

Marie-Alice

IN CONVERSATION WITH
RAYMONDE APRIL



PHOTO
IDENTIFICATION



Dumont



WEST WALL

CENTRAL WALL

SOUTH WALL

NORTH WALL

EAST WALL



Marie-Alice Dumont
Mlle Angéline Desjardins, 1937
Négatif, 10 × 15,5 cm
Impression sur papier Hahnemühle
Photorag, 38,1 × 55,8 cm
Fonds Marie-Alice Dumont. d2370a
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Prisme, 2024
Impression au jet d'encre sur papier
Hahnemühle Photorag
38,2 × 51 cm
Collection de l'artiste



Marie-Alice Dumont
Une femme au rouet, entre 1926-1961
Négatif, 11,5 × 16 cm
Impression sur papier Hahnemühle
Photorag, 66,7 × 91,4 cm
Fonds Marie-Alice Dumont. d7482
Collection du Musée du Bas-Saint-Laurent

Marie-Alice Dumont In conversation with Raymonde April

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Marie-Alice Dumont, entrepreneur

A true businesswoman, Dumont was quick to adapt and expand her services, even creating a range of products for her clients and promoting them. Probably soon after opening her studio, she mailed out a promotional flyer featuring her new equipment and the full scope of her offerings. She also offered her clients a variety of framing options, from simple designs to those adorned with Art Deco embellishments. Her signature, which evolved over time, could be found at the bottom of these frames.



Raymonde April
Raymonde par Régis, 1997
Numérisation d'un négatif Polaroid
Impression au jet d'encre sur papier
Hahnemühle Photorag
61 × 48,5 cm
Collection de l'artiste



Marie-Alice Dumont
Mlle Louiselle Lebel (fille d'Auguste), 1939
Tirage original sur papier, 7,5 × 11,2 cm
Fonds Marie-Alice Dumont. d2759b
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Bébé Lebel (enfant d'Auguste Lebel), 1939
Négatif, 10 × 15,5 cm
Impression sur papier Hahnemühle
Photorag, 40,6 × 50,8 cm
Fonds Marie-Alice Dumont. d2760
Collection du Musée du Bas-Saint-Laurent

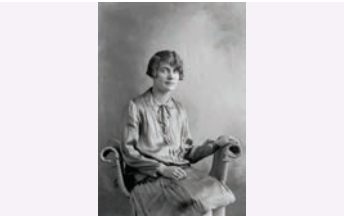
Full of tenderness, this image captures a father gazing at his child, gently supporting her to achieve the right pose for the camera. In the background, someone can be seen delicately holding a crocheted blanket over the father's shoulders to serve as a makeshift backdrop. This photograph offers a behind-the-scenes look at the staging process. It was never meant to be shown in its raw form. As seen in the final portrait *Mlle Louiselle Lebel (fille d'Auguste)*, Marie-Alice Dumont chose a tight crop around the child, drawing all attention to the young subject.



Raymonde April
La brume, St-Fabien-sur mer, 2024
Impression au jet d'encre sur papier
Hahnemühle Photorag
101,5 × 152,5 cm
Collection de l'artiste



Marie-Alice Dumont
Portrait d'une dame assise sur un fauteuil, entre 1926-1928
Négatif, 16 × 11,5 cm
Impression sur papier Hahnemühle
Photorag, 61 × 40,6 cm
Fonds Marie-Alice Dumont. d0567
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait d'une femme assise, entre 1926-1928
Négatif, 16 × 11,5 cm
Impression sur papier Hahnemühle
Photorag, 81 × 56 cm
Fonds Marie-Alice Dumont. d0032
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Serge, rue Lockwell, Québec, 1976
De l'ensemble *Les amitiés nouvelles*, 2022
Impression au jet d'encre sur papier
Canson Prestige
35,5 × 51 cm
Collection de l'artiste



Marie-Alice Dumont
Mme Joseph Ricard (5 générations), entre 1926-1928
Négatif, 11,5 × 16 cm
Impression sur papier Hahnemühle
Photorag, 34 × 50,5 cm
Fonds Marie-Alice Dumont. d0084
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait de deux femmes assises, entre 1926-1928
Négatif, 8 × 10 cm
Impression sur papier Hahnemühle
Photorag, 61 × 35,6 cm
Fonds Marie-Alice Dumont. d0393
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait de deux femmes assises, entre 1926-1928
Tirage original sur papier, 13,9 × 8,8 cm
Fonds Marie-Alice Dumont. d0393a
Collection du Musée du Bas-Saint-Laurent

In the first half of the 20th century, being a professional woman photographer—unmarried, no less—and running your own photography studio was anything but ordinary. Quite the opposite, in fact! Yet this was the case for Marie-Alice Dumont, whose story deserves closer attention to fully appreciate the scope of her work. Born on October 10, 1892, in the village of Saint-Alexandre-de-Kamouraska, Marie-Alice Dumont was the first woman to practise photography professionally in the Bas-Saint-Laurent region, indeed in all of eastern Quebec. She operated a photography studio in her hometown from 1926 to 1961 and left behind a collection of nearly 10,000 negatives, now housed at the Musée du Bas-Saint-Laurent. Over the years, Marie-Alice Dumont developed a keen eye and refined her art. She captured not only scenes of rural life and the everyday life of her household and her social circle, but also the emotional depth of the people she photographed.

