph Gould. The magazine declared itself “devoted to music, art and literature” and featured articles on events in Montreal and other Canadian cities, as well as abroad.

### **Art Association of Montreal (AAM)**

Founded in 1860 as an offshoot of the Montreal Society of Artists (itself dating to 1847), the Art Association of Montreal became the Montreal Museum of Fine Arts in 1947. The MMFA is now a major international museum, with more than 760,000 visitors annually.

### ***Art et décoration***

Launched in 1897, the French magazine *Art et décoration* was the first magazine in the world focused on decoration. Originally subtitled *Monthly Review of Modern Art*, in its early years it defended new artistic styles, especially new art. Over time, *Art et décoration* tracked the evolution of modernism, especially after the magazine’s merger with the *L’Architect* in 1936. The magazine continues to appear monthly.

### **art for art’s sake**

Art for art’s sake is a notion of art formed during the middle of the nineteenth century among a group of French poets called Parnasse. It is a rejection of Romanticism. First theorized by the writer Théophile Gautier in the preface to his novel *Mademoiselle de Maupin* (1835), art for art’s sake is an art that only refers to itself and has no goal save for the pursuit of art and beauty.

### **Art Nouveau**

Thriving in Europe and the United States from the late nineteenth century until the First World War, this decorative style, characterized by flowing organic shapes and serpentine lines, had an impact on architecture and on graphic and decorative arts in particular, though its influence is also reflected in painting and sculpture.

### **Arts and Crafts**

A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

### **Ateliers d’art sacré**

Founded in 1919 by Maurice Denis and Georges Desvallières, the Ateliers trained artists to produce religious decoration for churches—particularly those destroyed in the First World War. This Paris-based initiative helped to renew interest in Christian art in France.



**Automatistes**

A Montreal-based artists' group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

**Ayearst, Sheila (Canadian, b.1951)**

A Toronto-based artist whose paintings—often based on photographs—express concerns about differing versions of reality and the sometimes frightening aspects of “normal” spaces. Since 1977 Ayearst's work has been exhibited in solo and group shows in Ontario, in Quebec, and internationally.

**Baillargé, François (Canadian, 1759–1830)**

A painter, sculptor, architect, and civic official, François Baillargé began his career in religious painting and sculpture after abandoning his studies in Paris. His practice includes original compositions and copies. He became an important architect, responsible for the planning and design of Quebec's Palace of Justice (1799), the old Quebec Prison (1808–11, today the Morrin College building), and the old Trois-Rivières Prison (1816–22).

**Baroque**

The Baroque is a style of art popular during the seventeenth and eighteenth centuries characterized by exaggerated movement, grandeur, and expression. Originating in Rome, it was the Catholic Church's response to the Protestant Reformation, which privileged an austere spiritual engagement with the divine. In the Baroque, in contrast to Classicism, disorder replaces order and the affect is one of delusional grandeur.

**bas-relief**

A type of sculpture in which the decorative motif projects slightly from the background plane. Bas-reliefs are common to exterior architectural design around the world.

**Baudelaire, Charles (French, 1821–1867)**

An influential poet and art critic who inspired the Symbolist movement and revelled in the sensual contradictions between the ruins of urban life and beauty, Baudelaire is perhaps best known for his 1857 poetry collection *Les fleurs du mal*, which explored taboos of bourgeois values. He is associated with philosopher and cultural critic Walter Benjamin and the figures of the *flâneur* and the bohemian.

**Beaver Hall Group**

A group of approximately twenty-nine Montreal-based artists (1920–23), named after its headquarters on Montreal's Beaver Hall Hill. Half of the group's members and associates were women. Like the Group of Seven (founded just weeks earlier), it promoted modernist art, but the Beaver Hall Group went beyond landscapes to concentrate on urban and rural scenes, portraiture, and the human figure. Prominent adherents included Emily Coonan, Adrien and Henri Hébert, Prudence Heward, Edwin Holgate, Mabel May, Sarah Robertson, Albert Robinson, and Anne Savage.

**Bernini, Gian Lorenzo (Italian, 1598–1680)**

Gian Lorenzo Bernini was a sculptor and architect during the Baroque period. Beginning his career in Rome, he rejected the popular style of mannerism in favour of formal and conceptual freedom. He established himself quickly with highly original and complex individual sculptures, followed by architectural monuments that reveal his mastery of technique. His compositions adorn public fountains, and his monuments decorate the churches and royal chapels of Rome. As an architect, Bernini created total environments that include grand sculptural arrangements that fill the surrounding structure.

**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*. (See *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon.)

**Bourassa, Napoléon (Canadian, 1827–1916)**

Napoléon Bourassa was an architect, writer, painter, and sculptor. During his long career, he directed numerous church construction and decoration projects in French Canada. Of these, the most complex is Notre-Dame-de-Lourdes in Montreal. He was influenced by Michelangelo, Raphael, Jean-Auguste-Dominique Ingres, and Hippolyte Flandrin. Between 1870 and 1904, he designed and decorated eight churches.

**Burne-Jones, Edward (British, 1833–1898)**

A largely self-taught painter, illustrator, and designer, who became interested in art after meeting William Morris at Oxford, where Burne-Jones had intended to study for the priesthood. In the 1850s he moved to London, joining the Pre-Raphaelites soon before they disbanded. Like his forerunners in the group, he chose subjects that were largely medieval and mythical.

**Canadian National Exhibition (CNE)**

An annual fair held in Toronto, founded as the Toronto Industrial Exhibition in 1879. The CNE produced art exhibitions and catalogues annually until 1961, except during and immediately following the Second World War.

**Capello, Luigi Giovanni Vitale (Italian, 1843–1902)**

The Italian painter Luigi Capello arrived in Montreal in 1875 after studying in Turin and Rome. It took nearly ten years for him to establish himself, but eventually he began to receive important commissions for murals, portraits, and religious paintings. In contrast to other painters and decorators of the era, Capello had a rich and developed colour palette.

**Carli, Thomas (Italian/Canadian, 1838–1906)**

The sculptor Thomas Carli is a member of the first wave of Italian immigrants who settled in Montreal during the 1860s. A craftsman who knew how to work with several different materials, he opened a workshop in 1867 and accepted commissions for statues and Quebec church decorations.



**Château Dufresne**

The principal Montreal residence of industrialist Oscar Dufresne, constructed between 1915 and 1918 by Dufresne and his brother, the architect and engineer Marius Dufresne. The château is a grand house in the Beaux-Arts style, noted for its paintings, murals, and stained glass executed by master craftsperson Guido Nincheri (1885–1973). It is one of the few secular works by the renowned church decorator. After major restoration work, the building was reopened in 2014 as the Dufresne-Nincheri Museum.

**chiaroscuro**

A term that refers, at its most general, to an artist's use of light and dark and the visual effects thus produced in a painting, engraving, or drawing. Chiaroscuro can serve to create atmosphere, describe volume, and imitate natural light effects. From the Italian *chiaro* (light) and *scuro* (dark).

**contrapposto**

Italian term meaning "counterpose," used to describe the uneven distribution of weight of a human body in an artwork. Contrapposto originates with the ancient Greeks as a sculptural characteristic to make figures appear less rigid and more naturally relaxed. In this pose, figures have their weight on one foot so that the body twists to form a slight "S" shape.

**Cormier, Ernest (Canadian, 1885–1980)**

Ernest Cormier was an architect and engineer. He studied architecture in Europe and returned to Montreal to promote modern art among a close circle of artists affiliated with the magazine *Le Nigog*. He designed the new campus for the Université de Montréal (1924–43), the Supreme Court of Canada in Ottawa (1938–50), and the Grand Seminary of Quebec (1957–60). In his buildings, one finds a unique intersection between Beaux-Arts sensibilities and the new principles of modernism.

**Couturier, Marie-Alain (French, 1897–1954)**

The Dominican father Marie-Alain Couturier was a French painter and glassmaker educated at Sacred Art Workshops, a school created in 1919 to encourage the production of a modern and accessible sacred art. A fervent critic of academism, Couturier supported the place of contemporary artists in the religious field. From 1940 to 1945 he lived in North America and taught in Montreal and Baltimore.

