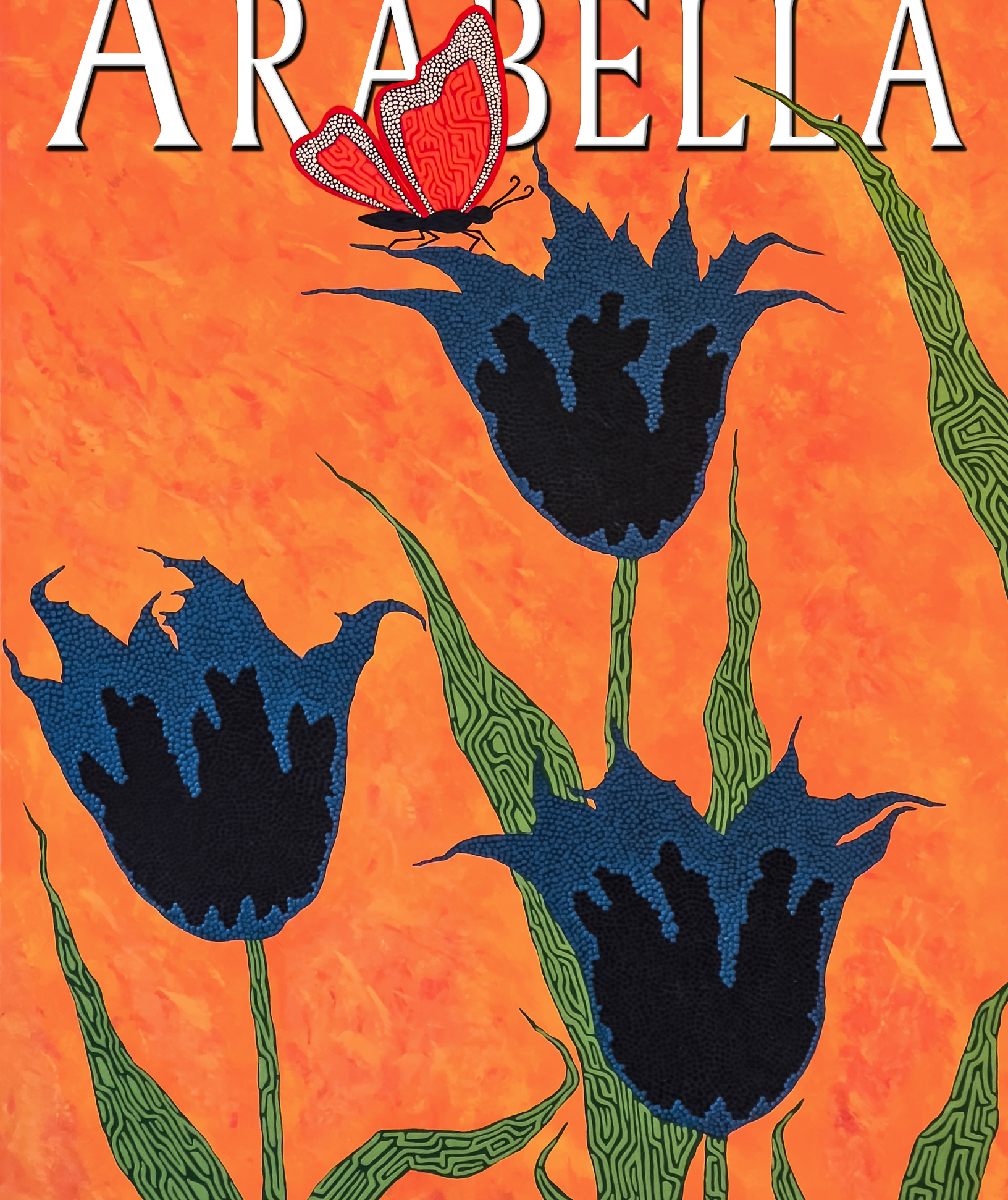


ART, ARCHITECTURE & DESIGN

AUGUST 2023

# ARABELLA





# LE BALCON D'ART

A tradition for the future



*Pierre Deslandes*



Le Grand-duc  
c.2020  
Mixed  
30X24



Bernache du printemps  
c.2023  
Mixed  
47X39



Regard sur son monde  
c.2023  
Mixed  
40X60

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Peter Wyse  
The Wait  
c.2021  
Acrylic, 30X10