This exhibition brings together more than 100 photographs representing her work, thoughtfully paired with images by photographer Raymonde April. April's images draw out details in Dumont's photographs, give them new resonance and create a poetic exchange. As Véronique Côté wrote in *La vie habitable*, this form of poetry “emerges spontaneously from the collision of images, from the entanglement of meanings.” The images speak to one another, each enriching the other.

Raymonde April's photographs are the result of a creative residency held in the summer of 2024, combined with a selection of images drawn from her own archives. There is a fluidity in the relationship between April's work and that of Marie-Alice Dumont. Since the late 1970s, Raymonde April has been recognized for her minimalist approach, rooted in everyday life and positioned at the intersection of documentary, autobiography and fiction. Her work explores themes also present in Dumont's photographs, such as portraiture and the experience of daily life. Inspired by Raymonde April's creative process—assembling images to compose “photographic phrases”—this exhibition unfolds both intuitively and intentionally, weaving connections between the two artists. In doing so, it opens up a new way of interpreting Marie-Alice Dumont's work.

The formative years

Marie-Alice Dumont grew up on a farm in Saint-Alexandre-de-Kamouraska with her 13 brothers and sisters. The daughter of a farming family that valued education, she first attended the local school before earning her teaching certificate at the convent in Saint-Alexandre. In 1913, at the age of 20, she entered the novitiate of the Sisters of Charity of Quebec, with the goal of becoming a teaching nun. It was likely during this time that she was introduced to various artistic practices, possibly even photography, through Sister Marie-de-l'Eucharistie, also known as Elmina Lefebvre (1862–1946). However, longstanding health issues forced her to abandon this path, and she remained in the novitiate for only about a year. Not wishing to marry, and unable to take on the demanding work of farm life due to her fragile health, Marie-Alice Dumont found herself at a crossroads.

In the early 1920s, her younger brother Joseph-Napoléon Dumont encouraged her to consider photography as a profession. He was then teaching at the Collège de Sainte-Anne-de-la-Pocatière and preparing for the priesthood. An amateur photographer himself, he gifted her her first camera. He spent countless hours with Marie-Alice developing prints in a darkroom set up above the summer kitchen. Her parents, Uldéric Dumont and Marie Pelletier, also supported her career choice. Familiar with photography themselves, they had long frequented local studios for portraits. They even helped cover the cost of some of her photography equipment. Marie-Alice Dumont continued down this path and eventually refined her skills with professional photographer Ulric Lavoie (1886–1940), who operated a studio in Rivière-du-Loup.



Ulric Lavoie
M^{lle} Marie-Alice Dumont,
fin 1920-début 1930

Négatif, 16,1 × 11,5 cm
Impression sur papier Hahnemühle
Photorag, 45,7 × 33,7 cm
Fonds Marie-Alice Dumont. d5524
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Uldéric Dumont] entouré d'arbres,
1934-1939

Négatif, 7,6 × 13 cm
Impression sur papier Hahnemühle
Photorag, 86,4 cm × 152,4 cm
Fonds Marie-Alice Dumont. d1436a
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
ou Joseph-Napoléon Dumont
[Joseph-Napoléon Dumont], 1921

Tirage original sur papier, 10,7 × 6,2 cm
Fonds Marie-Alice Dumont. non-inventorié
Collection du Musée du Bas-Saint-Laurent



Ulric Lavoie
Portrait de [la famille Dumont],
entre 1926-1928

Tirage original sur papier, 11,7 × 16,6 cm
Fonds Marie-Alice Dumont. d1248b
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Marie Pelletier et Uldéric Dumont],
entre 1926-1928

Tirage original sur papier, 8,2 × 13,9 cm
Fonds Marie-Alice Dumont. d8453
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
M. et Mme Ulderic Dumont, 1925

Négatif, 13,5 × 7,9 cm
Impression sur papier Hahnemühle
Photorag, 45,7 × 28,6 cm
Fonds Marie-Alice Dumont. d1547
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont ou
Joseph-Napoléon Dumont
Le jardin-potager des Dumont, 1925

Négatif sur verre, 13,5 × 17,6 cm
Impression sur papier Hahnemühle
Photorag, 45,7 × 66 cm
Fonds Marie-Alice Dumont. d1254a
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Femme nouée, 1990

Négatif 35 mm
Épreuve argentique, 40,6 × 50,8 cm
Collection de l'artiste

→ SOUTH WALL

Studio portraiture (1926–1961)

At the turn of the 20th century, amateur photography gained popularity alongside professional studios, which were still frequented for official, high-quality photographs. In rural or semi-rural areas, very few people owned a camera. The equipment was expensive and required technical skills. As a result, professional photographers played a crucial role in visually documenting the lives of individuals and families.

