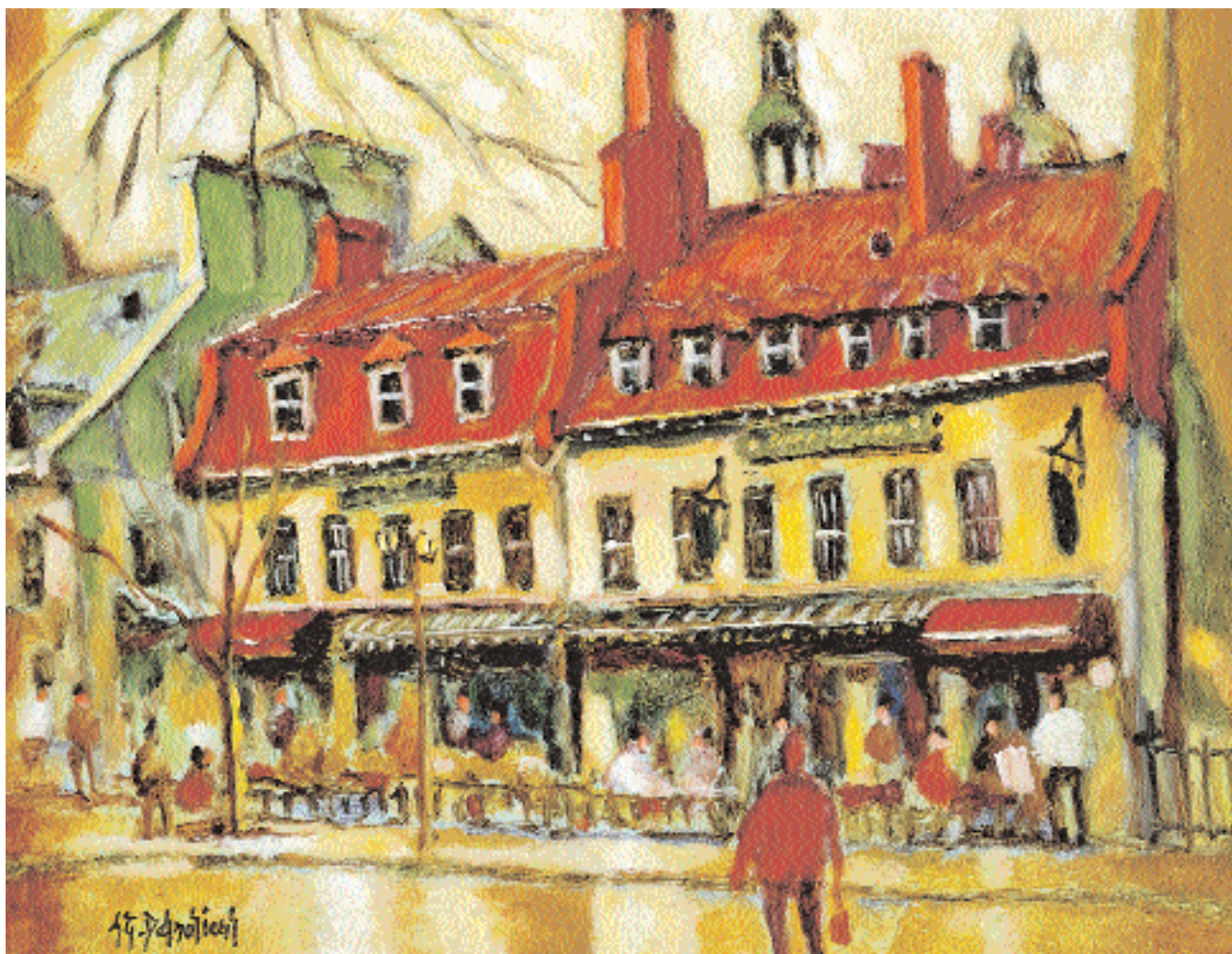


# Jean-Guy Desrosiers

## *Orchestrating Colour*



THE RED HOTEL/L'HÔTEL ROUGE, 2006, 11 x 14 in.

