

LYSE CHARLAND FAVRETTI

## **Bibliographical notes**

Website :

Lyse Charland Favretti  
lysecharlandfavretti.com

Electronic mail (e-mail) :  
charlandfavrettilyse@gmail.com

Address: 5500 Fullum Street local 304 H2G 2H3

Phone Number : (514) 285-8774. Cell: (514) 655-3589

## **Studies**

Five years of training, production and collaboration at l'atelier du Verre de Montréal, 1976/81

Université du Québec à Montréal, Module des arts plastique 1969/72  
École des beaux-arts de Montréal, 1967/69, (print-making).

## **Various activities**

Individual accompaniment, Training for drawing on glass with gray, enamel and silver yellow.  
This training activity was subsidized by the Conseil de la culture des Laurentides. December 2009.

Received in my studio of a French trainee, from the Office Franco Québécoise pour la Jeunesse (OFQJ) recently graduated from the Centre Européen de Recherche et de Formation aux Arts Verriers (CERFAV).

The period of his internship was: October 7, 2002 to March 2, 2003.

Participation in training activities and content for Emploi Québec.  
Assembly techniques, gluing and laminated.  
Espace Verre, December 8, 2002.

Participation in the Forfora event, Cirque du soleil, June 9, 2002. And this through the live creation and exhibition of a glass work.

Participation in the peer assessment committee of the " Fonds Jean A Chalmers Fund for the Crafts " and of the Creation/Production Grants Program for Professional Artists (Craft). The Canada Council for the Arts, Ottawa, Ontario April 2001.

Jury member for: selection of artisans for the GAS exhibition at Corning. Le Conseil des Métiers d'Art du Québec, Montreal, Quebec March 2001.

Training in glass object fossilization techniques. Workshop given by Joan Crous at Espace Verre, 1999.

Exhibition of mixed-media sculptures and slide show of my work as a muralist for the last ten years at Atelier Sculpt, 1991, Montreal, Quebec.

Presentation of a slide show: 1980/90 creations, Centro Del Vitre, 1991, Barcelona, Spain.

Invitation as selected artist of Michel Chartrand to participate in the meeting of the program "Avis de recherche 85-86" Maison de Radio-Canada.

From 1976 to 1981

Work carried out for the Atelier du Verre. Having a passion for working together, Lyse Charland Favretti and Pierre Osterrath became collaborators from the very first years.

### **Public Buildings :**

Charlevoix Metro 1979.

Lyse Charland Favretti colored the two murals based on models by artist Mario Merola and participated in the antique glass cutting.

Caisse Populaire C.S.N.1981.

Lyse Charland Favretti did the colouring of the model of the artist Jean-Paul Mousseau, with his collaboration in the workshop. She also worked on the glass cut of the mural.

### **Religious Works and Private Houses :**

Lyse Charland Favretti has made models for Atelier du Verre for several churches in Nova Scotia, Chicoutimi and other places.

She has also made models for private homes.

### **Scholarships :**

Obtained a grant from the Conseil des Arts et des Lettres du Québec as part of its program of grants to professional artists, Research and Creation, 2000.

Awarded a grant by the Conseil des Arts et des Lettres du Québec as part of its bursary program for professional artists, Research and Creation, 1997.

### **Solo and group exhibitions :**

Espace Verre Gallery, Showcase. Solo exhibition "L' Armure de Jeanne" Montreal, Quebec, February 2003. Contribution of the Conseil des Arts et des Lettres du Québec.

Galerie Espace Verre, "Les fruits de la passion", September 21 to October 30, 1998, Montreal, Quebec.

Galerie Espace Verre, solo exhibition : Le Questionnement, April 1998, Montreal, Quebec. Contribution of the Conseil des Arts et des Lettres du Québec.

Artkore Gallery, "Miniatures", December 6 to 24, 1997. Montreal, Quebec.

Marché Bonsecours within the framework of the Canadian Glass Biennial, May 9 to June 8, 1996, Montreal, Quebec.