To help build Marie-Alice Dumont’s career, her family decided to move to the centre of the village in 1926. The sign “Melle M. A. Dumont Photographe Kodaks et Films” [Miss M. A. Dumont photographer Kodaks and Films] was placed to the right of the front door, a reflection of her family’s support. The house was modified to accommodate her photography studio. A large window was installed on the north-facing wall to bring in natural light, as electricity had not yet reached the village. In the studio, a long white sheet stretched over a wooden frame served as a reflector, distributing the light more evenly and softening the contrasts. Marie-Alice Dumont also acquired two backdrops, the larger of which was purchased from a photographer in Lévis. This backdrop featured oriental-inspired architectural motifs, such as large windows with rounded arches, a Corinthian column, flowing fabrics and exotic plants. It created a sense of depth in the portraits, while transporting subjects into a luxurious, timeless and dreamlike world. Sometimes, Marie-Alice Dumont added real plants and drapery to the edges of the backdrop to enhance the *trompe-l’œil* effect. Her second, more neutral backdrop featured abstract foliage and was primarily used for tighter portrait compositions. These photographs show the evolution of the poses suggested to clients over the years.

Marie-Alice Dumont paid great attention to composition, with a keen eye for detail. Numerous accounts highlight the time she took to carefully position her subjects. She was also known for her ability to put clients at ease, thanks to her cheerful demeanour and warm personality. She closed her studio in 1961 due to health issues, after nearly four decades of continuous activity during which she was never short of clients. Marie-Alice Dumont passed away on August 21, 1985.



Marie-Alice Dumont
Mlle Marie-Alice Dumont, 1951

Négatif, 13,7 × 7,7 cm
Impression sur papier Hahnemühle
Photorag, 91,4 × 51,4 cm
Fonds Marie-Alice Dumont. d7676
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Jean Michaud (4 générations),
1923-1928

Tirage original sur papier, 12,3 × 16,4 cm
Fonds Marie-Alice Dumont. d0524b
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Famille] de Marie-Alice Dumont
[devant son studio], entre 1923-1928

Négatif, 12 × 6,9 cm
Impression sur papier Hahnemühle
Photorag, 61 × 34,9 cm
Fonds Marie-Alice Dumont. d1351
Collection du Musée du Bas-Saint-Laurent



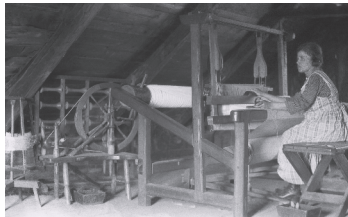
Marie-Alice Dumont
Famille J. A. Beaulieu, St-André
Station, entre 1920-1961

Négatif, 16 × 21 cm
Impression sur papier Hahnemühle
Photorag, 21,6 × 26,7 cm
Fonds Marie-Alice Dumont. d7195
Collection du Musée du Bas-Saint-Laurent



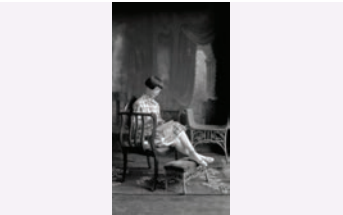
Marie-Alice Dumont
[Marie Pelletier] en train de tresser
un chapeau de paille, 1925

Négatif, 12,5 × 10 cm
Impression sur papier Hahnemühle
Photorag, 45,72 × 27,9 cm
Fonds Marie-Alice Dumont. d1550
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Mlle Marie-Louise Dumont
au métier, 1925

Négatif, 7,6 × 13 cm
Impression sur papier Hahnemühle
Photorag, 45,72 × 77,47 cm
Fonds Marie-Alice Dumont. d1548
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Rosalie Bergeron, 1923-1928

Négatif, 7,6 × 13 cm
Impression sur papier Hahnemühle
Photorag, 48,3 × 26,7 cm
Fonds Marie-Alice Dumont. d0151a
Collection du Musée du Bas-Saint-Laurent

Over the course of her career, Marie-Alice Dumont was supported by three assistants: her sister Elisabeth Dumont (1907–1979) and her adopted sisters Rosalie Bergeron (1916–1962) and Lucille Bérubé (1922–?). Rosalie was adopted by the Dumont family in 1928 and regarded by Marie-Alice as her own daughter. She appears in many of Dumont’s photographs and remained by her side until her marriage in 1946. That same year, Lucille Bérubé joined the Dumont household and assisted the photographer until she married in 1957. However, none of the three women pursued photography as a career or took over Marie-Alice Dumont’s studio.

→
EAST WALL



Marie-Alice Dumont
[Marie-Alice Dumont], c.1945
Négatif, 7,1 x 4,4 cm
Impression sur papier Hahnemühle
Photorag, 30,5 x 19,7 cm
Fonds Marie-Alice Dumont. d7104
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Falaise de la Pointe, 2024
Impression au jet d'encre sur papier
Hahnemühle Photorag
33 x 48,5 cm
Collection de l'artiste



Marie-Alice Dumont
Pique-nique à la Pointe, 1929
Négatif, 7,6 x 13 cm
Impression sur papier Hahnemühle
Photorag, 25,7 x 45,4 cm
Fonds Marie-Alice Dumont. d1687
Collection du Musée du Bas-Saint-Laurent

→
NORTH WALL

From observation to image

In the early 1920s, Marie-Alice Dumont focused her lens primarily on those closest to her, mainly members of her own family. She also photographed people in their everyday environments. In some of her images, the gestures she captured feel spontaneous, rooted in daily life. In others, the poses are more composed and deliberate. Dumont was exploring the conventions of portrait photography.