**Cullen, Maurice (Canadian, 1866–1934)**

Like many Canadian painters of his generation, Maurice Cullen received his early art education in Montreal, then moved to Paris to continue his studies at the Académie Julian, the Académie Colarossi, and the Paris École des Beaux-Arts. He was influenced by Impressionism and his landscapes, in turn, influenced a younger generation of Canadian painters, including the Group of Seven. His winter landscapes and snowy urban scenes are considered his most impressive achievement.

**decadence**

An artistic and literary movement in Europe during the final years of the eighteenth century. Characterized by novels such as Joris-Karl Huysmans's *À rebours* (1884), decadence features literary devices such as neurosis, despair, and mystery taken up in the tradition of Symbolism and the rejection of Naturalism.

**Delahaye, Guy (Canadian, 1888–1969)**

Born François-Guillaume Lahaise, Guy Delahaye was inspired by the poetry of Émile Nelligan, whom he discovered during a period of convalescence as an adolescent. His work is associated with the birth of modern Québécois literature, with poems that rejected pastoral subjects of the past. He was the subject of intense criticism after the publication of his first collection, which was condemned as a decadent and pretentious work. Although Delahaye withdrew from public literary activities, he continued to write poetry.

**Denis, Maurice (French, 1870–1943)**

A painter, printmaker, designer, and influential theorist whose ideas contributed to the development of the anti-naturalist aesthetic of modernism. Denis was a founding member of the Nabis, an avant-garde artists' group active in Paris from 1888 to 1900, and is also well known for his later, overtly religious works.

**Duguay, Rodolphe (Canadian, 1891–1973)**

Rodolphe Duguay was a landscape painter who also practised wood engraving. He studied in France for seven years before returning to Quebec in 1927. He existed on the margins of the artistic milieu of his time. A rural and Catholic painter, he did not take part in the debates surrounding the new modernist aesthetic in Montreal, nor did he take orders from the church.

**École des beaux-arts de Montréal**

The École des beaux-arts de Montréal was founded in 1922, the same year as its sister institution, the École des beaux-arts de Québec. The curriculum emphasized industrial arts, trades, and commercial design, but the school gradually came into its own as an important training ground for painters, sculptors, and other serious artists, culminating in what has been called its "golden age" in the late 1950s and early 1960s. In 1969 it was absorbed into the fine arts department of the Université du Québec à Montréal.

***en plein air***

French for "in the open air," used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

**ex-libris**

An ex-libris (or bookplate) is a personal engraving pasted into the front of a book that indicates ownership. The term originates from the Latin phrase *ex libris meis*, which signifies that the book is a part of someone's collection.



**Fauvism**

The style of the Fauves (French for “wild beasts”), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d’Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

**Franchère, Joseph-Charles (Canadian, 1866–1921)**

Joseph-Charles Franchère was a painter, illustrator, and decorator of Quebec churches who was trained in the academic tradition in Paris. Inspired by Symbolism, his work often presents an idealized image of pastoral life. He illustrated, among other works, *The Riots* (1916) of Father Lionel Groulx. His works were chosen to represent Canada at the World’s Fairs in Chicago (1893), Buffalo (1901), and St. Louis (1904).

**Gauvreau, Claude (Canadian, 1925–1971)**

A playwright, poet, and polemicist known for contributing greatly to modernist theatre in Quebec, Gauvreau was a leader of the Automatistes and signatory of the 1948 manifesto *Refus global*. His writing is characterized by poetic abstraction and expression, such as his first play, *Bien-être*, written in 1947 for his muse and lover, Muriel Guilbault.

**Group of Seven**

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

**Hague School**

A group of Dutch Realist painters active in The Hague, on the northwest coast of the Netherlands, from around 1860 to 1890. They were influenced by France’s Barbizon School, which also reacted against the idealization of nature in academic art. The Hague School style is characterized by sombre tones used to depict everyday scenes of fishermen, farmers, windmills, and seascapes. The group led to the formation of the Amsterdam Impressionists, and included Jozef Israëls and Jacob Maris.

**Hébert, Adrien (Canadian, 1890–1967)**

The two sons of the sculptor Louis-Philippe Hébert, Adrien Hébert and his brother Henri (1884–1950), belonged to the liberal elite who favoured an open attitude toward change as the key to the future of French Canada. At a time when it was popular to celebrate the past and the traditional values of the Quebec countryside, the painter Adrien Hébert drew his inspiration from urban life in the city and port of Montreal. Boldly modern in his choice of subjects, he was more restrained in his treatment of form and colour.

**Impressionism**

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude

Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

**Jackson, A.Y. (Canadian, 1882–1974)**

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brush strokes and vivid colours of his Impressionist and Post-Impressionist influences.

**Laberge, Albert (Canadian, 1871–1960)**

Albert Laberge was a journalist and naturalist author who played an important role in the emergence of modern Québécois literature. He contributed to the foundation of the Montreal Literary School in 1895, an association that supported the publication of some of the first works from the new generation of writers. From 1896 to 1932, he was the sports editor and art critic at the Montreal-based newspaper *La Presse*. He published journalism, essays, and literary criticism. Upon publication of his novel *La Scouine*, in 1918, he was censored by the church, which found his contemporary portrait of non-idealized rural life reprehensible.

**Larose, Ludger (Canadian, 1868–1915)**

An academic painter trained in the Parisian tradition, Ludger Larose created religious paintings, still lifes, portraits, landscapes, nudes, and scenes of urban life. A free thinker who defied the influence of the clergy by declaring himself an atheist, his work mixed traditional expression and modern thought.

**Leduc, Fernand (Canadian, 1916–2014)**

A painter and member of the Montreal-based Automatistes. Leduc's earlier paintings evince his interest in Surrealism and automatism; later he began to work in a more formalist mode and then in a hard-edge style, which linked him to the *Plasticien* movement.

**Légaré, Joseph (Canadian, 1795–1855)**

An important figure in pre-Confederation Canadian art history, whose corpus includes portraits of First Nations peoples and distinctly Canadian landscapes. Légaré was influenced by European romantic and baroque painting, and he collected and restored numerous seventeenth-century canvases from the Continent. He opened Quebec's first art gallery in 1833.

**MacDonald, J.E.H. (British/Canadian, 1873–1932)**

A painter, printmaker, calligrapher, teacher, poet, and designer, and a founding member of the Group of Seven. His sensitive treatment of the Canadian landscape was influenced by Walt Whitman's poetry and Henry David Thoreau's views on nature.



**mandorla**

An almond-shaped aureole of light that surrounds the figure of a holy person in religious art (typically Christian and Buddhist).

**marouflage**

The act of reinforcing a work (canvas or paper) by affixing it to a support of wood, cardboard, canvas, or other rigid material. A marouflage is often used to preserve a work of art as well and is used in wall paintings.

**Massicotte, Edmond-Joseph (Canadian, 1875–1929)**

Edmond-Joseph Massicotte was an illustrator of traditional ways of Québécois life who published in periodicals such as *Le Monde illustré* and *L'Almanach du peuple*. His illustrations of popular customs were inspired by accumulated documents as well as his imagination in order to visualize a nostalgic sentiment toward an idealization of past rural life.

**Matisse, Henri (French, 1869–1954)**

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

**Maurault, Olivier (Canadian, 1886–1968)**

A Sulpician priest, writer, and historian, Olivier Maurault was rector of the Université de Montréal from 1934 to 1955. He regularly published reviews on painting, texts that would later be brought together, with others, under the title *Marges d'histoire* (1929). As the first director of the Saint-Sulpice Library, from 1916 onward he organized exhibitions of modern art.