Galerie Lacerte Palardy et associés, solo exhibition Espace 2, "Recent Works 1992-93", from April 2 to 23, 1994, Montreal, Quebec.

Galerie Lacerte Palardy et associés, exhibition "Le nu contemporain", from September 11 to October 2, 1993, Montreal, Quebec.

Galerie Lacerte Palardy et associés, from August 14 to September 4, 1993, Montreal, Quebec.

Le Centre d'exposition du Vieux Palais, from July 9 to August 29, 1993, St Jérôme, Québec.

La Maison de la Culture Marie-Uguay, 1993, Montreal, Quebec.

Atelier Sculpt 1991 Montreal, Quebec.

Caisse Populaire de la CSN, eleven stained glass windows, "Les Nuages", solo exhibition, 1981, Montreal, Quebec. The eleven 61cm diameter works were purchased by Michel Chartrand.

Lyse Charland Favretti has been selected more than 18 times to submit a proposal for a work of art as part of the application of the policy of integrating the arts into architecture.

### **1% projects completed**

Centre Hospitalier de l'Université de Sherbrooke (C.H.U.S)-Site Fleurimont, Sherbrooke, Quebec 2004.

Mural and screen luminaires. Six 61 cm x 242.5 cm glass panels and eight triangular-shaped screen panels (for the luminaires) with a base and height of 56 cm. Technique: an assembly of pieces of antique and semi-antique glass laminated with epoxy on both sides of the clear support glass.

Foyer Saint -Donat, Saint -Donat (Quebec) 2000.

Screen Door, comprising four glass panels of 457mm x 1676mm x 13mm thick each.

Technique: an assembly of pieces of antique glass laminated with epoxy on both sides of the clear support glass. (Chapel)

Centre d'Accueil de Lachine, Lachine, Quebec 1992.

Circle Wall Screen. Circular glass shape screen 183cm in diameter. Intervention on both sides and back of this shape with epoxy laminated antique glass.

Montreal Heart Institute, Montreal, Quebec 1987.

Three (3) three-dimensional glass murals, 390cm x 180cm and 335cm x 180cm high. (Entrance hall)

Vanier College, Ville Saint-Laurent, Quebec 1986.

Three (3) glass roofs and one (1) dome, five (5) storeys high. Technique: antique glass and lead. (Stairwells)

Victoria Hospital, Neurological Section, Montreal, Quebec 1985.

A 183cm x 244cm stained glass. Antique glass laminated with epoxy on the clear base glass. (Chapel)

Patro le Prévost, Montreal, Quebec, 1983.

Six (6) skylights of 4m x 65cm each. Technique: glass slabs, antique glass, empty spaces and nylon threads. (Library)

Centre d'Accueil Paul Gouin, Montreal, Quebec 1982.

One glass canopy screen, 43 m<sup>2</sup>. Technique: antique glass laminated with epoxy on a clear base glass. (Dining room)

Centre d'Accueil de Sutton, Sutton, Quebec 1981.

Panels made of antique glass, Tiffany technique, vertically removable, used as a sunscreen, with a metallic graphic continuing from window to window. Total length, 3255cm. (Dining room)

### **Works for private residences**

Design, realization and integration in more than sixty private residences, from 1976 to 2019.

### **PUBLIC WORKS    Conception / Réalisation / Intégration**

Université du Québec à Montréal, Montreal, Quebec 2011

A second glass mural serving as a poster board of the names of the SPUQ teachers.

Technique: sandblasting engraving on 12mm thick clear glass. Variable height between 244cm and 122cm on 9 panels, total length: 320cm.

Institut de Tourisme et d'Hôtellerie du Québec (The ITHQ and ITHQ Foundation). Entrance hall. Engraving of names with sandblasting of lithochrome paint on ceramic tiles. Montreal, Qc, 2006 to 2019.

Charles LeMoyne Hospital. Longueuil, Que., 2006.