She set up her first rudimentary studio in the family home on the 5^e Rang, where she began welcoming customers as early as 1923. At the same time, she also offered film developing services. Rolls of film were sent to her from as far away as New Brunswick. Her business thrived; her brother François would go into the village as often as three times a week to collect orders and mail out finished photographs.



Marie-Alice Dumont
[Marie-Alice Dumont et sa famille réunis sur l'escarpement d'une petite falaise], 1934-1939
Négatif, 11,8 x 6,9 cm
Impression sur papier Hahnemühle
Photorag, 71,1 x 40,6 cm
Fonds Marie-Alice Dumont. d1615
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Partie de pêche dans la Rivière-du-Loup, 1920
Négatif, 6,4 x 6,1 cm
Impression sur papier Hahnemühle
Photorag, 90,8 x 157,5 cm
Fonds Marie-Alice Dumont. d1602a
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Camille et Adrienne (Anse-au-Persil, 2016)
De l'ensemble *Traversée*, 2022
Impression au jet d'encre sur papier
Canson Photographique
61 x 91,4 cm



Marie-Alice Dumont
Mlle Louise Pelletier, 1950
Négatif, 7,8 x 13,8 cm
Impression sur papier Hahnemühle
Photorag, 58,1 x 103,8 cm
Fonds Marie-Alice Dumont. d7131
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait d'une femme, 1924
Négatif, 14,5 x 8,5 cm
Impression sur papier Hahnemühle
Photorag, 55,9 x 33 cm
Fonds Marie-Alice Dumont. d1071
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Un groupe de personnes faisant les foins, entre 1920-1925
Négatif, 8,5 x 14,6 cm
Impression sur papier Hahnemühle
Photorag, 43,8 x 78,7 cm
Fonds Marie-Alice Dumont. d0050a
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Des vaches et des enfants, entre 1920-1961
Négatif, 8,6 x 14,6 cm
Impression sur papier Hahnemühle Photorag
46,4 x 78,7 cm
Fonds Marie-Alice Dumont. d8444
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Compost (Anse-au-Persil, 2019)
De l'ensemble *Traversée*, 2022
Impression au jet d'encre sur papier
Canson Photographique, 122 x 183 cm
Collection de l'artiste



Marie-Alice Dumont
M. Émile Boucher, 1936
Négatif, 7,5 x 12,5 cm
Impression sur papier Hahnemühle
Photorag, 39,1 x 65,1 cm
Fonds Marie-Alice Dumont. d1467
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait d'un couple parmi les fleurs [Émile Boucher et Gabrielle Dumont], 1936
Négatif, 13 x 8,5 cm
Impression sur papier Hahnemühle
Photorag, 39,1 x 22,9 cm
Fonds Marie-Alice Dumont. d1469
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Uldéric Dumont] dormant sur une table, 1925
Négatif, 7,9 x 7 cm
Impression sur papier Hahnemühle
Photorag, 28,9 x 25,4 cm
Fonds Marie-Alice Dumont. d1570
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Sciage du bois de chauffage [par Uldéric Dumont], 1926-1945
Négatif, 6,9 x 12,6 cm
Impression sur papier Hahnemühle Photorag
28,9 x 56,2 cm
Fonds Marie-Alice Dumont. d6886
Collection du Musée du Bas-Saint-Laurent

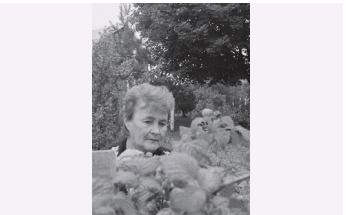
Raymonde April

Born in Moncton in 1953, Raymonde April grew up in Rivière-du-Loup. As a photographer and artist engaged with her community, she co-founded La Chambre Blanche in 1978 in Québec City, one of the first artist-run centres in Canada. In 1981, she moved to Montréal, where she taught photography at Concordia University from 1986 to 2019. Named an Officer of the Order of Canada in 2010, she is also a recipient of the Prix du Québec Paul-Émile Borduas (2003).

Her methods and subjects are defined by a cumulative, intuitive and precise approach. In Raymonde April's photographs, the people around her and everyday moments are captured, transformed and amplified through a refined use

of the formal qualities of photographic imagery. She began with black-and-white photography but, around 1999, expanded her practice to include colour and digital photography, 16-mm film, video and sound. To this day, she continues to revisit her archives, exploring themes of intimacy, memory, narrative and fragmentation. Her artistic journey has influenced photographic practice in Quebec through her exhibitions, publications and teaching.

For over 40 years, Raymonde April has shown her work in numerous solo and group exhibitions, in Quebec and abroad. Among her most recent exhibitions are *Raymonde April: Traversée*, presented at 1700 La Poste in Montréal in 2022, and *Raymonde April: A Portrait in Time*, a virtual exhibition at the Portrait Gallery of Canada in 2024. Her works are included in major public collections across Canada, as well as numerous private collections.