**T**here is a warmth to Jean-Guy Desrosiers' work and an evident pleasure in leading his audience to see far more than what is initially seen. This along with a certain happiness in his landscapes, marinescapes and still lifes are constants in his work. But these constants also say that painting challenges you by surrounding you with its ability to express a certain fundamental joy in life that can be expressed through rhythm and the alternation of lines, form and colour, suspended in the framework of a canvas.

If Desrosiers extrapolates and pares down his details and figures and wraps them in a bit of fantasy, creating at the same time a certain type of gestural poetry inclined to sacrifice details in favour of its evocative ability, he also takes care to preserve the essence of what he paints. In the end, this makes his art more communicative.

In Desrosiers' work you can sense the desire to state the infinite by orchestrating the abstract quality of light in the background and the need to anchor this reference to reality in order to provide it with structure. A lingering reflex

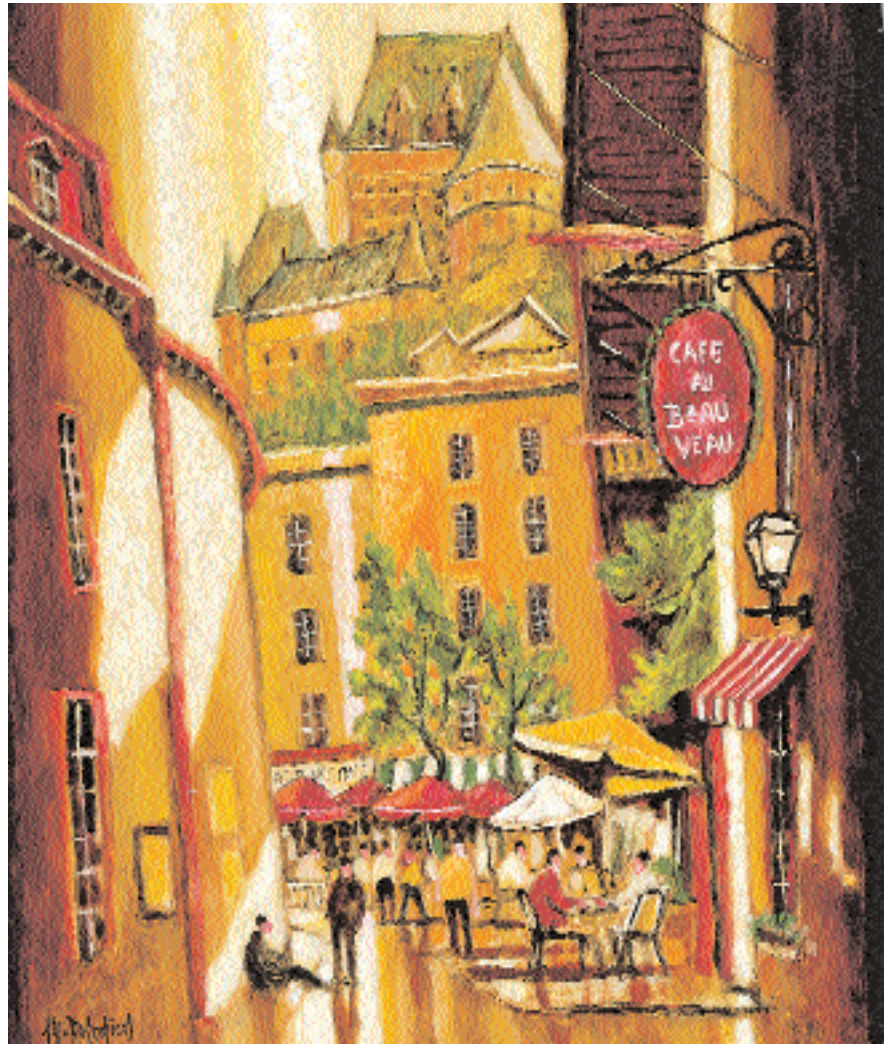
action derived from the long years he spent as a photographer in the aviation industry and as a scientific illustrator at the Valcartier Research Center. "It was a trade that taught me to use straight lines to get to the essence of the subject," he says. "For me, composition depends on its linear organization for its energy. A painting only works if the initial design ties together all the available space in order to provide the framework for expression."