Theme: "Au fil des saisons". The stained glass murals are installed at the hospital's palliative care unit. Technique: Epoxy gluing of antique and semi-antique coloured glass on a clear tempered base glass. Intervention on both sides of the basic tempered clear glass.

Dimension: total surface area: 2621 cm<sup>2</sup>.

Windsor Station, 7th floor. Deslauriers office, Jeansonne, 2003.

The stained glasses are installed in the main entrance, the living room, the offices, the library and the service door. Technique: assembly with zinc profiles of coloured glass and with architectural glass installed on the inside of the premises. Dimension: total area: 4267.2 cm<sup>2</sup>.

UNESCO Institute for Statistics, Montreal (Quebec) 2001.

Glass mural, installed in the offices of the permanent headquarters of the UNESCO Institute for Statistics at the Université de Montreal.

The glass mural is located in the entrance hall and divides the library in the lobby.

Technique: Epoxy laminated of coloured antique glass on a clear tempered glass. Dimension: 3600 mm x 2253 mm, divided into six equal panels.

Vimont Centre, Brébeuf College, Montreal, Quebec, 1999.

Glass roof in bas-relief. Epoxy laminated of semi-crystal frit slabs and antique glass on a 10mm thick base clear glass with a surface area of 310cm<sup>2</sup>.  
(Chapel of the Jesuit Fathers) reinstalled in the entrance hall of the Collège Brébeuf.

CÉGEP de Saint-Laurent

Manufacture and installation of 7 metal and glass chandeliers, based on those existing in the entrance hall of the CÉGEP.

Dimension: diameter of 61cm each.

Saint-Laurent, 1998.

Ecoles des Hautes Études Commerciales, Montreal (Quebec) 1997 to 2019.

Sandblasted name engraving and lithichrome paint on floor slabs.

Université du Québec à Montréal, Montréal, Québec 1996.

Glass mural serving as a bulletin board for the names of the SPUQ professors at the Université du Québec à Montréal. Technique: sandblasting engraving on 12mm thick clear glass. Variable height between 244cm and 122cm on 23 panels. Total length: 828cm.

Westmount Square :

-Five (5) black granite panels, bas-relief. Dimensions: 5 x (148cm x 91.5cm x 2cm thick).  
Technique: Sandblasting and lithichrome painting. This project is installed inside the elevators.  
Montreal (Quebec) 1993

-Two (2) triangular stained glasses of 89cm base x 48cm height. Technique: Antique glass laminated on clear glass with sandblasting intervention. Six (6) black granite panels of 143cm x 92cm. Technique: Sand jet engraving and lithichrome painting. This project is installed inside the elevators. (Towers 2, 3 and 4), Montreal (Quebec) 1992.

Casino de Montréal, Ile Notre-dame, Montreal (Quebec) 1993

Glass intervention.

Saudi Research & Marketing Co. Saudi Arabia, 1992 and 1993.

Five (5) projects completed:

-One (1) stained glass screen, 245cm x 120cm, antique glass and lead glazing.

-Two (2) octagonal stained glasses integrated into ceilings. Techniques: one laminate and one by lead glazing of antique glass.

-One (1) glass roof integrated into a door, including six thermos.

-One (1) stained glass integrate into a 380cm x 180cm main door, including fourteen thermos flasks. Technique: colored glass superposed inside the thermos.

Vanier College Auditorium, Ville Saint-Laurent, (Quebec) 1992.

Size: 244cm x 46cm x 2

Technique: lamination of antique glass on both sides of a brocaded glass.

Studio Panavision, Cité du Havre, director: Jean Beaudin, Montreal, Quebec 1993-92-91.

-Realisation of eleven (11) 36cm x 87cm stained glasses integrated to the set of a film.

-One (1) circular stained glass of 122cm in diameter integrated to the set of a film shot for television " Shehaweh ".

Station de Métro Du Collège.