Peter Wyse  
Neighbors  
c.2021  
Acrylic, 30X10

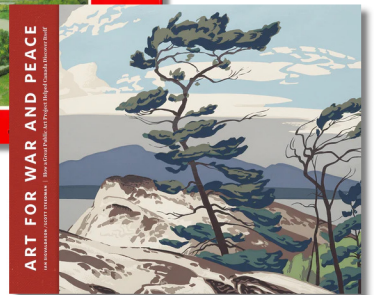
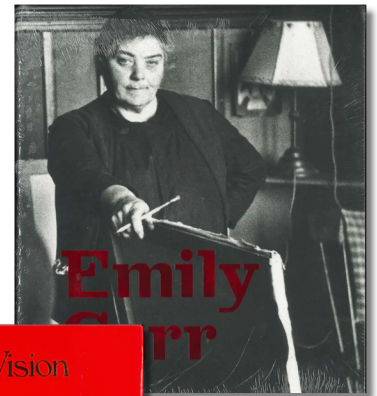
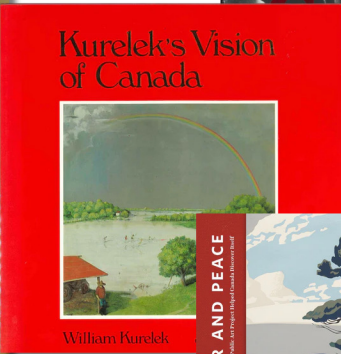
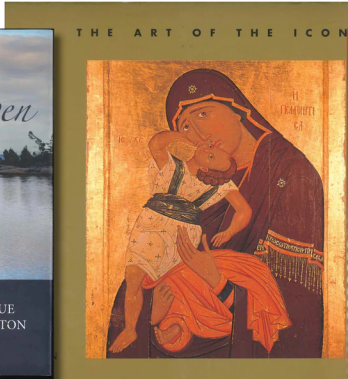
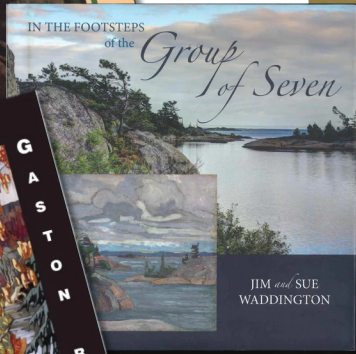
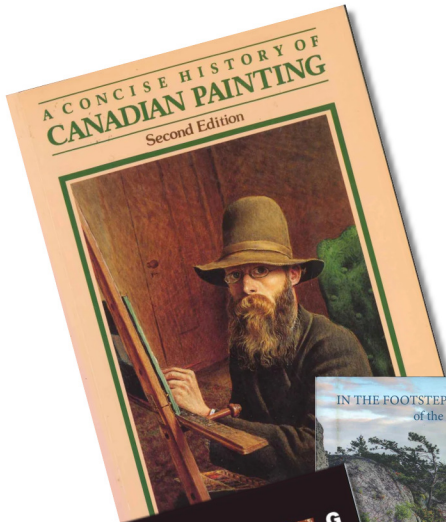