**Meloche, François-Édouard (Canadian, 1855–1914)**

François-Édouard Meloche began his career as a decorative painter in 1881. Renowned for his *trompe l'oeil* effects and his monochrome tints, he completed decorative work for churches in Quebec, Vermont, Ontario, Manitoba, Saskatchewan, and Prince Edward Island. Meloche taught decorative painting at the School of the Council of Arts and Manufacturing, in Montreal, from 1886 to 1899.

**Messier, Gabrielle (Canadian, 1904–2003)**

Gabrielle Messier was an artist, childhood friend of Paul-Émile Borduas, and Ozias Leduc's painter's assistant for the last fifteen years of Leduc's life. In 1956, after Leduc's passing, Messier completed the last decorative suite at the Church of Notre-Dame-de-la-Présentation at Almaville Lower (now Shawinigan). Her specializations included landscapes (particularly of Mont Saint-Hilaire), still lifes, portraits, and religious subjects.

**modernism**

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society.

Modernist movements in the visual arts have included Gustave Courbet's Realism, and later Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles

such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

**Morin, Léo-Pol (Canadian, 1892–1941)**

Pianist, composer, and music critic Léo-Pol Morin trained in Paris and established a musical career in France. Later, he became a major promoter of modern French music in Quebec. Returning to Montreal during the First World War, he was one of the founders of the art magazine *Le Nigog* in 1918. He performed works by Bartók, Debussy, and Ravel, among others, composed music under the name James Callihou, and advocated for modern music.

**Morrice, James Wilson (Canadian, 1865–1924)**

One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.

**Morris, William (English, 1834–1896)**

William Morris was a draftsman, poet, novelist, translator, painter, and theoretician who upset the Victorian world with his aesthetic ideals and socialist politics. He rejected the mechanization of life and instead embraced craft techniques and collective work. His aesthetics and vision for art fundamentally influenced the Arts and Crafts movement in England and across the channel. His company, Morris & Company, created many innovative designs in decoration and textiles, marking a significant turning point in the history of design.

**Musée d'art contemporain de Montréal**

Founded by the Quebec government in 1964, the Musée d'art contemporain de Montréal is the oldest institution of contemporary art in Canada. Originally housed at Place Ville-Marie, the museum moved to Château Dufresne in 1965, and then to the Expo 67 International Art Gallery, in the Cité du Havre, before moving again in 1992 to its present site at Place des Arts. Dedicated to the promotion and conservation of contemporary Quebec art, the museum maintains an active exhibition and manages a collection of approximately eight thousand pieces.

**Nabis**

Also called the Pont-Aven School. A group of young Post-Impressionist artists, including Pierre Bonnard and Édouard Vuillard, who met at the Lycée Condorcet in Paris, established themselves as a movement in the decade 1880-90, and remained active until 1900. The Nabis (from the Hebrew *nebiim*, meaning "prophets" or "visionaries") shared the Symbolists' belief that objects in nature represent ideas, and that the visible is the manifestation of the invisible. Their most important contribution to painting was an abstract, rhythmic organization of figures and ground on the surface of the canvas.

**National Gallery of Canada**

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Governor General the



Marquis of Lorne, the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988 the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

### **Nazarenes**

The Nazarenes were a group of early nineteenth-century German painters who practised in Rome. They were inspired by Italian artists of the Middle Ages and the Renaissance, including Raphael and Michelangelo. They rejected the academic system in favour of the medieval workshop and lived together, creating naturalistic paintings of religious subjects. Their return to an archaic style of painting was criticized by romantic modernists such as Goethe, yet they were an important influence on the English Pre-Raphaelites.

### **Nelligan, Émile (Canadian, 1879–1941)**

A pioneer of French-Canadian poetry whose body of work includes 170 poems, sonnets, and songs written between the ages of sixteen and nineteen. Nelligan was a melancholy and nostalgic poetic voice who explored his inner world rather than the traditional themes of patriotism and landscape. In 1897 he joined the École littéraire de Montréal, a group of young writers concerned with the declining state of the French language. In 1899 Nelligan was admitted to the Saint-Benoît asylum and remained in hospitals for the remainder of his life.

### **Olson, Daniel (Canadian, b.1955)**

Daniel Olson is a Canadian artist who lives in Montreal. He works in a number of mediums, including sculpture, installation, photography, performance, video, and artist books. He is interested in the narrative elements of medium and the multiple possibilities found in everyday objects and events.

### **Ontario Society of Artists (OSA)**

Canada's oldest extant professional artists' association, formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.

### **Ostiguy, Jean-René (Canadian, 1925–2016)**

An art historian and curator of Canadian art at the National Gallery of Canada, Ottawa, from 1965 to 1986, who specialized in Canadian and particularly Québécois modernism. His publications include monographs on Adrien Hébert and Ozias Leduc, and a survey of modern art in Quebec.

### **Picasso, Pablo (Spanish, 1881–1973)**

One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les demoiselles d'Avignon*, 1906–7, is considered by many to be the most important of the twentieth century.

**Plamondon, Antoine (Canadian, 1804–1895)**

A painter of religious and secular subjects, trained in the Neoclassical style in Paris by the court painter Jean-Baptiste Paulin Guérin, himself a pupil of the celebrated Neoclassicist Jacques-Louis David. Plamondon was the leading Quebec portraitist of his day and was patronized by members of the city's rising bourgeoisie.

**Pre-Raphaelites**

A group of artists and critics founded in 1848 by William Holman Hunt, Dante Gabriel Rossetti, and John Everett Millais who sought to combine the spirituality and intensity of fifteenth-century art with the naturalism of their own time. The original group had disbanded by the early 1850s, but strains of its doctrines and stylistics carried on in the work of associated and later artists into the twentieth century.

**Préfontaine, Fernand (Canadian, 1888–1949)**

The Montreal architect Fernand Préfontaine was one of the founders of the magazine *Le Nigog* in 1918. In the pages of this magazine, he was a vocal critic of Montreal architecture. He and his spouse held many salons in Montreal that were attended by the French-Canadian intellectual elite. There they would discuss the topics of the day.

**Puvis de Chavannes, Pierre (French, 1824–1898)**

Pierre Puvis de Chavannes was an academic painter-decorator. His works, often exhibited at the yearly Salon, were intended to decorate museums, palaces, and monuments. A follower of the Symbolist movement, he attempted to harmonize the relationship between painting and wall. He created allegorical works using techniques developed by the Renaissance artist Giotto.

***Refus global (Total Refusal)***

A manifesto released in 1948 by the Automatistes, a Montreal-based artists' group. Written by Paul-Émile Borduas and signed by fifteen other members, the main text condemned the dominance of Catholic ideology and the social and political status quo in Quebec. The *Refus global* influenced the province's period of rapid change that came to be known as the Quiet Revolution.

**Reni, Guido (Italian, 1575–1642)**

Recognized as one of the most important Italian painters of the seventeenth century, Guido Reni painted religious and mythological subjects. He was influenced by the work of Caravaggio and Raphael. At the height of his career, his colour work became more and more vivid and his brushwork lighter. Recognized for his use of tenebrism (contrast of light and dark), his work is notably Baroque, yet contains hints of classical composition.



**Rho, Adolphe (Canadian, 1839–1905)**

Born in Gentilly (Bécancour), Quebec, Adolphe Rho was a sculptor, church decorator, and painter specializing in religious subjects, portraits, and landscapes. After a brief career in photography, which featured exhibitions in Trois-Rivières in 1869 and in Quebec in 1870, he turned to painting. During the course of his career he decorated more than thirty churches and chapels working alongside his four sons.

**Riopelle, Jean Paul (Canadian, 1923–2002)**

A towering figure in Québécois modern art who, like the other members of the Automatistes, was interested in Surrealism and abstract art. Riopelle moved to Paris in 1947, where he participated in the last major exhibition of the Parisian Surrealists, organized by Marcel Duchamp and André Breton.

**Romantic tradition**

A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

**Roquebrune, Robert de (Canadian, 1889–1978)**

Born Robert Hertel La Roque, the writer Robert de Roquebrune was one of the founders of the magazine *Le Nigog* in 1918. His work is marked by a nostalgia for an idealized Canadian past. His writings include four novels, a collection of tales, historical studies, poems, and memoirs, the latter being notable for the embellished version of the author's life.