A stained glass north access, 153 cm x 930 cm, integrated with the architectural concept of Gilles S. Bonetto. Technique : antique glass, selenium, painted with grisaille and lead laying. Theme : « *L'Éducation* ».

A stained glass south access, 217 cm x 682 cm. Technique : slabs of glass cut half-crystal with resin casting. Theme « *L'Industrie* ». Station Du Collège, Montréal, Québec, Canada, 1983.

## **Religious works**

### **Design and production**

St-François-d'Assise Church, Sherbrooke, (Quebec), 2007

#### Les toits de la ville d'assise

Glass roof divided into 4 panels with a total area of 1,49 m<sup>2</sup> , located in the entrance door of the church, presbytery side.

Technique: an assembly of pieces of coloured glass, glued and laminated with clear epoxy on both sides of the clear glass base.

St-François-d'Assise Church, Sherbrooke, Quebec, 2007

#### Le cantique aux créatures

Six windows installed on the west side of the church.

4X (85.5cm X 252.5cm)

1X (85.5cm X 307.5cm)

1X (85.5cm X 360cm)

Technique: lead glazing with antique glass and intervention of grisaille.

St-Francois of Assise Church, Sherbrooke, Quebec, 2005.

Les étapes de la vie de St-François five windows installed on the east side of the church. Three windows measuring 87.5 cm x 252.5 cm, one measuring 87.5 cm x 307.5 cm and one measuring 87.5 cm x 360 cm. Technique: lead glazing with antique glass and intervention of grisaille.

St-Francois of Assise Church, Sherbrooke, Quebec, 2005.

St-Francois d'Assise, three windows installed in the rood screen of the church, one of : 175.3cm x 553.7cm and two of : 66cm x 238.8cm. Technique: lead glazing with antique and semi-antique glass and intervention of grisaille.

St-Francois of Assise Church, Sherbrooke, Quebec, 2004.

La paix, half circle, base: 183cm, height: 92cm. Stained glass : technique: epoxy laminated on both sides of the base clear glass.

Laval College, Duvernay, Quebec, 2000.

Sainte Cécile , glass roof of 158cm x 173cm. Technique: Epoxy antique glass laminated with epoxy on base clear glass. (Music room)

Vimont Centre, Collège Brébeuf, Montreal, Quebec, 1999.

Glass roof in bas-relief. Epoxy laminated of semi-crystalline frit slabs and antique glass on a 10mm thick clear glass base for a 310cm square surface. (Chapel of the Jesuit Fathers)

The Work is now installed in the entrance hall of Collège Brébeuf.

Maison provinciale des frères de Saint Gabriel, Montreal, Quebec 1995.

The announcement made to Mary. Technique : antique glass lamination on clear glass and placing it under a thermos flask. Dimensions: 270cm x 240cm high divided into three equal panels of 90cm x 240cm. (Oratory)

Abbey Church of Saint-Benoît du Lac, Saint-Benoît du Lac (Quebec) 1994.

Sculptural cross 341cm x 500cm wide, 31cm deep. Intervention of semi-crystal glass slabs on each side of the interior space. Architect : Dan S, Hanganu

Mausoleum of Sainte-Claire d'Assise, Cimetière de Côte-des-Neiges. Montreal (Quebec) 1994.

Two (2) stained glasses, Dimensions: 244cm x 244cm and 61cm x 549cm. Technique: antique glass, grisaille and lead.

Mausoleum of Saint-Pierre and Saint-Paul, Cimetière de Côte-des-Neiges. Montreal (Quebec) 1990.

Stained glass of 403cm x 279cm. "Conversion of Saint-Paul. Technique : Antique glass, grisaille and lead. Drawing on glass.

St. Theresa's Church. Halifax, N.S., 1984

Design and realization of a glass laminating in antique glass, glass slab and lead of 620cm high x 465cm wide.

Works made in my studio, projects selected by a Standing Committee within the framework of the Regulation respecting the integration of the arts in architecture and the environment. (1% Program)

Aanischaaukamikw Cultural Institute, Oujé-Bougoumou, Qc

Creation of a glass roof for the main hall of the museum based on the drawing of the artist Tim Whisheychan.