Raymonde April
Maman dans les framboises, 1995
Numérisation d'un négatif 120 mm
Impression au jet d'encre sur papier
Hahnemühle Photorag
81,4 x 61 cm
Collection de l'artiste

Documenting women at work

In her early explorations with photography, Marie-Alice Dumont often turned her lens toward the women around her and their routine work. She documented these often-overlooked tasks with remarkable sensitivity. Her images show, for example, women in her family spinning wool or flax, winding the threads and then weaving them. These photographs offer a glimpse into a time when families had to be self-sufficient, creating their own clothing and rugs, transforming raw material into a finished product.



Raymonde April
Centre crocheté, 2012

De l'ensemble *La maison où j'ai grandi*, 2013
Impression au jet d'encre sur papier
Hahnemühle Photorag,
29,8 × 44,5 cm
Collection de l'artiste



Raymonde April
MC et Jacinthe dans la chambre noire, 2001

Négatif 35 mm
Impression au jet d'encre sur papier
Hahnemühle Photorag, 28 × 40,6 cm
Collection de l'artiste



Marie-Alice Dumont
Un vieil homme assis, 1923

Un vieil homme assis, 1923
Négatif, 11,8 × 6,8 cm
Impression sur papier Hahnemühle Photorag
68,3 × 39,7 cm
Fonds Marie-Alice Dumont. d1227
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Un groupe de femmes, d'hommes et d'enfants, 1924

Négatif, 9,5 × 14,7 cm
Impression sur papier Hahnemühle
Photorag, 21,34 × 32,7 cm
Fonds Marie-Alice Dumont. d1064
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Deux femmes préparant le repas, 1934-1939

Négatif, 6,8 × 11,7 cm
Impression sur papier Hahnemühle
Photorag, 27,6 × 49,2 cm
Fonds Marie-Alice Dumont. d1813
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Élisabeth Dumont et Origène Dumont] près d'un rouet, 1925

Négatif, 7,9 × 7,6 cm
Impression sur papier Hahnemühle
Photorag, 47 × 40,6 cm
Fonds Marie-Alice Dumont. d1574
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait d'un couple photographié dans une maison, 1923

Tirage original papier, 13,9 × 8,8 cm
Fonds Marie-Alice Dumont. d6857a
Collection du Musée du Bas-Saint-Laurent.



Raymonde April
Train, St-Jean-Port-Joli, 1995

Numérisation d'un négatif 120 mm
Impression au jet d'encre sur papier
Hahnemühle Photorag, 25,4 × 35,5 cm
Collection de l'artiste



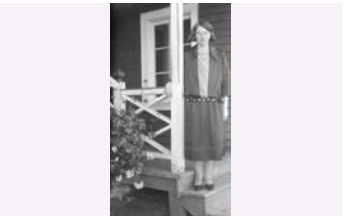
Marie-Alice Dumont
Mme Ulderich Dumont et son petit-fils Origène Dumont, 1925

Négatif, 8 × 13,5 cm
Impression sur papier Hahnemühle
Photorag, 58,7 × 109,5 cm
Fonds Marie-Alice Dumont. d1546
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
[Marie Pelletier] à l'ourdissoir (mère de Marie-Alice Dumont), 1925

Tirage original papier, 12,7 × 17,8 cm
Fonds Marie-Alice Dumont. d1549
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Portrait d'une femme, 1924

Négatif, 13,5 × 8 cm
Impression sur papier Hahnemühle
Photorag, 51,1 × 28,9 cm
Fonds Marie-Alice Dumont. d1003
Collection du Musée du Bas-Saint-Laurent



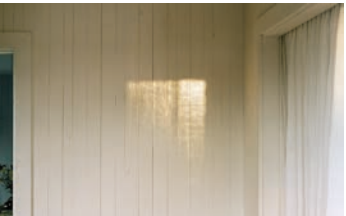
Marie-Alice Dumont
Paysage printanier dans le 5^e rang de Saint-Alexandre, 1923

Tirage original sur papier, 12,7 × 17,9 cm
Fonds Marie-Alice Dumont. d1253
Collection du Musée du Bas-Saint-Laurent.



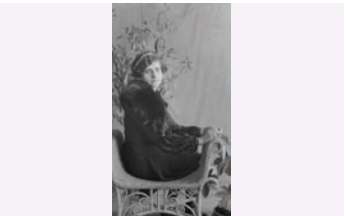
Marie-Alice Dumont
Salle à manger, entre 1920-1961

Négatif, 7,9 × 13,6 cm
Impression sur papier Hahnemühle Photorag
21,9 × 40,3 cm
Fonds Marie-Alice Dumont. d6823
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Rayon, 2000

De l'ensemble *Mon regard est net comme un tournesol*, 2011
Numérisation d'un négatif 35 mm
Impression au jet d'encre sur papier
Hahnemühle Photorag, 71,2 × 101,5 cm
Collection de l'artiste