Martin Blanchet  
Première neige sur St-Paul  
c.2000  
Acrylic, 14X14



Diane Brunet  
Un air d'été  
c.2023  
Acrylic, 36X18

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# ARABELLA

*Fifteen Years - Anniversary Issue*

Volume 4, Issue 5

August 2023

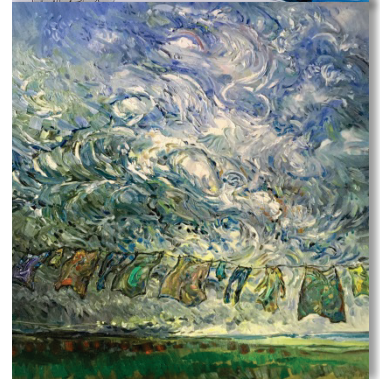
## SPECIAL FEATURE

**Happy Birthday**

**TED RAFTERY**

**Painting the Big Alberta Sky**

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## FEATURED ARTISTS

**STEVE R. COFFEY**

**It is in The Wind**

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**ALAIN VEILLEUX**

**The True Magic of Colour**

Page 131

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Page 15



# ALAIN Veilleux







# THE TRUE MAGIC OF COLOUR

Cover Page, **Alain Veilleux** painting outdoors  
This Page, above, **Borderline**, acrylic, 40" x 40"





This Page, above, **Teddy Bear**, acrylic, 36" x 36"  
Following Page, **Stand by Me**, acrylic, 30" x 30"





**Alain Veilleux** – “My goal will always be to communicate and transmit an idea, a thought, an emotion, a feeling and my soul through the magic of color. The joy and wonder that comes from the beauty of life must find refuge there for the human gaze.”

Light reveals to my eyes the thousand and one beauties of life. It provides an infinite number of shades over the hours of the day and the passing seasons. Sometimes furtive and melancholic, it represents a quest for joy and happiness on a daily basis.”





*This Page, above, **She Loves You**, acrylic, 36" x 40"*

Alain Veilleux was born in Cap-de-la-Madeleine, a neighboring town of Trois-Rivières in Quebec.

During his childhood he loved to draw and color. However, it was during his time in high school that he discovered a real interest and a certain talent for the plastic arts. After that he headed to university to complete training in geography and education sciences and never thought of a career in the arts at that time. Curiously, it was when he started in the field of teaching that the call and passion for painting arose. Self-taught, he started painting vigorously in his spare time during those years.





*This Page, above, **Love Me Do**, acrylic, 42" x 42"*

“In my early thirties, I had my first solo exhibition. My family and friends were my first supporters and customers. After this first successful experience, I decided to register for a local painting symposium. To my great surprise I won first prize accompanied by a scholarship of 500 dollars. I was a complete stranger among several much more experienced painters. I then repeated the feat for a second year in a row.”

