



PRESS KIT

WINNER AWARD FOR BEST CANADIAN WORK - FIFA 2008

AMAZONE FILM

5905 Louis-Hémon, Montréal, Qc H2G 2K5 Tel: 514.393.3560

Photos available to download on

www.amazonefilm.com

MY FATHER'S STUDIO

Technical information

Feature length documentary

Digi beta

72 minutes

2008

Screenwriter, director, narrator

Jennifer Alleyn

With

Edmund Alleyn

Gabor Szilasi

Nora Alleyn

Gilles Lapointe

Anne Chérrix

Olivier Asselin

Leslie Reid

Marie-Ève Beaupré

Mélanie Rainville

Camera

Jennifer Alleyn

Jean-Claude Labrecque

Editor

Annie Jean

Sound editor

Bruno Pucella

Original music

Simon Bellefleur

Jean-François Ouellet

Production manager
and assistant director

Katia Paradis

Production

Jeannine Gagné

Amazone Film

MY FATHER'S STUDIO

Was made possible with the financial support of:

Produced with the participation of the



SODEC
Société de développement des
entreprises culturelles - Québec

Crédit d'impôt pour production cinématographique
ou magnétoscopique canadienne



Produced in collaboration with



Jacinthe Brisebois, Head of Programming
Élisabeth Paradis, Project Manager



Programme de soutien à la création

MY FATHER'S STUDIO

A voyage through the imaginings of Canadian artist Edmund Alleyn

A film by Jennifer Alleyn

WINNER AWARD FOR BEST CANADIAN WORK – 26TH FIFA

English or French version available.

The project

Who was the man I called father? A painter, an artist, a secretive soul. After ten years of filmmaking in both documentary film and fiction, Jennifer Alleyn takes up the challenge any artist must face: seeking one's origins. Inheriting her father's studio, she finds herself drawn to the intimate space, still exuding the artist's imagination. She decides to bring the camera inside. In a point-of-view documentary, the same child that spent hours observing the artist at work now challenges her secretive father and embarks in turn on a quest for answers.

In a raw and intimate interview recorded three years before his death, Edmund Alleyn finally bares his soul to his daughter.

Visually stunning, the paintings are brought to light in a slick environment, emerging from the darkness. Always a social critic, Edmund Alleyn was first and foremost concerned with substance, employing form and technique in its service.

Edmund Alleyn

Born to an Irish family in Quebec City in 1931, Edmund Alleyn attended the École des beaux-arts in Quebec City and studied with the painter, Jean-Paul Lemieux. By the age 24, the mercurial artist won the Grand Prix au Concours artistique de la province de Québec and a grant from the Royal Society enabling him to move to France in 1955. He won a bronze medal at the Sao Paulo Biennial in 1959, and the following year he represented Canada at the Venice Biennial.

Alleyn explored and experimented with both painting and three-dimensional art (sculpture, installations), and is considered by his peers to be a pioneer in multi-media. His 1970s sculpture, L'Introscape, is a compelling testimony to his versatility, interweaving very complex engineering with filmmaking and construction. Alleyn has influenced many of the young Canadian artists who are in vogue today. Edmund Alleyn's oeuvre travels between the figurative and non-figurative, sometimes playfully marrying Pop and Formalist art together. His later work, invoked an elegiac, cinematic quality. His art is collected by prestigious institutions on the contemporary art scene, as well as by private collectors in North America and Europe.