Marie-Alice Dumont
Portrait d'une femme, 1924

Négatif, 14,7 × 8,5 cm
Impression sur papier Hahnemühle
Photorag, 51,1 × 28,3 cm
Fonds Marie-Alice Dumont. d1150a
Collection du Musée du Bas-Saint-Laurent



Raymonde April
Le vent, Moulin du Petit-Sault, l'Isle-Verte, 2013

Impression au jet d'encre sur Hahnemühle
Photorag, 71,2 × 109,4 cm
Collection de l'artiste



Portrait d'un homme assis
1920-1961, Collection MBSL. d7158



Moïse Castonguay assis sur une chaise
1923-1928, Collection MBSL. d0721



Mlle Louise Bérubé (fille de Georges-Omer Bérubé)
1955, Collection MBSL. d6230



M. Henri Michaud
1923-1928, Collection MBSL. d0836



M. Dominique Bélanger (fils de Pierre)
1923-1928, Collection MBSL. d0828



Mlles Ouellet (filles d'Ernest Ouellet)
1938, Collection MBSL. d2579



Mme Frs Lapointe
1923-1928, Collection MBSL. d0065



Un groupe de femmes [avec Marie-Alice Dumont]
1927, Collection MBSL. D0365



Mlle Marguerite Dubé
1940, Collection MBSL. d3131



Mlle Imelda Michaud (fille de J. A. Michaud), Ste-Hélène
1934 - 1935, Collection MBSL. d2091



Portrait d'une femme debout près de deux petites tables
1934-1939, Collection MBSL. d1421



M. et mme Télesphore Parent (père d'Alfred, grand-père de Ludger)
1952, Collection MBSL. d5751



Mme Camille Soucy et sa fille Françoise
1949, Collection MBSL. d8016



Mlles Élisabeth [Dumont] et Rosalie Bergeron
1934-1939, Collection MBSL. d1525



Portrait de mariage de m. Félix Parent et de mlle Irène Bouchard
1934-1935, Collection MBSL. d1851



Mme dr Émile Sirois (mère du 2^e dr Sirois)
1937, Collection MBSL. d2355



Sœur Jeanne de la Trinité
1943, Collection MBSL. d4225



Raymonde April Le portrait de Michèle
1993, Collection de l'artiste



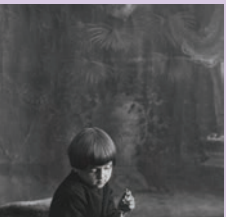
Mlle Olivette Bélanger
1934-1935, Collection MBSL. d2182a



Mlle Germaine Rousseau, Pohénégamook
1937, Collection MBSL. d2467



Mlle Eugénie Lavoie (garde-malade)
1934-1935, Collection MBSL. d2137



Portrait d'un enfant jouant
1925, Collection MBSL. d1564



Portrait [de deux enfants] sur une chaise
1923-1928, Collection MBSL. d0847



Mlle Madeleine Marquis
1934-1935, Collection MBSL. d2184



Mlle Rita Thibault, L'Isle-Verte
1952, Collection MBSL. d5781



Mlles Jeannette, Ernestine et Cécile Bérubé
1934-1939, Collection MBSL. d1493



M. Rolland Bouchard et Gérard Beaulieu
1938, Collection MBSL. d2641



Portrait d'un homme légèrement appuyé sur une chaise
1926-1961, Collection MBSL. d7458



M. Claude Soucy (fils d'Albert Soucy)
1956, Collection MBSL. d6378



Mlles Antoinette, Cécile et Marie- Marthe Ouellet (filles d'Alphonse Ouellet)
1939, Collection MBSL. d2689a



Raymonde April Gérard boit un café
1988. Tirée de l'ensemble *Une mouche au paradis*. 1988. Collection de l'artiste



Portrait d'un enfant debout près d'un bouquet de fleurs
1923-1928, Collection MBSL. d0207a



M. Benoît Rousseau
et mlle Yvette Boucher
1935, Collection MBSL. d1853



Mlle Eva Landry
(fille d'Henri Landry)
1939, Collection MBSL. d2711a



Mlles Germaine Rousseau et
Lucille Sirois, Pohénégamook
1937, Collection MBSL. d2466



M. Yvon Soucy (fils d'Albert)
1960, Collection MBSL. d1363a



M. Léo Soucy (forgeron)
1920-1961, Collection MBSL.
d7758



Mlle Nadeau (sœur de Rose
Nadeau)
1923-1928, Collection MBSL. d0538



Un oiseau échassier empaillé
1920-1961, Collection MBSL. d7863



Le "petit Jos" Landry
(fils d'Élizabeth Bérubé)
1923-1928, Collection MBSL. d0499



Portrait d'une femme
et deux hommes
1923-1928, Collection MBSL. d0305



Portrait de deux hommes
1923-1928, Collection MBSL. d0691



Une enfant sur une chaise
1928, Collection MBSL. d0367



Portrait d'un homme
1938, Collection MBSL. d2565



Raymonde April
Raymonde lit le Nouvel Obs
1974, De l'ensemble Raymonde
dans tous ses états (Serge Murphy
et Raymonde April), 2022
Collection de l'artiste