Desrosiers came to art the hard way. While he had always been fascinated by colour and form it was only when he was 21 that he was able to take any formal training, which he did at the Ecole Technique in Ottawa. This training allowed him to work as a photographer and later as an illustrator near Québec City where he audited classes at the École des Beaux Arts. While working as an illustrator he painted whenever he could and fifteen years ago he found that his paintings were selling well enough to allow him to leave the security of a day job and paint full time.

Desrosiers likes to scatter misleading visual directions in his paintings to help the viewer see with increased freedom. He will also lightly texture the surface of his paintings which always have an undercoat to help guide the viewer.

This explains why in the work of someone who has been active as an artist for 50 years we find an unexpected vision of nature where the eye rests with complaisance on a phantasmagory of waltzing forms against what is often a diffused vertical light not found in nature.

The contrast between light and dark helps make the colour modulations sing and expand. Desrosiers is interesting because of his ability and will to sublimate reality in a marriage made up of equal parts figurative and abstract. And so he can capture our interest with a painting of Charlevoix, Old Québec or the Eastern Townships while the background seems to be evolving independent of our regard. We never know, with one of



CAFÉ AU BEAU VEAU, OLD QUÉBEC, 2006, 24 x 20 in.



AT DAWN, A PORT/DANS L'AUBE, UN PORT 2006, 30 x 36 in.




WINTER IN ST. PETRONILLE/HIVER À STE-PÉTRONILLE, 2006, 11 x 14 in.



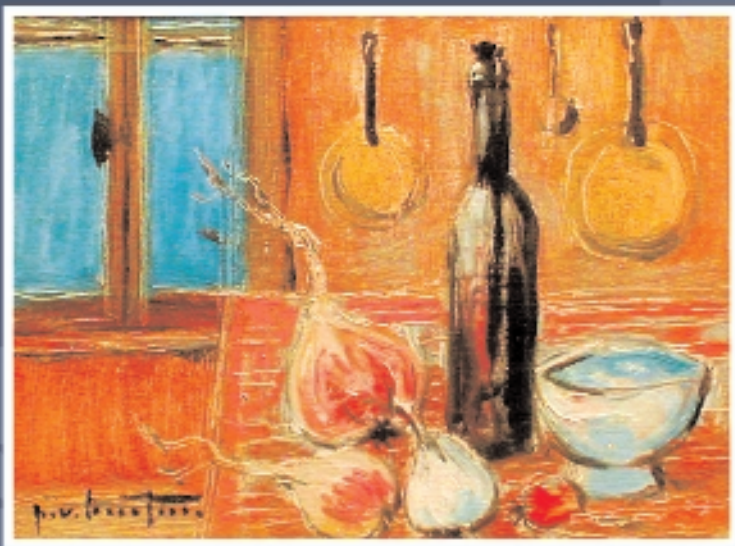
AT THE BOTTOM OF GREEN HILL/AU PIED DE LA CÔTE VERTE, 2006, 30 x 36 in.

Desrosiers works, just how he manages to impose his vision of the magically abstract figurative.

For our pleasure reality evaporates under our eyes by his use of perspective, of form and the plastic values of colour. His work is an invitation to remodel our perception of reality. 

**Michel Bois**

Jean-Guy Desrosiers is represented by the following galleries: in Quebec, Le Balcon d'art, Saint-Lambert; Galerie du Château (DB), Mont-Tremblant; Bonheur du Jour, Magog; Galerie d'art Iris, Baie-Saint-Paul; Galerie Internationale, Québec; Galerie Archambault, Lavaltrie; Chase Art Gallery, Beaconsfield; Galerie 2000, Vieux-Montréal; Galerie 2000, Palais des Congrès, Montréal; in Ontario, River Coyote Gallery, Mississauga; The Koyman Galleries, Ottawa; in the West, Gainsborough Galleries, Calgary, Alberta; Loch Gallery, Winnipeg, Manitoba; Pacific Gallery, Saskatoon, Saskatchewan; Artym Gallery, Invermer, BC; Tutt Street Gallery, Kelowna, BC. He is listed in the *Biennial Guide to Canadian Artists in Galleries*, published by MAGAZIN'ART.



PAUL VANIER BEAULIEU, *Dans la cuisine*, 1950, Oil on canvas, 5.5 x 7 in

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