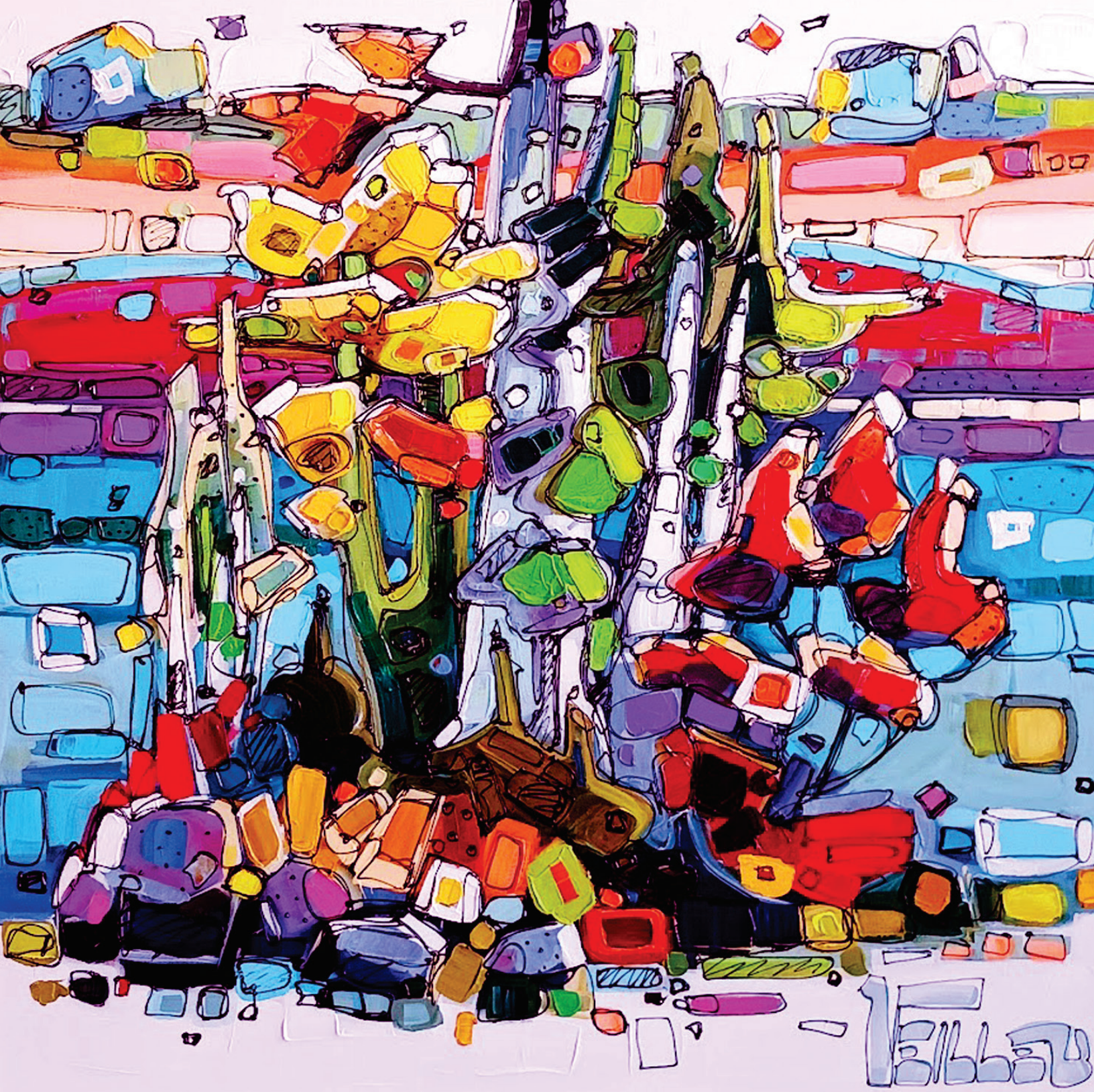




This Page, above, **Blue Eyes**, acrylic, 40" x 40"

“It was from this moment that it really clicked in my head. From then on, I began to paint diligently by participating in numerous solo exhibitions, before joining a group of painters and sculptors. Then, thereafter everything was linked with the coming of painting symposiums, first in the Mauricie region and then throughout Quebec. Twenty years ago I quit teaching to devote myself solely to painting.”





*This Page, above, **Good Morning**, acrylic, 36" x 36"*

“Despite all the obstacles and all the difficulties encountered during my journey, I have no regrets and I am very happy to have chosen this path at the right time in my life...”

Along my journey to becoming a more successful painter, one painter, Normand Boisvert from Trois-Rivières, at the beginning of the 2000s, had the generosity to welcome me to his studio on a beautiful afternoon in May, in order to provide me with a thousand and one tips in the realization of my those first successful paintings.”