**Roy-Audy, Jean-Baptiste (Canadian, 1778–1848)**

Jean-Baptiste Roy-Audy was a nineteenth-century artist. He began his career as a carpenter and coachbuilder, apprenticing under François Baillairgé. In 1819, he transitioned from painting artisanal signs, vehicles, and coats of arms to religious paintings and artistic portraits. While his style appears naive, he was successful in representing the personality of his subjects.

**Royal Canadian Academy of Arts (RCA)**

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

**Saint-Charles, Joseph (Canadian, 1868–1956)**

A painter and professor of drawing at the School of Arts and Manufactures, Joseph Saint-Charles was among a group of young Quebec painters sent by the priest Alfred-Léon Sentenne to study in Paris at the end of the nineteenth century. After training at the École des beaux-arts in Paris and at the Julian Academy with Benjamin Constant, Jules Lefebvre, and Jean-Paul Laurens, he returned to Montreal. He received religious commissions at the beginning of his career, and then became a celebrated Montreal portraitist.

***Studio International***

First published under the title *The Studio: An Illustrated Magazine of Fine and Applied Art* in 1893, *Studio International* is a British art magazine. One of the first publications to adopt photomechanical reproduction, *Studio* promoted the work of Arts & Crafts architects such as Charles Rennie Mackintosh and C.F.A. Voysey in addition to significant artistic developments of the twentieth century, including Impressionism, Futurism, and Cubism. *Studio* still exists in electronic and printed form.

**Suzor-Coté, Marc-Aurèle de Foy (Canadian, 1869–1937)**

A remarkably versatile artist, Suzor-Coté was a successful sculptor, painter, illustrator, and church decorator. In 1890 he left rural Quebec to study art in Paris and remained there for eighteen years, painting rural landscapes in an Impressionist style.

**Symbolism**

A literary movement that spread to the visual arts in the late nineteenth century. It encompasses work that rejects the representation of “real” space and incorporates spiritualist and revelatory aims—its artists sought to uncover the ideal world hidden within the knowable one. Important Symbolist painters include Paul Gauguin and the Nabis.

**Titian (Italian, c.1488–1576)**

Tiziano Vecellio, known as Titian in English, was one of the greatest painters of the Venetian Renaissance, whose formal innovations in brushwork and colour signalled the rise of a new aesthetic in Western art. Patronized by royalty, Titian enjoyed a formidable reputation throughout much of Europe. His work influenced later painters, including Diego Velázquez and Peter Paul Rubens.

***trompe l’oeil***

French for “deceives the eye,” *trompe l’oeil* refers to visual illusion in art, especially images and painted objects that appear to exist in three dimensions and even aim to trick the viewer into thinking that they are real. Common examples are the painted insects that appear to sit on the surface of Renaissance paintings, and murals that make flat walls appear to open into spaces beyond.

**Whistler, James McNeill (American/British, 1834–1903)**

Whistler, a painter and printmaker, was a leading promoter of “art for art’s sake”: the doctrine that an artist should create evocative visual experiences based principally on the subtle harmonization of colour, not on sentiment or moral lessons. Believing that painting and music had much in common, he used music references in the titles of many of his paintings, including *Arrangement in Grey and Black No. 1* (1871; better known as *Whistler’s Mother*). In 1877 the art critic John Ruskin accused him of “flinging a pot of paint in the public’s face” when Whistler exhibited *Nocturne in Black and Gold: The Falling Rocket*. Whistler sued Ruskin, but was awarded damages of only one farthing.





# SOURCES & RESOURCES

Ozias Leduc's work was not much exhibited in his lifetime, but he left an extensive archival record including his abundant correspondence, exhaustive documentation of his commissions, photographs and preliminary sketches, and his writings on art, both published and unpublished. These primary sources have yet to be studied in-depth, despite the ever-increasing interest in his work. Since his death in 1955 —also the year of the first touring exhibition of his work organized by the National Gallery of Canada—theses, dissertations, exhibitions, and publications on Leduc have continued to grow in number, drawing more and more public attention to a demanding body of work whose full scope is yet to be explored.





LEFT: View of the exhibition *Ozias Leduc: An Art of Love and Reverie*, curated by Laurier Lacroix, Montreal Museum of Fine Arts, 1996.  
 RIGHT: View of *Mauve Twilight*, 1921, by Ozias Leduc, in the exhibition *Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine Art, 1996.

## KEY EXHIBITIONS

- 
- 1916** February 20–March 15, *Quelques peintures et dessins de O. Leduc*, Saint-Sulpice Library, Montreal. Monsieur Olivier Maurault P.S.S., curator. Booklet.
- 
- 1945–46** December–January, *Exhibition of works by Edmond Dyonnet, Ozias Leduc, Joseph Saint-Charles, Elzéar Soucy*, Musée de la province, Quebec City. Gérard Morisset, curator. Booklet.
- 
- 1955** December 9–19, *Ozias Leduc, 1864–1955*, National Gallery of Canada, Ottawa. Travelling exhibition: Montreal, Quebec City, Rimouski, Hamilton, Winnipeg, Toronto. Jean-René Ostiguy, curator. Catalogue.
- 
- 1974** February 1–March 3, *Ozias Leduc. Symbolist and Religious Painting*, National Gallery of Canada, Ottawa. Travelling exhibition: Paris, Brussels, Hamilton, Montreal. Jean-René Ostiguy, curator. Catalogue.
- 
- 1978** October 6–24, *Dessins inédits d'Ozias Leduc the Draughtsman*, Sir George Williams Art Galleries, Montreal. Travelling exhibition: Regina, Vancouver, Kingston, Toronto, Rimouski, Quebec City, St. Catharines, Windsor. Laurier Lacroix, curator. Catalogue.
- 
- 1986** February 14–March 23, *Les paysages d'Ozias Leduc, lieux de méditation*, Montreal Museum of Fine Arts. Travelling exhibition: Guelph, Windsor, Edmonton, Fredericton. Louise Beaudry, curator. Catalogue.
- 
- 1996** *Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine Arts, 1996. Travelling exhibition: Quebec, Toronto. Laurier Lacroix, director. Catalogue.
- 
- 2017** June 3–September 17, *Confidential Experiments: The Still Lives of Ozias Leduc*, Musée d'art de Joliette. Laurier Lacroix, curator. Catalogue.



### SELECTED WRITINGS BY OZIAS LEDUC

"The Decoration of St. Ninian's Cathedral." *The Casket*, September 3, 1903, 2.

In 1953 and 1954 Leduc published a number of poems in the journals *Arts et pensée* and *Amérique française*, and also a text, "L'histoire de Saint-Hilaire—On l'entend, on la voit," in *Arts et pensée* 3, no. 18 (July–August 1954): 165–68.

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### LECTURES BY OZIAS LEDUC

Address to the Catholic Farmers' Union of Saint-Hilaire, 1929.

Address to the Shuffleboard Club of Saint-Hilaire, 1932.

"Remarques sur l'art," *L'heure provinciale*, CKAC radio, August 21, 1936.

"Réflexions sur l'art," Seminary of Saint-Hyacinthe, December 11, 1939. (This text also appeared in *Le Courrier de Saint-Hyacinthe* between September 24 and October 29, 1980.)