Dimension: Epoxy bonding of antique and semi-antique glass on a clear tempered glass base. Oujé-Bougoumou, Qc, 2014.

Mistissini Medical Clinic (James Bay)

Creation of a mural and two stained glass windows from the drawings of artist Glenna Matoush. Dimensions : One mural, comprising eight panels of 968 mm by 943cm and eighteen panels of 968mm by 791mm. Two stained glass windows installed on the ground floor of 571.5mm by 1155.7mm each. Technique: Epoxy lamination of antique and semi-antique coloured glass on a clear base glass. Mistissini, James Bay, Quebec, 2013.

Eastman Medical Clinic (James Bay)

Creation of five stained glass panels from a conceived by artist Kenneth Chez and four drawings by artist Steve Wesley. Dimensions: two side-by-side 896mm x 1338mm and three superimposed 1784mm x 631mm stained glass. Technique: Antique and semi-antique coloured glass with intervention of *grisaille*, enamels and silver yellow. The glasses are then laminated with epoxy on a clear base glass. Eastmain, James Bay, Québec, 2012.

Waswanipi Medical Clinic (James Bay)

Creation of eight stained glasses based on Glenna Matoush's drawings. Dimensions: eight stained glasses of approximately 860mm x 1130mm. Technique: Epoxy laminate with coloured glass on a clear base glass. Waswanipi, James Bay, Quebec, 2012.

Nemaska Medical Clinic (James Bay)

Realization of five stained glasses panels from the drawings of the artist Kevin Mianscum. Dimensions: two side-by-side 896mm x 1338mm and three superimposed 1784mm x 631mm canopies. Technique: coloured antique and semi-antique glass with intervention of gray paint laminated with epoxy on a clear glass base. Nemaska, James Bay, Quebec, 2012.

City of Chibougamau.

Creation of six stained glasses panels based on drawings by Tim Whiskeychan.

Dimensions: two 236cm x 69cm stained glasses, two 188.5cm x 69cm stained glasses, two 188.5cm x 80.5cm stained glasses. Technique: Epoxy laminated with coloured glass on a clear base glass.

Chibougamau, Quebec, 2011.

Cree Board of Health and Social Services.

Creation of 4 stained glasses reproducing Tim Whiskeychan's drawings and creation of a glass canopy by artist Lyse Charland Favretti using dominant colours from Tim Whiskeychan's drawings. Dimension: five stained glasses of 109cm x 137cm each.

Technique: Epoxy laminated with coloured glass on a clear base glass.

Wemindji, Quebec, 2011.

Administration building of the Kativik School Board in Kuujjuaq.

Based on a drawing by artist Ulayuu Pilurttut. A 383.5cm x 337.1cm divided into six panels.

Technique: Epoxy laminated with coloured glass on a clear base glass.

Kuujjuaq (Nunavik), 2008.

Waswanipi elementary school.

Creation of a stained glass from Tim Whiskeychan's drawing.

Dimension: 601cm x 340cm. Stained glass divided into 12 panels.

Technique: epoxy bonding of antique and semi-antique glass on a clear tempered glass base.

Waswanipi, Quebec, 2008.

Kuujjuaraapik/Whapmagoostui air terminal, (Nunavik), 2006.

Based on a drawing by Viginia Pésémapéo Bordeleau.

A stained glasses divided into ten panels of 54cm x 243.9cm each. Intervention on each of the ten 54cm x 150cm panels. Technique: lamination of coloured glass on a clear laminated base glass.

Puvirnituk group home, Puvirnituk, (Nunavik), 2004.

Based on drawings by Peter Ittukallak and Jakussie Ittukalak.

Six panels of 87 cm X 87 cm Technique: lamination of coloured glass on a clear tempered glass base. Drawing on glass with grisailles and enamels.

