



*Des jours de joies*, mixte media on wood, 48 x 18 in.

is able to convey in her paintings. The artist is rather intent on spreading confetti of various shapes and colours that will spark off the sensitive chords of spectators. She thus distances herself from the rules and rigidities of the world of painting and appears to be flaunting conventions to the detriment of a certain harmony, of order and of the accepted or traditional depiction of typical Québecois atmospheres.

In her paintings, Nicole Laporte features central groups of somewhat homogeneous figures. Her favourite subject in fact appears to be Québec's winter season, into which she imagines characters in various situations – either at play or simply meandering. In depicting children at play and women frolicking in their street clothes or even wearing slippers, the artist is underlining a certain 'joie de vivre', blending her personal history with that of others, reminiscent of the Québec she loves. A strong sentiment of nostalgia emanates from these paintings where the artist tries to capture the movements and maybe also the murmurings of her figures as well as the fleeting puffs of wind charged with soft snowflakes that affectionately caress them. In an effort to create a direct relationship between her paintings and the spectator, she is extending to the latter an invitation to enter their pictorial space. Instinctively, Québec spectators liken the images to their own life experiences that remain fluid in their memories and help them remember where they came from.

The paintings are charged with emotion, true, but they are also quite reassuring for the spectator who is given to feel ineffable happiness through the inherent tenderness of the images. "Why not happiness?" asks Nicole Laporte, whose favourite book just happens to be Michèle Morgan's *Pourquoi pas le bonheur?*

Her medium of choice is oil and she prefers painting in studio rather than out-

*La sucrerie du rang 7*, 20 x 20 in.

*Plein d'énergie*, 20 x 24 in.