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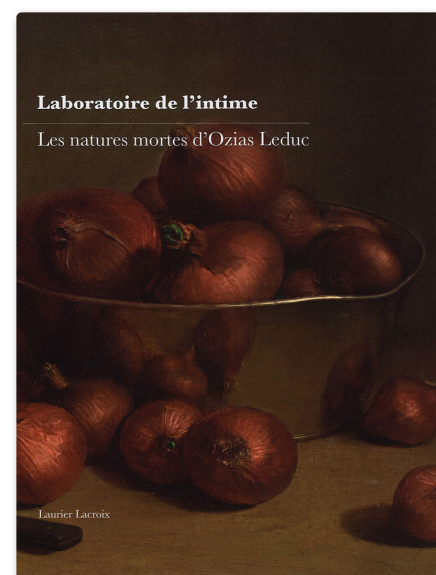
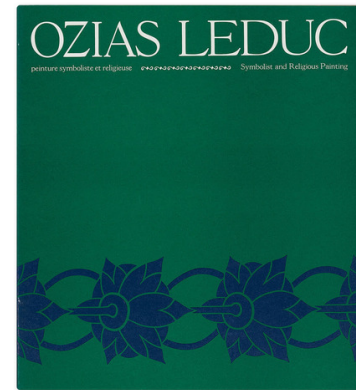
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Gehmacher, Arlene. "In Pursuit of the Ideal: The Still Life Paintings of Ozias Leduc." Master's thesis, University of Toronto, 1986.



LEFT: Poster for the exhibition *Ozias Leduc: Une œuvre d'amour et de rêve*, 1996, Montreal Museum of Fine Arts. Exhibition curated by Laurier Lacroix. RIGHT: Catalogue for the exhibition *Ozias Leduc : Peinture symboliste et religieuse*, 1974, National Gallery of Canada, Ottawa, curated by Jean-René Ostiguy.



Catalogue for the exhibition *Laboratoire de l'intime : Les natures mortes d'Ozias Leduc*, 2017, Musée d'art de Joliette. Exhibition curated by Laurier Lacroix.

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———. "The Dream Mountain of Ozias Leduc." *artscanada* (October-November 1978): 9-15.

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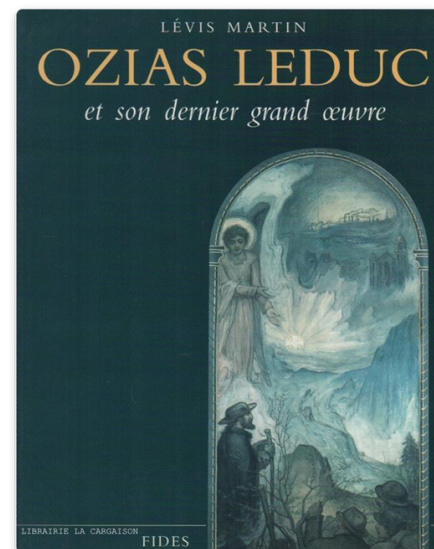
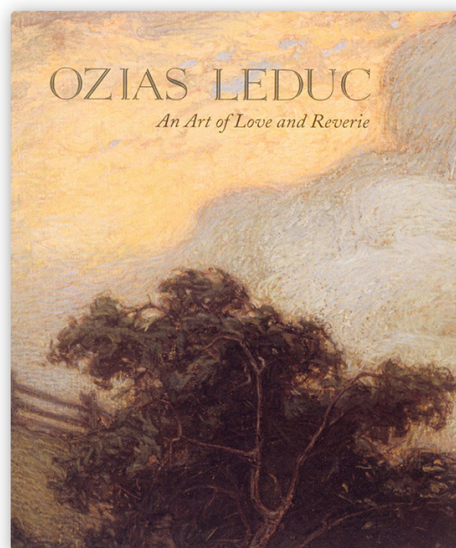
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Winters, Barbara Ann. "The Work and Thought of Ozias Leduc in the Intellectual and Social Context of His Time." Master's thesis, University of Victoria, 1992.



LEFT: Catalogue for the exhibition *Ozias Leduc: An Art of Love and Reverie*, 1996, Montreal Museum of Fine Arts. Exhibition curated by Laurier Lacroix. RIGHT: *Ozias Leduc et son dernier grand oeuvre*, by Lévis Martin, 1996, published by Fides Editions.





## AUDIO AND VIDEO

*Correlieu*, dir. Jean Palardy (Ottawa: National Film Board, 1959), 19 min and 22 sec.

*Ozias Leduc, peintre décorateur d'églises*, dir. François Brault (Ottawa: National Film Board/CBC, 1984), 35mm, 27 min.

*Quatre artistes canadiens (Duguay, Gagnon, Leduc, Walker)*, dir. Albert Tessier (Quebec City: BAnQ, 1948), 16mm, 15 min.

## FURTHER READING

*Arts et pensée*, July-August 1954. Special edition including ten articles on Ozias Leduc, written by, among others, Louis-Joseph Barcelo, Paul-Émile Borduas, Gilles Corbeil, Claude Gauvreau, and Fernand Leduc.

## ABOUT THE AUTHOR

### LAURIER LACROIX, C.M.

Laurier Lacroix, C.M., is a professor emeritus of the Université de Québec à Montréal, where he taught art history and museum studies. He holds a master's degree in literature and French civilization (McGill), a master's degree in art history (Université de Montréal), and a doctorate in history (Laval). He began his teaching career at Concordia University. His research interests are principally in the fields of public collections, art in Quebec and Canada before 1940, and the historiography of art history. He is currently at work on a historical study of artists' studios in Quebec. His curatorial projects include the exhibitions and catalogues *François Baillairgé* (1985), *Peindre à Montréal entre 1915 et 1930* (1996), retrospectives of the work of Ozias Leduc (1978, 1996) and Marc-Aurèle de Foy Suzor-Coté (1986, 2002), and *Les arts en Nouvelle-France* (2012). His doctoral dissertation on 180 religious paintings imported from France to Quebec in 1817 and 1820 by two priests, the Desjardins brothers, was the subject of an exhibition at Quebec and Rennes, 2017. His interests include contemporary art and he has curated exhibitions of work by, among others, Irene F. Whittome (1990, 1998, 2004), Pierre Dorion (2002), Guy Pellerin (2004), Marc Garneau (2002, 2014), Robert Wolfe (2006), Micheline Beauchemin (2009), and Lisette Lemieux (2016, 2017). He received the Career Award of the Société des musées québécois (1997) and the Gérard-Morisset Prize (2008). Laurier Lacroix is a member of the Société des Dix (2005), the Académie des lettres du Québec (2012), and the Conseil du patrimoine culturel du Québec (Council of Quebec Cultural Heritage).



**"I first discovered the work of Ozias Leduc in 1970, while taking a class instructed by John Russell Harper. Since that time Leduc's work has remained a focus of my research, including a MA thesis, some important exhibitions and a number of articles. Returning to Leduc has allowed me the opportunity of renewed aesthetic emotion, and to discover. His eloquent paintings remain full of mystery and symbolism, be it the small easel painting or the church décor."**





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### ACKNOWLEDGEMENTS

#### From the Author

This monograph is the result of many years of study. I began my research at the turn of 1970, while under the supervision of François-Marc Gagnon at the University of Montreal. I would like to take this opportunity to pay tribute to him and offer my sincerest thanks for his support of my work. François-Marc Gagnon, who passed just as this book was about to publish, has been a source of inspiration for the many areas of study he so masterfully developed. His contribution to the history of art is immense and can only be equalled by his generous and curious spirit.

I would like to thank the staff of the many museums, archives, libraries, religious communities, and parishes, in addition to the numerous art galleries and collectors who offered their support. One person in particular contributed crucial insight into the life and work of Ozias Leduc. The indefectible memory of Gabrielle Messier (1903-2003), Leduc's last artist assistant, offered reflection and first-hand knowledge on the career and personality of Leduc. I am privileged to have called her a friend and to have benefited from her generosity and kindness. I must also thank the Beloeil-Mont-Saint-Hilaire Historical Society for their continued support.

For nearly fifty years, I have often returned to the art of Leduc. Several colleagues and students have continued to research the artist of Saint-Hilaire, and I have been inspired by their results. I am particularly grateful to Arlene Gehmacher and Monique Lanthier, who worked very closely with me on the 1996 retrospective held in Montreal, Quebec, and Toronto. Leduc's art is still current and deserves to be passed on and interpreted for new generations. I hope his work will continue to spread its ideals of knowledge and beauty.