More info: www.edmundalleyn.com

RÉALISATION | DIRECTOR

Jennifer Alleyn

SCÉNARIO | SCREENPLAY

Jennifer Alleyn

IMAGE | CINEMATOGRAPHY

Jean-Claude Labrecque, Jennifer Alleyn

PRISE DE SON | SOUND

Bruno Pucella

MONTAGE | EDITING

Annie Jean

MUSIQUE | MUSIC

Simon Bellefleur

PARTICIPATION | PARTICIPATION

Edmund Alleyn

PRODUCTRICE | PRODUCER

Jeanine Gagné

PRODUCTION | PRODUCTION

Amazone Film

DISTRIBUTION | DISTRIBUTION

Amazone Film

L'ATELIER DE MON PÈRE

CANADA | 2008 | BETACAM | COULEUR | 70 MIN | FRANÇAIS

En novembre 2001, le peintre québécois Edmund Alleyn (1931-2004) accepte de se laisser filmer dans son atelier par sa fille, la cinéaste Jennifer Alleyn. Quelque chose d'inespéré se produit : une authentique rencontre, sans détour, sans masque. Autour de quelques questions existentielles — la vie, la peinture, la mort —, une vérité se fait jour. À la question : « Qu'est-ce qui n'a pas changé en toi depuis ton adolescence ? », l'artiste répond, énigmatique, « l'amour de la peinture ». Il ajoute qu'il ne s'agit toutefois que d'une réponse embryonnaire et qu'il faudrait lui reposer la question tous les jours pendant un mois pour obtenir une réponse complète. Emporté par le cancer, l'artiste disparaît en décembre 2004 sans que Jennifer Alleyn ait pu le filmer à nouveau. Ayant hérité de son atelier à son décès, la cinéaste se retrouve dans ce lieu sacré encore imprégné de la présence et de l'imaginaire paternels. Le film tente de prolonger le dialogue amorcé et cherche à comprendre la quête d'Edmund Alleyn, homme intense, intègre et complexe, qui a marqué l'art contemporain canadien, et pour qui la pratique de l'art était une « maladie incurable ».



BIO

Née à Montréal, Jennifer Alleyn a étudié la production cinématographique à l'Université Concordia. Elle est productrice, scénariste et réalisatrice.

Born in Montreal, Jennifer Alleyn obtained a BFA in film production from Concordia University. She is a producer, screenwriter and director.

FILMO

La course destination monde (1992); *Cosmos* (1996), collectif; *Le regard de Delphine* (2000); *Imaginer de rien* (2001); *L'écume des villes* (2002); *Les Rossy* (2002); *Svanok* (2005).

In November 2001, Quebec painter Edmund Alleyn (1931-2004) agreed to be filmed in his studio by his daughter, filmmaker Jennifer Alleyn. There something unexpected happened: an authentic encounter, with no beating around the bush, no masks. From a few existential questions—about life, painting, death—truth emerged. To the question “What hasn’t changed in you since adolescence?” the artist replied, “The love of painting.” He added that this was only a partial answer, that he’d have to think about the question every day for a month to come up with something more complete. The artist died of cancer in December 2004 before Jennifer Alleyn could film him again. After inheriting his studio, she once again found herself in this sacred space, still imbued with the presence and imagination of her father. Her film is an attempt to prolong the dialogue, to find the missing fragments of her father’s life. Edmund Alleyn was an intense and complex man of integrity who left his mark on Canadian contemporary art. For Alleyn, art was an “incurable sickness.”

The Director

Jennifer Alleyn is a writer, director and producer. She has directed films in French and English that have been broadcast in Canada, France and other countries. In 1992, she traveled around the world while participating in the TV series *La Course destination Monde*. She also worked as a journalist for the paper *Le Devoir* and for the Radio-Canada information program *Le Point*. Her participation in the collective feature film *Cosmos*, which won an award at Cannes in 1997, and her award-winning 2005 short *Svanok*, confirms her talent. Parallel to her work as an Indy filmmaker, Jennifer directed her first series for television: *Canadian Case files*. After her documentary film *The Rossys*, Jennifer herein combines her two life passions: art and the search for meaning. Following her critically acclaimed Jacques Monory's *Imaginary Life*, *My Father's Studio* focuses on the legacy of an artist's way of looking at life. Jennifer studied literature and anthropology and graduated with a BFA in film production at Concordia University.

Known for her ability to reveal the human qualities of her subjects, Jennifer herein combines her two life passions: art and the search for meaning. Following her portrait of French Painter Jacques Monory, *My father's studio* is an even more personal quest on an artist's way of looking at life.

Jennifer Alleyn - Selected Filmography

2008 *L'atelier de mon père* (My father's studio)
2006 Jacques Monory's *imaginary life*, Theatre release in 2007.
2005 *Svanok* , Winner : Best short fiction, *Rendez-vous du cinéma Québécois*
2002 *The Rossys*, Toronto International Film Festival
2001 *Imaginer le rien*, International Festival of Films on Art
1997 *Cosmos* Winner : CICEA award, Director's Fortnight, Cannes 1997

Interview with filmmaker Jennifer Alleyn about her film My Father's studio:

How did you get the idea of doing this film on you father?

