

Tex Lecor

To Paint is to live

There are artists who paint as they breath, Tex Lecor belongs in that category. The artist seated in his studio has a child's shining eyes despite his sixty-five years.

Known as a spinner of tales and singer of original songs, Lecor describes his other vocation. "For me, painting is oxygen. I work everyday" Sometimes his work is small, a few flecks quickly placed on a panel of masonite. Later he returns to his motif but larger on canvas. The essential is the atmosphere, the emotion.

"I've always painted," Tex adds, "even when I was really busy with my other career."

Tex Lecor is known for his landscapes which he like to create in the Charlevoix region. He started paintings there in 1957, a time when some of the great names in Québec art were still around. He also paints the rugged Gaspé region with its boats and fishing villages and has also attempted the Rockies.

The artist enjoys an almost religious rapport with nature. In that respect, he resembles the Amerindians. He describes nature as his cathedral where he stands in awe before her strength, particularly powerful in the rich autumn colours of the forest. In another era, Tex Lecor would surely have been a *coureur des bois*, but instead of a musket, he would have held a sketch pad.

Lecor's affinity with the spirit of the people of our First Nations has often drawn him to Nunavik where he lived among the Inuit and Cree. Lecor considers these groups to be misunderstood. He is always amazed by their silence which sometimes provides a way of being alone in the wilderness. This is a spiritual attitude that we simply do not know. During these stays, he not only records landscapes but also faces. The physiognomy, inner silence, and simplicity of the elders appeal to him. He loves to preserve the time he spent with them.

When seeing, for example, an old man sitting in the park, the artist is inspired to pull out his ever-present sketch book. When Tex paints people, the narrative nature of the work is generally happy. As he puts it, "painting is always about telling something I don't invent; I paint what's there."

Tex Lecor adapts to his style, an expert stroke that captures the essential. For viewers, that seems easy, but there isa lot of drawing required before the artist enters into what he really wants to show or what he really wishes to say at that specific moment.





P.T.Lecor "Léa" 20x16 Dig.9452

"Painting," Lecor adds, "is bearing witness to a period. It's a form of documentation." Iconography is identifiable and adaptable. Style, even personal style, has a temporal dimension. In fact, the same may be said of music. Yet Tex Lecor nurtures a certain nostalgia for earlier periods. He who lives in a nineteenth century manor is sorry to see our heritage disappear and is trying to paint it before everything's gone.

Tex Lecor considers himself both a happy and fortunate man. This zest for life transcends his behaviour and art. His painting reflects this openness to the world. In his own way, he tells of his life, times and inspiration. Almost unnoticeably his work is becoming more streamlined. The less important details are muted so that the essentials alone surface in a purer and clearer form. He wonders if he is heading towards more abstract art. Then, in his usual straightforward way, he says, "Well anyway, you know, it won't ever be fly dropping on a white background."