This bilingual digital work would not have been possible without the efforts of the members of the Art Canada Institute. I have been in direct contact with some of them, including Kendra Ward, Michael Rattray, Ersy Contogouris, and Laura Demers, among others. Several other people are directly involved in the production of this book for translation, text editing, graphics, and uploading, and I would like to take this opportunity to thank them.

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# OZIAS LEDUC

Life & Work by Laurier Lacroix

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Ozias Leduc, *Still Life, Onions (Nature morte, oignons)*, 1892. (See below for details.)

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Biography: Ozias Leduc, *My Portrait (Mon portrait)*, 1899. (See below for details.)



Key Works: Ozias Leduc, *Green Apples (Pommes vertes)*, 1914-15. (See below for details.)



Significance & Critical Issues: Ozias Leduc, *The Choquette Farm, Beloeil (La ferme Choquette, Belœil)*, 1901. (See below for details.)



Style & Technique: Ozias Leduc, *Boy with Bread (L'enfant au pain)*, 1892-1899. (See below for details.)



Sources & Resources: Ozias Leduc, *Road to the Church (Saint-Hilaire) (Le chemin de l'église [Saint-Hilaire])*, 1899. (See below for details.)





Where to See: Ozias Leduc, View of the decor of the Church of Notre-Dame-de-la-Présentation, Shawinigan, painted by Ozias Leduc, 1942-55. (See below for details.)

### Credits for works by Ozias Leduc



*At the Edge of the Saint-Maurice (Au bord du Saint-Maurice)*, illustration for *La campagne canadienne*, by Adélard Dugré, 1925. Univers culturel de Saint-Sulpice. Photo credit: Pascale Bergeron. © Ozias Leduc Estate / SODRAC.



*Autumn Tillage (Labour d'automne)*, 1901. Musée national des beaux-arts du Québec, Quebec City, purchase and restoration made by the Centre de conservation du Québec (1942.57). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.



*Blue Cumulus (Cumulus bleu)*, 1913. Beaverbrook Art Gallery, Fredericton, purchased with the funds from Friends of the Beaverbrook Art Gallery (1962.34). © Ozias Leduc Estate / SODRAC.



*Boy Reading (Le liseur)*, 1894. Musée national des beaux-arts du Québec, Quebec City (1999.136). Photo credit : MNBAQ, Patrick Altman. © Ozias Leduc Estate / SODRAC.



*Boy with Bread (L'enfant au pain)*, 1892-99. National Gallery of Canada, Ottawa, purchased in 1969 (15793). © Ozias Leduc Estate / SODRAC.



*Caryatid Angel Carrying a Phylactery (Ange caryatide portant un phylactère)*, 1942-55. Church of Notre-Dame-de-la-Présentation, Shawinigan. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*Cloud on a Mountainside (Nuage à flanc de montagne)*, 1922. Musée national des beaux-arts du Québec, Quebec City, (1982.54). Photo credit: MNBAQ, Patrick Altman. © Ozias Leduc Estate / SODRAC.



*Clouds in the Light (Imaginations No. 26) (Nuages dans la lumière [Imaginations n° 26])*, 1937. National Gallery of Canada, Ottawa, gift of the National Gallery Association Docents, Ottawa, 1979 (23307). © Ozias Leduc Estate / SODRAC.



*Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "Mary Hailed as Co-redeemer,"* c.1922. National Gallery of Canada, Ottawa. Purchased in 1953 (6233.2). © Ozias Leduc Estate / SODRAC.



*Colour Sketch for the Decoration of the Chapel of the Bishop's Palace, Sherbrooke: Study for "The Crucifixion,"* c.1922. National Gallery of Canada, Ottawa. Purchased in 1953 (6235.2). © Ozias Leduc Estate / SODRAC.



*Day's End (Fin de jour)*, 1913. Montreal Museum of Fine Arts, Horsley and Annie Townsend Bequest (1960.1271). Photo credit: MMFA, Brian Merrett. © Ozias Leduc Estate / SODRAC.



*Erato (Muse in the Forest) (Erato [Muse dans la forêt])*, 1906. National Gallery of Canada, Ottawa, purchased in 1974 (17652). © Ozias Leduc Estate / SODRAC.





*Harvest (Les foins)*, 1901. Private collection. Image courtesy of Eric Klinkhoff Gallery. © Ozias Leduc Estate / SODRAC.



*Gilded Snow (Neige dorée)*, 1916. National Gallery of Canada, Ottawa, purchased in 1916 (1368). © Ozias Leduc Estate / SODRAC.



*Green Apples (Pommes vertes)*, 1914-15. National Gallery of Canada, Ottawa, purchased in 1915 (1154). © Ozias Leduc Estate / SODRAC.



*Grey Effect, Snow (Effet gris, neige)*, 1914. Musée de la civilisation, dépôt du Séminaire de Québec (1991.177). Photo credit: Julien Auger. © Ozias Leduc Estate / SODRAC.



*Handwritten note, "Art, melody of the soul."* Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S5,SS3,D1). © Ozias Leduc Estate / SODRAC.



*Horror, Horror, Horror (Horreur, horreur, horreur)*, 1912. Musée national des beaux-arts du Québec, Quebec City (1986.40). Photo credit: MNBAQ, Idra Labrie. © Ozias Leduc Estate / SODRAC.



Illustration for the cover of the novel *Claude Paysan*, 1899. Montreal Museum of Fine Arts, Horsley and Annie Townsend Bequest (2006.98). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.



*Lake View, Mont Saint-Hilaire (Vue du lac, mont Saint-Hilaire)*, 1937. Musée national des beaux-arts du Québec, Québec City, Fernand Théoret-Préfontaine Bequest (2002.105). Photo credit: MNBAQ, Idra Labrie. © Ozias Leduc Estate / SODRAC.



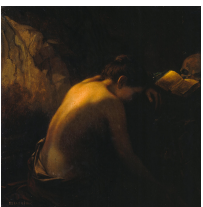
*Léo-Pol Morin*, 1918. Musée national des beaux-arts du Québec, Québec City, purchase and restoration made by the Centre de conservation du Québec (1982.34). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.



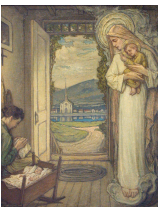
*Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister (Madame Ernest Lebrun, née Adélia Leduc, sœur de l'artiste)*, 1899. Musée national des beaux-arts du Québec, Québec City, gift of the Paul Gouin collection (2005.2534). Photo credit: MNBAQ, Denis Legendre. © Ozias Leduc Estate / SODRAC.



*Mary Hailed as Co-redeemer (L'Annonce de Marie co-rédemptrice)*, c.1922-32. Chapel of the Bishop's Palace of Sherbrooke, Québec Cultural Heritage. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*Mary Magdalene Repenting (Madeleine repentante)*, 1898-1902. Musée des beaux-arts du Québec, Québec City (1980.45). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.



*Mater Amabilis (Mère aimable)*, 1941. Musée Pierre-Boucher, Trois-Rivières (1977.27 P). © Ozias Leduc Estate / SODRAC.





*Mauve Twilight (L'heure mauve)*, 1921. Montreal Museum of Fine Arts, gift of Mrs. Samuel Bronfman in honour of the seventieth birthday of her husband (1961.1320). Photo credit: MMFA, Brian Merrett. © Ozias Leduc Estate / SODRAC.



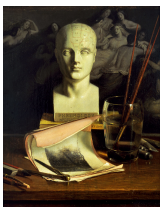
*Moonlight Twilight (Crépuscule lunaire)*, c.1937. Montreal Museum of Fine Arts, gift of International Mercantile Factors Ltd (1987.16). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.



*My Mother in Mourning (Ma mère en deuil)*, c.1890. National Gallery of Canada, Ottawa, purchased in 1994 (37488). © Ozias Leduc Estate / SODRAC.



*My Portrait (Mon portrait)*, 1899. National Gallery of Canada, Ottawa, purchased in 1972 (16996). © Ozias Leduc Estate / SODRAC.