Mlles Antoinette, Cécile
et Marie- Marthe Ouellet
(filles d'Alphonse Ouellet)
1939, Collection MBSL. d2688a



Portrait d'une femme et
d'un enfant assis sur un banc
1920-1961, Collection MBSL. d7703



Portrait d'un homme assis
1923-1928, Collection MBSL. d0719



Portrait d'une jeune femme
lisant un livre
1923-1928, Collection MBSL. d0602



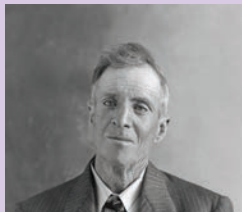
Moïse Castonguay
1923-1928, Collection MBSL. d0485



Mlle Simone Gagné
(garde-malade)
1939, Collection MBSL. d2673



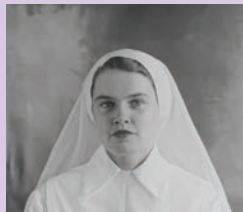
Mlle Denise Pelletier
(fille de Camille Pelletier)
1951, Collection MBSL. d8067



M. Émile Bélanger
(fils de François Bélanger)
1944, Collection MBSL. d4719b



M. Gérard Bérubé
(fils de Magloire Bérubé)
1941, Collection MBSL. d3585



Mlle Réjeanne Bérubé
(fille de Georges Bérubé)
1952, Collection MBSL. d5844b



Portrait d'une jeune femme
debout près d'une plante
1923-1928, Collection MBSL. d0601



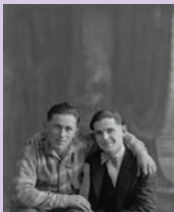
M. Amédé Caron
1923-1928, Collection MBSL. d0915



Enfants Nadeau (bedeau)
1923-1928, Collection MBSL. d0403



Portrait d'une femme
1923-1928, Collection MBSL. d0520



M. Roméo Gervais et Gérard
Ouellet (Ti-noir)
1938, Collection MBSL. d2518



Portrait d'un homme assis
entouré de ses garçons
1923 - 1928, Collection MBSL. d0503



Marie-Alice Dumont
Hôtel commercial, 1944

Négatif, 8,6 × 14,4 cm
Impression sur papier Hahnemühle
Photrag, 73,03 × 112,39 cm
Fonds Marie-Alice Dumont. d4818b
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Un chantier, 1920-1961

Négatif, 7,8 × 12,7 cm
Impression sur papier Hahnemühle
Photrag, 31,8 × 54 cm
Fonds Marie-Alice Dumont. d8324
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Un attelage original, 1920-1961

Négatif, 7,9 × 13,5 cm
Impression sur papier Hahnemühle Photrag
31,8 × 54 cm
Fonds Marie-Alice Dumont. d7157
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
*Trois personnes en traîneau tiré
par un cheval*, 1927

Négatif, 6,8 × 11,7 cm
Impression sur papier Hahnemühle
Photrag, 27,6 × 49,2 cm
Fonds Marie-Alice Dumont. d1823
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
*Portrait de deux femmes déguisées
en homme*, 1932

Négatif, 14,5 × 9 cm
Impression sur papier Hahnemühle
Photrag, 31,4 × 18,3 cm
Fonds Marie-Alice Dumont. d7105
Collection du Musée du Bas-Saint-Laurent



Marie-Alice Dumont
Billots de bois dans la forêt,
entre 1920-1961

Négatif, 9,3 × 6,4 cm
Impression sur papier Hahnemühle
Photrag, 31,4 × 20,6 cm
Fonds Marie-Alice Dumont. d6854
Collection du Musée du Bas-Saint-Laurent

Outside the studio for a broader perspective

→ TABLE

While studio portraits make up the majority of her photographic collection, Marie-Alice Dumont's practice was by no means limited to this. Her portfolio also includes photographs that focus on rural life, the landscapes surrounding her daily life, her village and special events taking place there. Each of these images serves as a valuable testament to her time.

In addition, Marie-Alice Dumont accepted several assignments that required her to travel and capture images in outdoor settings. Notably, she photographed private homes and took portraits of residents at work, more specifically for the commemorative album marking the centenary of Saint-Alexandre-de-Kamouraska in 1952. She also created a postcard album showcasing her photographs of various locations in the village, many with a religious theme (a small chapel, cemetery, convent, presbytery, etc.), reflecting the prominent role religion played in society at the time.