Kativik School Board, Creation of two glass murals for Kuujjuaq Elementary School, Kuujjuaq, Quebec 2004.

-Back 1 from the model of the artist Ulan Arnaq.

-Back 2 from the artist Vicky Grey's model.

Technique: Epoxy collage of coloured glass on a clear base glass. Dimension: 1:stained glass of 170 ft. 2 stained glasses of 100 ft. 2

CLSC de Waswanipi, Waswanipi (Quebec) 2003.

Made from the drawing submitted by artist Glenna Matoush and retained by the Standing Committee. Technique: two epoxy collages of superimposed coloured glass on a clear base glass. Dimension: 2318mm long x 458mm high x 3. (Main entrance)

Waskaganish Elementary School, Waskaganish, Quebec 2002.



Salluit School, Salluit, Quebec 2001.

Creation of a monumental glass roof from a drawing submitted by Innu artist Putulik Ilisituk and selected by the Standing Committee. Technique: lamination of coloured glass on a clear base glass. Size of the set: 3500mm x 4300mm, 15m<sup>2</sup> Five (5) panels of 858mm x 2535mm and five (5) smaller panels of 858mm x 860mm. (Entrance hall)

Maquatua Eeyou School, Wemindji, Quebec 1999.

Creation of a stained glass based on the drawing submitted by artist Morley Stewart and selected by the standing committee. Work located in the school library and integrated into a circular opening 186cm in diameter. Technique: lamination of coloured glass to the clear base glass.

Maisonneuve-Rosemont Hospital, Rosemont, Quebec 1995.

Collaboration and realization of glass canopies according to the drawings proposed by the artist Peter Krausz and retained by the standing committee. Nine (9) windows of 140cm x 120cm each. Technique: epoxy lamination of coloured glass on both sides of a clear tempered glass.

An oculus of two (2) meters in diameter. Technique: UVA lamination of coloured glass on a clear tempered glass base.

## **Realization**

Jewish Community of Ottawa, Development Foundation, Ottawa, Ontario 1999.

Creation of a glass mural based on a drawing by the painter Yehouda Chaki. Area of work: 434cm x 310cm, divided into seven panels of different widths, 310cm high. Technique: epoxy laminate with antique glass on 12mm thick laminated clear glass.

## **Restoration work**

Patro Le Prévost library

Restoration work executed on the library's six skylights. The work of Lyse Charland Favretti was executed as part of the implementation of the policy of integrating the arts into architecture in 1983.

7355 Christopher Columbus, Montreal, Quebec, 2012.

CSSS La Pommeraie: Foyer de Sutton.

Restoration work carried out on the glass roof/ceiling including thirteen stained glass windows and a metallic directional design on the wall surrounding the dining room of the Foyer Sutton, which is 33 metres long. Lyse Charland Favretti's work was carried out as part of the implementation of the policy of integrating the arts into architecture in 1981.

In the summer of 2012, the thirteen panels were inserted inside thermos and installed an aluminum structure in the garden of the Foyer de Sutton. (The Foyer de Sutton never followed through on this proposed project).

Sutton 2011

Université du Québec à Montréal, SPUQ.

Reproduction of two panels from the 1996 glass mural used as a panel for to display the names of SPUQ professors.

Montreal, Quebec, 2011-2015.

Major restoration work executed on the stained glass mural of the north.

Theme: Education (The work of Lyse Charland Favretti dating from 1982), métro Du collège, Montreal, Quebec, 2010.

Restoration of a glass mural. Teleglobe, Montreal, Quebec, 1999.

Saint-Germain d'Outremont church.

Restoration work executed on the church's stained glass windows. Outremont, 1998.

Vincent d'Indy School of Music, Outremont, Quebec, 1996.

Major restoration work executed on the centennial stained glass windows: The stained glass window of the main entrance (160cm x 110cm) and the eleven (11) stained glass windows (each 100cm x 620cm) of the Marie Stéphane music room at the boarding school of the Holy Name of Mary.