*Phrenology (La phrénologie)*, 1892. Collection Lavalin of the Musée d'art contemporain de Montréal. Photo credit: Richard-Max Tremblay.



*Portrait of Florence Bindoff (Portrait de Florence Bindoff)*, 1931-35. Musée national des beaux-arts du Québec, Quebec City, purchase and restoration made by the Centre de conservation du Québec (1977.463). Photo credit: MNBAQ, Idra Labrie. © Ozias Leduc Estate / SODRAC.



*Portrait of Guy Delahaye (Portrait de Guy Delahaye)*, 1912. Montreal Museum of Fine Arts, Christine and Pierre Lapointe Fund, gift in memory of Françoise Dominique Lahaise and Denis Lévesque, Fonds Club Saint Denis of Montreal, and Ginette Tremblay Bequest (2017.676). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.



*Portrait of the Honourable Louis-Philippe Brodeur (Portrait de l'honorable Louis-Philippe Brodeur)*, 1901-4. Collection of the House of Commons, Ottawa.



Poster project for *Art et décoration* magazine, c.1908. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S12\_6.16). © Ozias Leduc Estate / SODRAC.



*Rainbow (Imaginations No. 6) (Arc-en-ciel [Imaginations n° 6])*, 1936. National Gallery of Canada, Ottawa, gift of Mme Paul-Émile Borduas, Beloeil, Quebec, 1974 (18308). © Ozias Leduc Estate / SODRAC.



*Road to the Church (Saint-Hilaire) (Le chemin de l'église [Saint-Hilaire])*, 1899. National Gallery of Canada, Ottawa, purchased in 1971 (16729). © Ozias Leduc Estate / SODRAC.

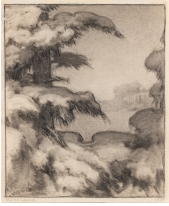


*Self-Portrait (Autoportrait)*, c.1899. National Gallery of Canada, Ottawa, purchased in 1971 (16730). © Ozias Leduc Estate / SODRAC.



*Self-Portrait with Camera (Autoportrait à la caméra)*, c.1899. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S13\_1.6). © Ozias Leduc Estate / SODRAC.





*Snow on Branches (Neige sur les branches)*, from the series *Imaginations*, 1936. Private collection. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*Soft Snow* (also called *Snowbank*) (*Neige douce* [aussi appelé *Banc de neige*]), c.1927-53. Musée national des beaux-arts du Québec, Quebec City (1953.114). Photo credit: MNBAQ, Patrick Altman. © Ozias Leduc Estate / SODRAC.



*Still Life, Onions (Nature morte, oignons)*, 1892. Musée d'art de Joliette, gift of the Clerics of Saint-Viateur of Canada. Photo credit: Richard-Max Tremblay. © Ozias Leduc Estate / SODRAC.



*Still Life, Study by Candlelight (Nature morte, étude à la lumière d'une chandelle)*, 1893. National Gallery of Canada, Ottawa. Purchased in 1955 (6402). © Ozias Leduc Estate / SODRAC.



*Still Life with Books (Nature morte aux livres)*, 1892. Musée national des beaux-arts du Québec, Quebec City. Purchased through a contribution from the MNBAQ Foundation (1998.07). Photo credit: MNBAQ, Denis Legendre. © Ozias Leduc Estate / SODRAC.



*Still Life with Lay Figure (Nature morte dite "au mannequin")*, 1898. Montreal Museum of Fine Arts, gift of the Succession J.A. DeSève (1984.40). Photo credit: MMFA. © Ozias Leduc Estate / SODRAC.



*Still Life with Open Book (Nature morte au livre ouvert)*, 1894. Montreal Museum of Fine Arts, purchased with a grant from the Government of Canada under the terms of the *Cultural Property Export and Import Act*, and a gift from the Montreal Museum of Fine Arts' Volunteer Association (1985.7). Photo credit: MMFA, Denis Farley. © Ozias Leduc Estate / SODRAC.



Study for "Boy with Bread," 1892. National Gallery of Canada, Ottawa, purchased in 1969 (15858). © Ozias Leduc Estate / SODRAC.



Study for the Decoration of the Church of Saint-Hilaire: "The Assumption of the Virgin," c.1897-1900. National Gallery of Canada, Ottawa, purchased in 1982 (28108.5). © Ozias Leduc Estate / SODRAC.



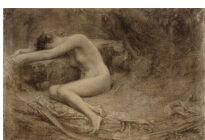
Study for the Decoration of the Church of Saint-Hilaire: "The Baptism of Christ" (IV), c.1897-1900. National Gallery of Canada, Ottawa. Purchased 1982 (28108.8). © Ozias Leduc Estate / SODRAC.



Study for the Decoration of the Church of Saint-Hilaire: "Christ Giving the Keys to Saint Peter" (VI), c.1898-99. National Gallery of Canada, Ottawa. Purchased in 1982 (28108.16v). © Ozias Leduc Estate / SODRAC.



Study for the Ex-libris of the School Board of the Parish of Saint-Hilaire (*Étude pour l'Ex-libris de la Commission scolaire de la paroisse de Saint-Hilaire*), c.1918-21. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S10,SS5,D30). © Ozias Leduc Estate / SODRAC.



Study for Erato "Sleeping Muse," 1898. Musée national des beaux-arts du Québec, Quebec City (1994.10). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.



Study for "The Martyrdom of Saint Barnabas," 1910-11. Musée national des beaux-arts du Québec, Quebec City (1953.111). Photo credit: MNBAQ, Louis Audet. © Ozias Leduc Estate / SODRAC.





*Study of a Young Woman (Profile) and of Two Hands (Étude de jeune fille [profil] et de deux mains), 1897.* Musée national des beaux-arts du Québec, Quebec City (1997.09.07). Photo credit: MNBAQ, Patrick Altman. © Ozias Leduc Estate / SODRAC.



*The Annunciation (L'Annonciation), 1916.* Church of Saint-Enfant-Jésus Mile End, Montreal. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Assumption (of the Virgin), 1899.* Church of the Parish of Saint-Hilaire. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Baptism of Christ (Le Baptême du Christ), 1899.* Church of the Parish of Saint-Hilaire. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Birthplace (La maison natale), c.1910.* Private collection. Photo credit: Michel Fillion. © Ozias Leduc Estate / SODRAC.



*The Choquette Farm, Beloeil (La ferme Choquette, Belœil), 1901.* Musée national des beaux-arts du Québec, Quebec City (1978.93). Photo credit: MNBAQ, Jean-Guy Kérouac. © Ozias Leduc Estate / SODRAC.



*The Concrete Bridge (Le pont de béton), 1915.* Montreal Museum of Fine Arts, gift of Mr. and Mrs. Maurice Corbeil (1991.10). Photo credit: MMFA. © Ozias Leduc Estate / SODRAC.



*The Martyrdom of Saint Barnabas (Le Martyre de Saint-Barnabé)*, 1911. Musée national des beaux-arts du Québec, Quebec City (1953.111). Photo credit: MNBAQ, Louis Audet. © Ozias Leduc Estate/ SODRAC.



*The Millworkers (Les chargeurs de meules)*, 1950. Church of Notre-Dame-de-la-Présentation, Shawinigan, Quebec Cultural Heritage. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Old Man with Apples (Le vieillard aux pommes)*, 1938. Private collection. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Pioneers (Les défricheurs)*, c.1950. Church of Notre-Dame-de-la-Présentation, Shawinigan. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



*The Reader (La liseuse)*, 1894. Musée national des beaux-arts du Québec, Quebec City (1977.212). Photo credit: MNBAQ, Denis Legendre. © Ozias Leduc Estate / SODRAC.



*The Sacred Heart of Jesus (Le Sacré-Cœur de Jésus)*, 1917-18. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S11\_5.4). © Ozias Leduc Estate / SODRAC.



*The Sower (Le Semeur)*, c.1950. Church of Notre-Dame-de-la-Présentation, Shawinigan. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.