I've wanted to do a film about my father for a long time. His double identity intrigued me. Born to an English family in Quebec City, he liked to say he was "French to the skin, English to the bone". I feel connected to that reality. I was born in Paris in May 1968 and we immigrated back to Quebec in 1971. His life span covers the recent Quebec history.

But it took me years and his departure, to find the approach that would allow me to plunge into his universe, his imaginings while remaining respectful of his privacy. Can we never access the soul of another being? During the research, I discovered he was quite a free thinker, and a philosopher as well as a painter. But the film doesn't resolve or explain anything. It offers images to the viewer's own interpretation. One mustn't forget it is a posthumous dialogue, happening in the silence of painting.

What are the themes we encounter in the film?

I was very inspired by his work and notes. The fact that I started filming while he was alive and pursued the shoot in his absence, gave a particular tonality to the film. In a way, it gave me the opportunity to follow some of his privileged themes: movement and stillness.

Life and death coexist in the film. But it was a celebration of life t I wanted to put on the screen. The title of the film refers to the physical space in which he worked for 40 years, but also to the creator's mind, constantly processing images, memories, ideas, hopes or unfinished projects.

It is a very personal film, did you hesitate before you started?

I never hesitated, but I went to television to see if the subject could interest someone. Surprisingly, the French CBC immediately agreed to the voyage I was proposing. I knew my father was not a celebrity in Quebec, like Jean-Paul Riopelle or Borduas. But his path was very inspiring. He was as free spirit. Now that it is finished I wonder what will be the next project that will drive me with such strength. It was so dense and deep.

Why did you choose to talk to your father?

During the scriptwriting process, I wrote short texts to my father, like Haiku's. Some of them were too personal, but some made their way to the final narration. Through this very intimate dialogue, the father-daughter relation-ship is offered. I thought people could enter more easily into this intimate space if it was raw. No detour, no mask. Bluntly intimate! The father figure has always been one of knowledge for me. His absence made me realize I had to turn to other sources to find answers. I guess I had a few unanswered ones I needed to bounce at him. I hope people can interchange characters and address their own parent, in the anonymity of the cinema!

Could you have done the film while he was still alive? Do you have any regrets?

My only regret is that he couldn't be at the premiere of the film!

But had he still been around, it would have been impossible to do this film. He was quite a director himself. He would have called the shots and hired me as his assistant! So I waited for my turn. After his departure, I could revisit his life, question his trajectory, and search for the missing fragments. Inheriting his studio gave me a dramatic starting point. The idea of structuring the film according to the stream of consciousness imposed itself very soon. Knowing my father's love for Virginia Woolf, I wouldn't be surprised she was whispering from the darkness...

AMAZONE FILM

Founded in 1999 by Jeannine Gagné, Amazone Film is dedicated to the production of author films for television and theatrical release.

Jeannine Gagné, producer and director, has worked for almost ten years within the filmmakers' collective les Films de l'autre. She has produced numerous short, medium and feature-length films among which *Far from where?* (best short at the Rendez-vous du cinéma québécois 1989), *City Dawn* (best short at the Rendez-vous du cinéma québécois 1995, Prix Visions du Réel, Nyon 1995), *Rosaire et la Petite-Nation* (in nomination for the best feature film at the Rendez-vous du cinéma québécois 1997) as well as *The Snail Position*, a Canada/France coproduction with the participation of Canal Plus.

Amazone Film has recently produced *Pretend You Love Me* (first prize, Rhode Island Festival, 2000) a short 35mm film for children to be broadcasted on Radio-Canada, *Home*, a feature film by Phyllis Katrapani, *3 sœurs en 2 temps*, a documentary by Benoit Pilon, and *Waterfront Dreams*, a feature film by Jeannine Gagné. Lately, *Roger Toupin, épicier variété*, another documentary by Benoit Pilon released in the fall of 2003, has won many honors such as Jutra prize (ex-aequo) for Best Documentary as well as Bayard d'or for Best Documentary from Festival du film francophone de Namur. The film was also recognized as the Best Documentary from Festival du film francophone de l'Acadie and received a Special Mention from the young jury at Vision du Réel, Nyon. *After the Flood*, a short animation film by Fernand Bélanger was released at the beginning of 2004 and participated in FIFA and Festival du nouveau cinéma de Montréal. *Gilles Carle, the untamable mind* by Charles Binamé and *Solitudes* a short documentary by Jeannine Gagné were released in the fall of 2005.