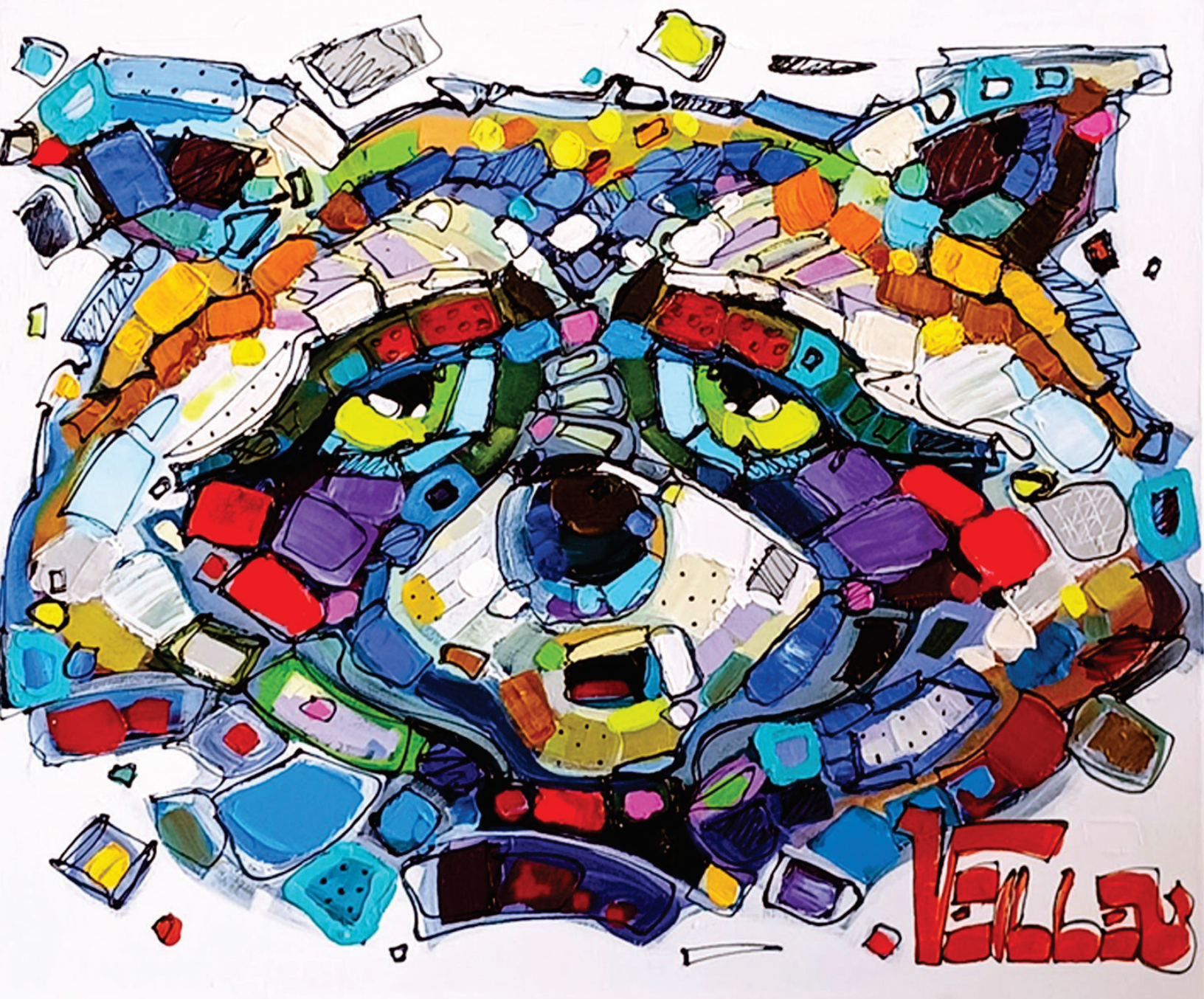




LELLA

LELLA





Previous Page, **Give Me the Night**, acrylic, 60" x 40"

This Page, above, **Rocky Raccoon**, acrylic, 24" x 30"

"Certain points that I have retained from this meeting was authenticity, work and perseverance. He also was clear to point out that one needed a storefront whether that be a gallery, home studio or on the web – people needed to have access to your work."

"Since I never enrolled in Fine Arts in college, I consider myself proudly as a self-taught artist. Like my father, when I undertake the creation of a work, I rely on the foundations of my experience based on the sum of my trials and errors. Despite the time it will take me, perseverance, not to say pride or stubbornness, inexorably ends up achieving my goal. If necessary, if it turns out to be a half-success, a fiasco or a downright failure, I try to understand the causes or the reason. Then, as we often say in the trade, you have to roll up your sleeves and accept to start over. It is constantly the same in art as in everyday life."





“The recent pandemic has changed everything, both for society and for individuals. The confinement combined with the suspension of social activities and gatherings has had lasting and dramatic effects on life. On an individual level, it has given me the opportunity to radically change my style of painting at a pivotal stage in my artistic career. It actually meant that I had time to give free rein to creative ideas and projects that had been simmering in my head for a long time. This opportunity allowed me to move towards pictorial modernism while opening up new professional horizons.”