Objects

Tripod, between 1920 and 1961

Natural wood and metal,
81.5 × 13 cm (folded)
Marie-Alice Dumont Fonds
Musée du Bas-Saint-Laurent Collection

Graduated cylinder, between 1920 and 1961

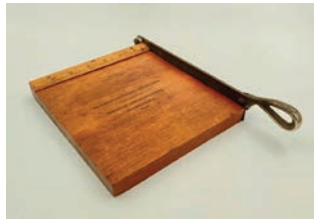
Glass
33 × 14.5 × 13 cm
Marie-Alice Dumont Fonds
Musée du Bas-Saint-Laurent Collection

Trimming board, No. 2 Kodak, between 1920 and 1961

Wood and metal, 28.5 × 19 × 5 cm
Marie-Alice Dumont Fonds
Musée du Bas-Saint-Laurent Collection

Brownie filter, Series 3, Kodak, between 1920 and 1961

Glass, 6.8 cm (diameter)
Marie-Alice Dumont Fonds. 1981-012
Musée du Bas-Saint-Laurent Collection



Pocket Kodak No. 1 series II camera, between 1922 and 1926

Musée du Bas-Saint-Laurent Collection



Launched in 1888, the first portable camera, the Kodak, revolutionized amateur photography. It was easy to use and affordable—priced at US\$1 (US\$37 in 2025)—making photography accessible to the masses, to capture everyday moments more spontaneously, even outdoors. In 1920, Joseph-Napoléon Dumont gifted his sister a Brownie camera.

During her career, Marie-Alice Dumont also used the Pocket Kodak No. 1 series II, which was produced between 1922 and 1931. This camera used 120-mm film and produced negatives the size of a postcard.

“Four-in-One” Groupers set, between 1920 and 1961

Various sizes
Marie-Alice Dumont Fonds
Musée du Bas-Saint-Laurent Collection

For both her studio and darkroom equipment, Marie-Alice Dumont ordered from Kodak product catalogues. This includes the “Four-in-One” Groupers, which appear in several of Dumont’s studio photographs. While they sometimes served simply as seating, they also helped create more dynamic compositions by playing with different heights.

Developing trays, between 1920 and 1961

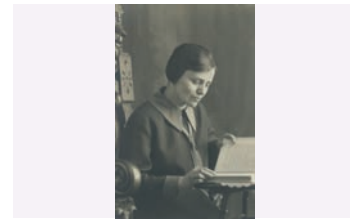
Various sizes
Marie-Alice Dumont Fonds
Musée du Bas-Saint-Laurent Collection

The photographic printing techniques used during Marie-Alice Dumont’s time differ significantly from today’s digital photography methods. The appearance of the image on paper results from a chemical reaction between light and silver salts, the basis of what is known as the “analog” process. The entire operation took place in a darkroom lit only by the dim glow of a red-filtered safelight that had minimal photochemical impact.

The negative was placed in an enlarger, and light projected through it onto light-sensitive paper. The image gradually emerged as the paper was immersed in a series of chemical baths. First came the developer (which revealed the image), followed by a stop bath (to halt the chemical reaction) and then a fixer (to stabilize the image). After a final rinse, the prints were hung to dry. These developing trays were used to carry out the chemical steps of the process.



Marie-Alice Dumont
Mlle Marie-Alice Dumont,
fin 1920-début 1930
Négatif, 16 x 9,1 cm
Fonds Marie-Alice Dumont. d5523
Collection du MBSL



Marie-Alice Dumont
Mlle Marie-Alice Dumont,
fin 1920-début 1930
Tirage original, 12,5 x 8,1 cm
Fonds Marie-Alice Dumont. d5523a
Collection du MBSL

→ CENTRAL WALL

Profession: Woman photographer

Although there were few professional women photographers in Canada and Quebec in the early 20th century, women had nevertheless been present in the field since the medium was first introduced in the late 1830s. Interestingly, the first recorded professional photographer in Canada was a woman, Mrs. Fletcher. In the late 19th century, advances in the field made photography more accessible to the general public. As highlighted in *Rare Merit. Women in Photography in Canada, 1840–1940*, women were thought to possess “natural” qualities, such as artistic sensibility and a subtle touch, that made them particularly suited to the medium. That said, it was considered more “acceptable” for women to practise photography as a leisure activity, while developing photographs was seen as too dangerous for them due to the chemicals involved. As a result, when women did work in the field, they were rarely employed as photographers. More often, they held auxiliary roles, such as assistants or photo retouchers.

Marie-Alice Dumont is part of a rare and valuable lineage of women studio owners who made their mark on the history of photography in 19th – and early 20th – century Quebec. This group also includes figures such as Sally Elizabeth Wood (1857–1928) in Knowlton, Élise L’Heureux Livernois (1827–1896) in Québec City, Anne Katherine Kew (1910–2004) in Montréal, Elmina Lefebvre (1862–1946) in Québec City and Aline Lemay (1904–1996) in Chicoutimi.

Creating a self-image

Before the invention of the camera, portraiture was a privilege reserved for the wealthy, who could afford to commission a painting. The invention and eventual evolution of photography profoundly transformed this tradition by making it more accessible. Portraiture became democratized: more people could obtain an image of themselves, though a photograph remained a rare and treasured object.

People visited the photographer to commemorate major milestones, such as weddings or birthdays, but also to have their portrait taken individually, as a family or with friends. The resulting image was a way to present oneself at one’s best: well-dressed, sometimes with symbolic objects. Portraits became a means of expressing one’s social status, values or aspirations.

In small communities, these photographs held great significance, as they helped shape memories within the family as well as the community. Having your portrait taken was a ritual, with the photographer guiding the subject’s pose and expression. The composition and lighting were carefully crafted to present the subject at their best. This collaborative process contributed to the creation of an idealized self-image that aligned with the social and aesthetic norms of the time.