Nestor and the forgotten, a documentary by Benoit Pilon, tackle the case of orphans in the Duplessis era. It was released in 2006 and was presented in different festivals among which Festival international du film francophone de Namur.

In 2007, the documentary *Three kings of Belize*, first work of director Katia Paradis, shot in Belize, was presented at the Rendez-vous du cinéma québécois. Coproduced by the NFB, de Benoit Pilon's documentary *Northern Greetings* was presented at Ex-Centris in December after its premiere at the Festival International de Rouyn-Noranda.

This same year, Amazone Film produced two films: *L'atelier de mon père* (My father studio), a documentary on Montréal based visual artist Edmund Alleyn, directed by his daughter Jennifer Alleyn and *Turbulence autour d'une rencontre (amoureuse?)* a short film co-written by Jacques Marcotte and directed by Jeannine Gagné. The release of these productions is scheduled for spring 2008.

MY FATHER'S STUDIO

by Jennifer Alleyn

WINNER AWARD FOR BEST CANADIAN WORK - 26th FIFA

Opens in theatres May 9th

Montreal, Wednesday, April 23 - Amazone film proudly announces that **My father's studio** (*L'atelier de mon père*) first feature by director Jennifer Alleyn will be released in French at Cinema Parallèle (Ex-Centris) and in English at Cinema Du Parc as of **May 9th**. Launched at FIFA, the film received a standing ovation and won the Award for Best Canadian Work.

In november 2001, **Québec painter Edmund Alleyn** agreed to be filmed in his studio by his daughter, filmmaker Jennifer Alleyn. There something unexpected happened. An authentic encounter, with no beating around the bush, no masks. From a few existential questions - about life, painting, death - thruth emerged. The artist then died of cancer in December 2004 before Jennifer could film him again. After Inheriting his studio, Jennifer found herself drawn to this intimate space, still imbued with the artist's imagination. Her film is an attempt to prolong the dialogue, to find the missing fragments and try to understand her secretive father. Edmund Alleyn was an intense and complex man of integrity who left his mark on Canadian Contemporary art. For Alleyn, "art was an incurable sickness".

Born in Québec City, Edmund Alleyn was an innovator whose stylistically diverse paintings, drawings and multimedia installations are critically regarded as superb example of their genres. Alleyn's later works, invoked an elegiac, cinematic quality. For more on Alleyn's current exhibitions: www.edmundalleyn.com

BFA in Film Production, Concordia University, **Jennifer Alleyn** travelled the globe, video camera in hand, for the Radio-Canada TV series *La Course Destination monde* in 1992. On her return, she worked as a journalist for the Montreal daily *Le Devoir* (Mireille Lanctôt Award) and for *Le Point* (Radio-Canada TV). She went back to fiction and co-directed *Cosmos*, (Art and Experimental Cinema Award, Cannes Film Festival). She has since directed several critically acclaimed films such as *The Rossys* and *La Vie imaginée de Jacques Monory*. Her film *Svanok* won Best Short Fiction Award at the 2006 Rendez-vous du cinéma québécois. *L'atelier de mon père* is her first feature.

Produced by Jeannine Gagné and distributed by Atopia. Director Jennifer Alleyn will be present for Q&A's May 9, 13 et 16 (evening screening) at cinema Parallèle and at New Cinema Du Parc May 10th at 5pm.

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PRESS SCREENINGS

Thursday, May 1st at 10 :00 AM

French version
Cinéma Parallèle Ex-Centris

Tuesday, May 6th at 10 :00 AM

English version
Cinéma du Parc

Director Jennifer Alleyn is available for interviews
Press kit and high res pics available at www.amazonefilm.com

Contact : Mélanie Mingotaud / 514 861-7871 / mmingotaud@sympatico.ca

For immediate release

MY FATHER'S STUDIO

A voyage through the imaginings of Canadian artist Edmund Alleyn, by Jennifer Alleyn.
Digital Video, 70 minutes, 2008. Original French version.

PREMIERE AT THE MONTREAL MUSEUM OF FINE ARTS

OFFICIAL COMPETITION - FIFA - FRIDAY, MARCH 7TH AT 7PM

ADDITIONAL SCREENING: SUNDAY, MARCH 16TH AT 2PM

FOLLOWED BY DISCUSSION WITH DIRECTOR AND OLIVIER ASSELIN

Inheriting her father's studio, Montreal-based filmmaker **Jennifer Alleyn** awakes after the funeral to find herself drawn to this intimate space, still exuding the artist's imagination.