*The Three Apples (Les trois pommes)*, 1887. Montreal Museum of Fine Arts, bequest of Harriette J. MacDonnell, William Gilman Cheney, Dr. Francis J. Shepherd, and Horsley and Annie Townsend (1988.11). Photo credit: MMFA, Christine Guest. © Ozias Leduc Estate / SODRAC.



*The Young Student (Le jeune élève)*, 1894. National Gallery of Canada, Ottawa, purchased in 1974 (18023). © Ozias Leduc Estate / SODRAC.

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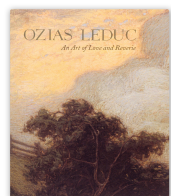
## Credits for Photographs and Works by Other Artists



Catalogue for the exhibition *Laboratoire de l'intime : Les natures mortes d'Ozias Leduc*, 2017, Musée d'art de Joliette.



Catalogue for the exhibition *Ozias Leduc : Peinture symboliste et religieuse*, 1974, National Gallery of Canada, Ottawa.



Catalogue for the exhibition *Ozias Leduc : Une œuvre d'amour et de rêve*, 1996, Montreal Museum of Fine Arts.



Correliu, c.1890. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S12\_12.11). © Ozias Leduc Estate / SODRAC.



Correliu expanded, 1906. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S13\_1.15). © Ozias Leduc Estate / SODRAC.



Cover of *Le Nigog*, 1918. Thomas Fisher Rare Books Library, University of Toronto.



Cover of the first issue of *The Studio*, 1893, by Aubrey Beardsley. Studio International Foundation, London/New York.



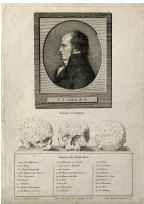
*Dying Philosopher*, c.1778-1800, attributed to Caspar Bernhard Hardy. Philadelphia Museum of Art, gift of Mrs. Edgar Munson (1943-95-105).



*Early Evening, Winter*, 1912, by J.E.H. MacDonald. Art Gallery of Ontario, Toronto, gift of the Canadian National Exhibition Association (1965.18).



*Ecstasy of Saint Teresa* (detail), 1647-52, by Gian Lorenzo Bernini. Santa Maria della Vittoria, Rome. Image source: Wikipedia Commons.



Engraving of Franz J. Gall with phrenology skulls. Courtesy of Wellcome Collection, London, United Kingdom.



Gabrielle Messier working on “*Caryatid Angel Carrying a Phylactery*” at the Church of Notre-Dame-de-la-Présentation, Shawinigan, c.1942-55. Photographer unknown.





*Glass in a Saucer (Verre dans une soucoupe)*, 1923, by Paul-Émile Borduas and Ozias Leduc. Montreal Museum of Fine Arts, Renée Borduas Bequest (2018.233.1 2). Photo credit: MMFA, Christine Guest.



*Guinevere and Iseult: Cartoon for Stained Glass*, 1862, by William Morris. Tate, London, presented by the Trustees of the Chantrey Bequest in 1940 (N05222).



*Les Phases*, 1910, by Guy Delahaye. Guillaume-Lahaise Fonds, Archives of Montreal/UQAM (139P-660/4).



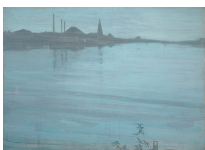
*Love and Reverie*, 2001, by Daniel Olson. Musée national des beaux-arts du Québec, Quebec City, purchased with a grant from the Canada Council for the Arts (2008.76). Image courtesy of Daniel Olson.



Marie-Louise Leduc and Ernest Cormier, with Ozias Leduc (background), Saint-Hilaire, 1924. Photograph by Fernand Préfontaine. Fonds Fernand Préfontaine (P14), Musée national des beaux-arts du Québec, Quebec City, purchased in 2004 (2006.335.111). Photo credit: MNBAQ, Jean-Guy Kérourac.



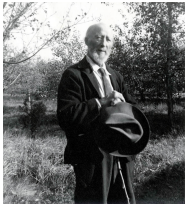
*Mont Saint-Hilaire*, n.d. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S12\_12.11). © Ozias Leduc Estate / SODRAC.



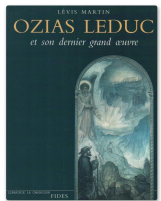
*Nocturne in Blue and Silver*, c.1871-72, James McNeill Whistler. Harvard Art Museums / Fogg Museum, Cambridge, Massachusetts, Bequest of Grenville L. Winthrop (1943.176).



*Nude in a Forest*, 1909-12, by Henri Matisse. Solomon R. Guggenheim Museum, New York (84.3252). © 2018 H. Matisse Estate / Artists Rights Society (ARS).



Ozias Leduc at his home in Saint-Hilaire, 1954. Photographer unknown. National Gallery of Canada, Library and Archives, Ottawa.



*Ozias Leduc et son dernier grand œuvre*, by Lévis Martin, Fides Editions, 1996.



Ozias Leduc playing checkers inside the Correlieu, 1899. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S13\_1.12). © Ozias Leduc Estate / SODRAC.



Phrenology bust, mid-nineteenth century. Collections de l'Hôtel-Dieu de Québec, Monastère des Augustines.

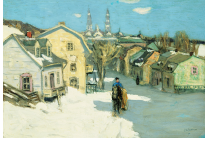


Poster for the exhibition *Ozias Leduc: Une œuvre d'amour et de rêve*, 1996, Montreal Museum of Fine Arts.



Robert de Roquebrune, Madame Fernand Préfontaine (née Rose-Anne Bélanger), Madame Robert de Roquebrune (née Josée Angers), Ozias Leduc, Léo-Pol Morin, Robert Mortier, and Jane Mortier, Saint-Hilaire, 1918. Photograph by Fernand Préfontaine. Fonds Fernand Préfontaine (P14), Musée national des beaux-arts du Québec, Quebec City, purchased in 2004 (2006.333.06). Photo credit: MNBAQ, Denis Legendre.





*Saint-Anne de Beaupré*, 1897, by James Wilson Morrice. Montreal Museum of Fine Arts, William J. Morrice Bequest (1943.785). Photo credit: MMFA.



*Saint Remi Baptising Clovis*, 1877, by Luigi Capello. Church of Saint-Rémi de Napierville. Photo credit: Paul Litherland.



*The Annunciation*, 1876–79, by Edward Burne-Jones. Lady Lever Art Gallery, Bebington, United Kingdom (LL3634).



*The Annunciation (L'Annonciation)*, 1913, by Maurice Denis. Courtesy of Musée des Beaux-Arts de Tourcoing/Musée d'Orsay (RF 1977 138, LUX 1031).



The house of the Choquette family in Beloeil, 1899. Photograph by Ozias Leduc. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S13\_13.25). © Ozias Leduc Estate / SODRAC.



The Leduc family, n.d. Fonds Ozias Leduc, BAnQ Vieux-Montréal (MSS327,S13\_1.34). Photographer: Ozias Leduc. © Ozias Leduc Estate/ SODRAC.



*The Mystical Painting (La peinture mystique)*, 1896–97, by Napoléon Bourassa. Musée national des beaux-arts du Québec, Quebec City, gift of the Bourassa estate in 1941 (1943.55.213).



View of the decor of the Church of Notre-Dame de-la-Présentation, Shawinigan, 2019. Photo credit: Paul Litherland. © Ozias Leduc Estate / SODRAC.



View of the decor of the Saint-Charles-Borromée Cathedral, Joliette, n.d. Photo credit: Musée d'art de Joliette. © Ozias Leduc Estate / SODRAC.



View of the exhibition *Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine Arts, 1996.



View of the exhibition *Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine Arts, 1996.



Wedding photograph of Ozias Leduc and Marie-Louise (née Lebrun, widow of Luigi Capello), 1906. Private attributed to Ernest Lebrun. Private collection.



*Winter Evening, Québec*, c.1905, by Maurice Cullen. National Gallery of Canada, Ottawa. Purchased in 1914 (1044).

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