“The sun is essential in my heart, that's why my workshop is bathed in its warm rays through the vast windows in my workshop, both in winter as well as in the summer. Often an idea just pops up while doing the dishes, shoveling snow or even mowing the lawn - sometimes even while I am sipping coffee and just sitting on the wicker chair in my studio looking at some of my latest paintings.”

“I have always loved working with the brush, wide or thin, because it allows you to trace the surface of the canvas in constant evolution with your fingertips under the creative gaze of the painter. However, I can't imagine working without adding the carnal pleasure of the material thanks to the use of the spatula. Texture has always been the common thread through the many years of my creation, as relief adds a whole new dimension to the creation of a painting. The plastic and tactile aspect adds richness, as much to oil as to acrylic.”

“Thanks to the use of the spatula, my technique consists of breaking down the subject by pushing the limits of figuration, sometimes even to the threshold of abstraction.”





Previous Page, **Horse with No Name**, acrylic, 30" x 48"

This Page, above, **On the Road Again**, acrylic, 40" x 40"

Following Page 1 and 2, one painting, **Time After Time**, acrylic, 40" x 60"













This Page, above, **Still the Same**, acrylic, 30" x 36"  
Following Page, **Day After Day**, acrylic, 36" x 36"

“Looking closely, we discover a pile of rather rectangular and square colored spots, which are juxtaposed to each other. With hindsight, the eye suggests a grouping of shapes resembling a mosaic or stained glass. Thus, lion, deer, bear, horse and other animal heads reveal themselves happily and naively in front of the spectator who contemplates or looks at them. It is the same for all my other favorite subjects: characters, houses and landscapes...”

“I do very little drawing or sketching before I start creating. Inspiration comes very fortuitously...but the life of a professional artist isn't always as idealistic or romantic as most people like to believe.”





“And when that spark comes, I transpose it onto the canvas directly with a brush, very summarily with very few colors. Then I add to my draft some perspective markers, even some corrections if necessary, before adding areas of shadow and light.”

“Once all this is in place, I blindly launch into a composition of rather geometric shapes with warm and cold colors in opposition to each other... For me, raw and spontaneous creation takes place before my eyes at from this precise moment by following my creative instinct.”





This Page, above, **The Dream Team**, acrylic, 30" x 36"

Following Page, **What is Life**, acrylic, 24" x 24"

After a few hours of work, I usually take a short break because it allows me to take a step back from the evolution of my painting. At this stage, the work is generally well advanced."

"I take this opportunity to take note of certain corrections; additions, deletions and final modifications. Once this final step is completed, I sign my name at the corner of the canvas. Experience tells me that, once you start ruminating over a painting, it's time to put an end to a work."

"The pandemic marked the beginning of a radical change in my style of painting. Over the past year, new subjects such as animal faces have become the main theme in my creative process."





“It is a universe that, until very recently, I had not really had the opportunity to explore in my painting. The way I see it, it represents a new source of motivation that is very rewarding on a daily basis in my work in the workshop.

“I have been painting mostly in acrylics for the past 7-8 years. However, my artistic path is not really linear because I started in oil before discovering acrylic painting. I explored in turn the bright colors as well as the use of mediums added to the paint during my first formative years. Then, wishing to simplify things, I threw myself body and soul into the richness and texture of oil painting with a palette knife.”





“Part of my early memories of art and being an artist come from the first time I saw artist paint a canvas or a picture and it was the legendary Bob Ross on American television. I didn't understand a single word of English, but didn't care - his color palette and brushstroke spoke for themselves. To see the sky, the mountains, the water and the trees appearing out of nowhere thanks to color was magical...”





