

THEY ARE THE INFLUENCERS. THEY SHOW WHO THEY LIKE. WE BUY WHO THEY SHOW. BUT HOW DO THEY BEAUTIFY THEIR PRIVATE DOMAINS? AT HOME WITH SIX GALLERY OWNERS WHO ARE HAVING A MAJOR IMPACT ON HOW WE SEE ART

the
Taste **Makers**

BY PAUL GESSELL • PHOTOGRAPHY BY RÉMI THÉRIAULT

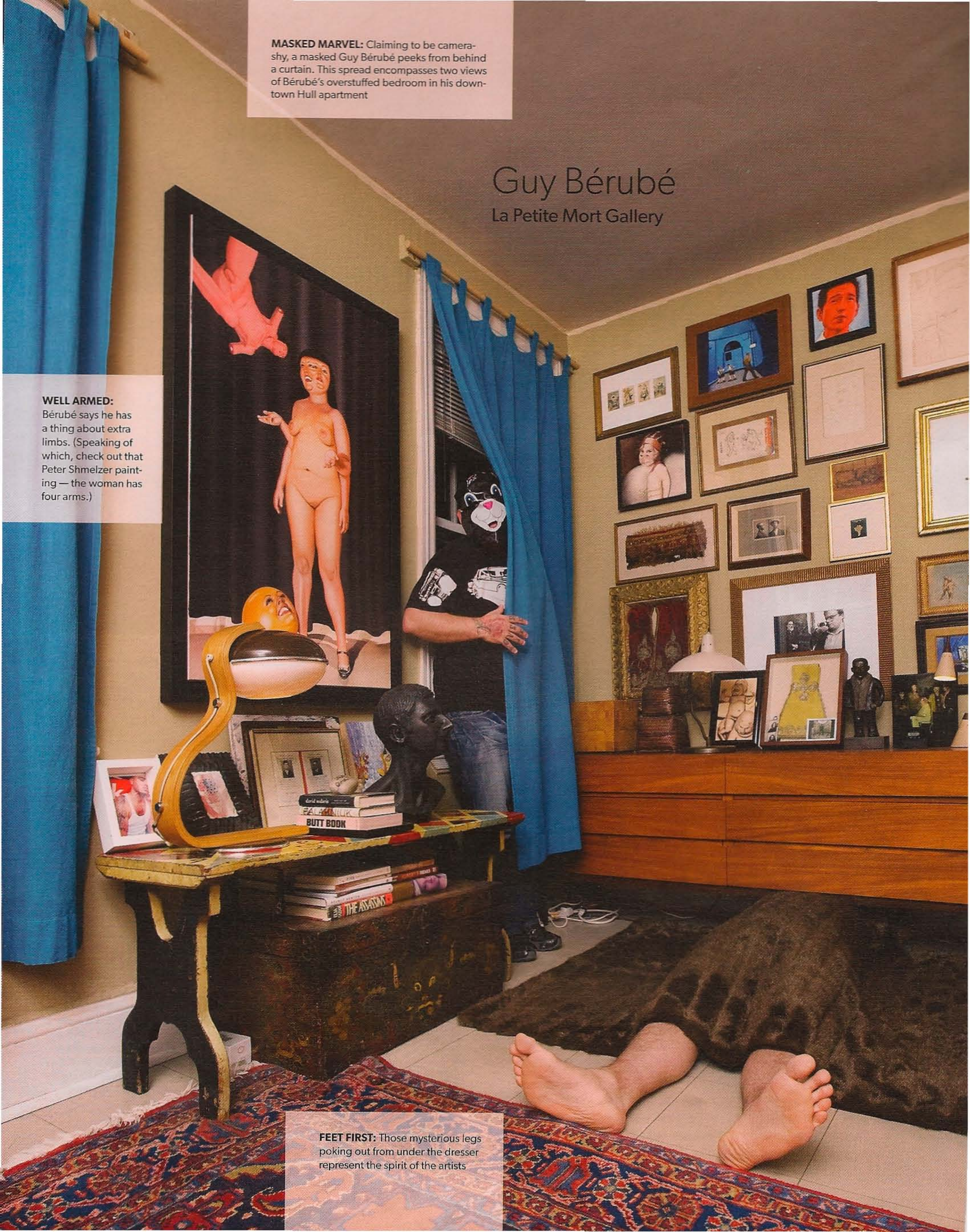
MASKED MARVEL: Claiming to be camera-shy, a masked Guy Bérubé peeks from behind a curtain. This spread encompasses two views of Bérubé's overstuffed bedroom in his downtown Hull apartment

Guy Bérubé

La Petite Mort Gallery

WELL ARMED: Bérubé says he has a thing about extra limbs. (Speaking of which, check out that Peter Shmelzer painting — the woman has four arms.)

FEET FIRST: Those mysterious legs poking out from under the dresser represent the spirit of the artists



BED HEAD: The "head-board" is a mixed-media drawing by Ottawa artist Andrew Smith

BRIGHT IDEA: The starburst lamp is a 1960s relic from a department-store display

SPLASH PAD: One wall is dominated by a (very) abstract self-portrait by Ottawa artist Theo Pelmus



WHEN GUY BÉRUBÉ OPENED La Petite Mort four years ago, he envisaged a homey "19th-century salon" offering friendly conversation and a venue for emerging artists to expose their often unconventional art. Actually, the model for the gallery, a favourite of the tattooed, leather-loving demimonde, could also have been Bérubé's downtown Hull apartment from which he started marketing art from his personal collection a decade ago. The apartment has the feel of a risqué old curiosity shop, where works by name artists rub shoulders with church relics, graffiti-style paintings, and anonymous found photographs that evoke a sense of mystery.