Remarkably versatile, **Edmund Alleyn** (Quebec city 1931-Montreal 2004) was an innovator whose stylistically diverse paintings, drawings and multimedia installations are critically regarded as superb examples of their genre. An intellectual painter, Alleyn's oeuvre resonates with the tensions that exist between the figurative and non-figurative, sometimes playfully marrying Pop and Formalist art together. In his later work, he invoked an elegiac, cinematic quality, inviting viewers to locate their place within his work.

In 1992, filmmaker Jennifer Alleyn travelled around the world while participating in the TV series *La Course destination Monde*. She also worked as a journalist for the paper *Le Devoir* and for the *Radio-Canada* information program *Le Point*. Her participation in the collective feature film *Cosmos*, which won an award at Cannes in 1997, and her award-winning 2005 short *Svanok*, confirm her talent. Parallel to her work as an Indy filmmaker, Jennifer directed her first series for television: *Canadian Casefiles*. After her documentary film *The Rossys*, Jennifer herein combines her two life passions: art and the search for meaning. Following her critically-acclaimed *Jacques Monory's Imaginary Life*, ***My Father's Studio*** focuses on the legacy of an artist's way of looking at life.

A **Jeannine Gagné** production (*Roger Toupin, épicier variété, Gilles Carle, the Untamable Mind, Waterfront Dreams, Solitudes, Nestor et les oubliés, Northern Greetings, Three Kings of Belize...*)

**PRESS SCREENING
MARCH 6th, 11AM
535 Viger E.**

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For Immediate Release

EDMUND ALLEYN: ON ALL FRONTS

Montreal, March 3, 2008 – Special events throughout 2008 are focussing public attention on the **Quebec painter Edmund Alleyn**. With various exhibitions and a feature length film, *L'atelier de mon père*, directed by his daughter Jennifer Alleyn, to be launched this spring, this free-thinking artist who passed away in 2004 is returning, through his artistic legacy, to express his own vision of life and the world.

In its current exhibition, *Quebec, a City and its Artists*, the **Musée national des beaux-arts du Québec** is featuring one of Alleyn's major works, the *Introscaphe*, considered to be one of the first multi media installation in the world. The sculpture resembles a cockpit or capsule that a visitor can enter to experience a multitude of sounds and images. The *Introscaphe* was created in Paris between 1968 and 1970 and exhibited to much acclaim at the Musée d'art moderne de Paris in 1970. The Quebec exhibition also includes large paintings done during Alleyn's so-called Indian period, some never before seen in Canada. These vivid, colourful canvases find some of their inspiration in North American mythology and motifs. This exhibition ends April 27, 2008.

Another exhibition of Alleyn's works is circulating in Quebec this year in the galleries of the **Maisons de la culture de Montréal** until June 2008. The exhibition is titled "*Yonder : Between Here and There*" and is presented by Circa and the Montreal Arts Council. A showcase of photos taken by the artist allows the visitor to explore the relationship in the artist's mind between the fixed image, reality and fleeting memories. This exhibition continues until March 16 at the **Stewart Hall Gallery** in Pointe-Claire and from March 21 to May 4 at the **Maison de la culture** in Pointe-aux-Trembles. It will then move to **L'entrepôt** in Lachine.

The centrepiece of the Cuban Art exhibition, featured at the **Montreal Museum of Fine Arts** until June 8, 2008, is a mural created by some 60 world-renowned artists and includes a painting by Edmund Alleyn. Alleyn was the only Canadian to have participated in the painting of this gigantic mural, first exhibited at the 1967 Salon in Cuba. In Cuba, he worked alongside artists such as Erro, Jacques Monory and Bernard Rancillac with whom he later exhibited as a member of the contemporary narrative and figurative art movement in Europe.

Also, at the **Montreal Museum of Fine Arts** is Alleyn's monumental *Invitation au voyage*, a painting that is now part of the Museum's permanent collection.

The film *L'atelier de mon père* is part of this year's official competition of the FIFA International Festival of Films on Art to be held in Montreal, March 6 to 16. The film, produced by Amazone film and directed by Alleyn's daughter, Jennifer Alleyn, will be released this Spring, in French and English.