Previous Page, **Foile d'automne**, acrylic, 48" x 48"

This Page, above, **Time After Time 2**, acrylic, 30" x 40"

Following Page 1, top, **The Iceman**, Kimi Raikkonen, acrylic, 30" x 48"

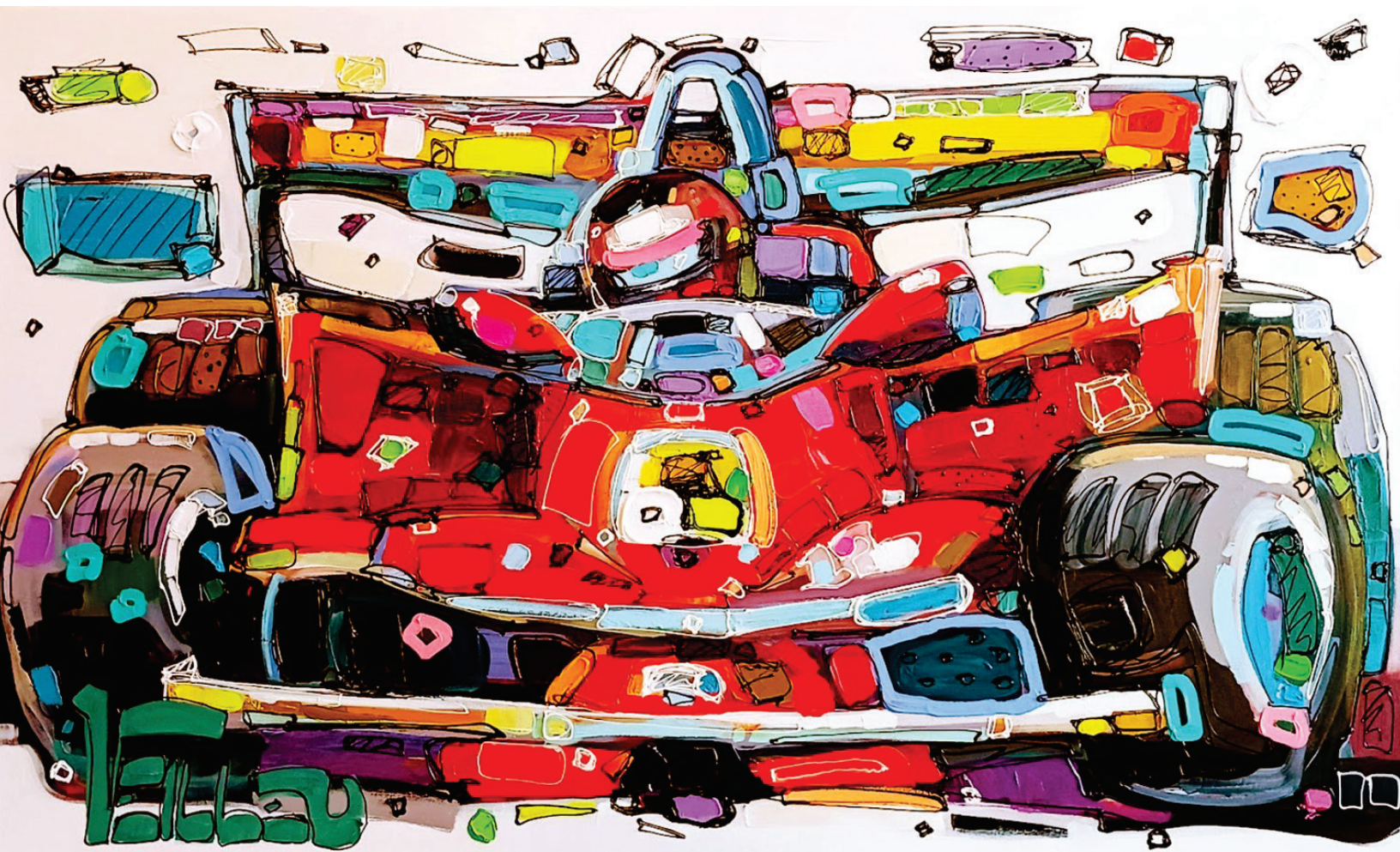
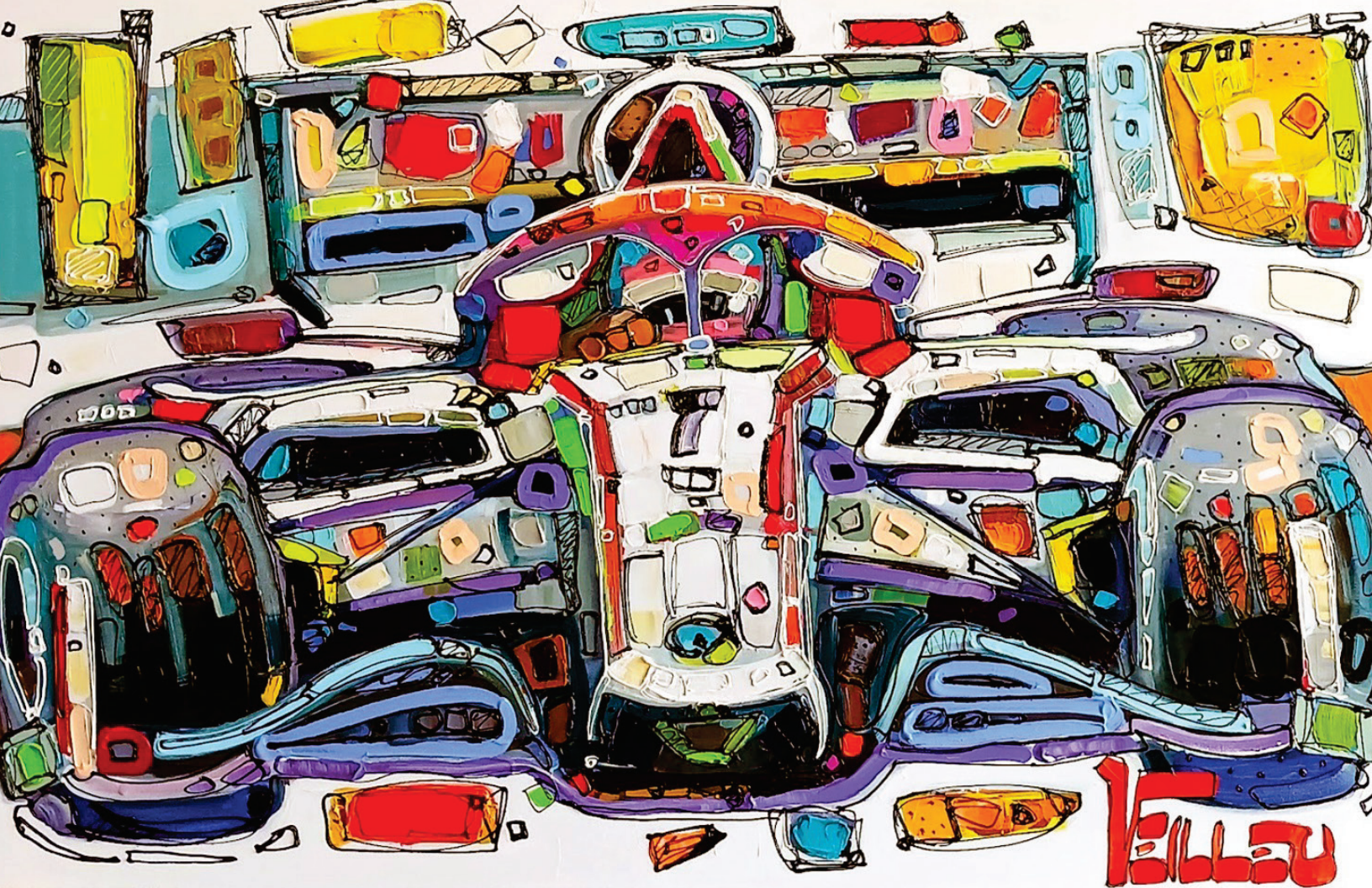
Following Page 1, bottom, **Spirit in the Sky**, Gilles Villeneuve, acrylic, 30" x 48"

Following Page 2, above, **I am Coming Out**, acrylic, 40" x 40"

"Nowadays I am very impressed by the new wave of young painters, almost essentially made up of young women. I find them bold, determined, technically very adept for their age, creative, on-trend, and hugely talented."

"Certain periods during my artistic journey over the past twenty years have been more stimulating and productive, sometimes even a tad sentimental. This has created a special bond between me and some of my works. This means that my studio and even my house are filled with my own work."









**ALAIN VEILLEUX**

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