



Yvon Lemieux

Captures the Luminiscent Light of Charlevoix



PORT-AU-PERSIL, 24 x 30 in.

What does the incandescent light that shines through a tree's foliage represent? What does this soft, calming and all enveloping light symbolize? These questions are at the heart of Yvon Lemieux's art, for

whom art is first and foremost a "soulful game." If it's true that painting is first of all an act of creation, then with this painter it is also an entirely visceral act.

Once Lemieux becomes inspired, he has to paint and it doesn't matter if this happens during the night or the day.

For the last 38 years Lemieux the landscape painter has been working in oils and acrylics to produce his dense metaphorical paintings that suggest the infinite as much as the surreal, strength as much as tension.

In some ways you can say that his art



A CARNIVAL DAY/Journée de Carnaval, 36 x 48 in.



MORNING FOR CANADA GEESE/Un matin d'outardes, 24 x 36 in.

is the result of a desire to catch and recreate a moment's glance of complete harmony in nature. A moment that he captures in an extremely pers-

onal way as he paints the rugged beauty of Charlevoix County.

Lemieux could be described as an autodidact except that his background


includes some years work as a graphic designer for a large company headed by the well known painter Bruno Coté. You can see evidence of this in the way that the structure of his forms and lines becomes the pivot of his work, seizing nature in all its density and uniqueness. A nature that takes its tone and phrasing from an easily controlled naivete in a series of waltzing multicoloured landscape forms offset by the occasional dwelling or sign of human habitation.

This tendency is strong in his recent work. His brush strokes set off a sense of extravagant motion through his emphatic use of colour. He uses black as an undercoat to accentuate the luminosity and maximize his use of colour, which sometimes includes patches of pure colour.

At first glance some of his work flirts with abstraction as his use of colour suggests to the viewer different ways of seeing things. While the movement of his forms, his use of fauvist colours, and a certain off kilter perspective are all present at the core of his work, it is ab-

ove all else his ability to create luminous effects with a certain poetical truth that is the artist's signature.

His two main inspirations are Clarence Gagnon and Marc-Aurèle Fortin. Lemieux is jubilant these days because he has just been invited to the opening of the Clarence Gagnon exhibition at the Québec National Museum of Fine Arts.

Yvon Lemieux's work needs no deep philosophical musings as a preliminary to enjoyment. There isn't any hidden message to reveal in his work except that of instinctive natural work. And, the work is spontaneous in a way that says that it comes directly from the artist, that it is a part of him that we are seeing with pleasure and attention because his work takes us back to our pictorial beginnings. 



Yves Sarvegeau

A BEAUTIFUL DAY/Une belle journée, 24 x 36 in.

Alexandre Michel

Yvon Lemieux is represented by the following galleries: Le Balcon d'art, St-Lambert; Le Château DB, Mont-Tremblant; Bonheur du Jour, Magog; Atelier 85, Ste-Adèle; La Marée Montante, Île d'Orléans; Manseau, Joliette; Archambault, Lavaltrie; Both Galeries 2000, Montréal; Iris, Baie-St-Paul; Knowlton, Lac Brome; Galerie Drummond, Drummondville; Du Parc, Chelsea; Borduas éditeur d'art, Montréal; Westmount Gallery, Toronto; Koyman, Ottawa; Artista Custom Frame Shoppe and Fine Art, Kleinburg; Rufus, Oakville; Bright's Burlington; Gainsborough, Calgary; Pacific, Saskatoon; Tutt Art Galleries, Kelowna. He is listed in the *Biennial Guide to Canadian Artists in Galleries* published by MAGAZIN'ART.



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Nutaraluk Iyaituk, Stone, 20" x 13" x 9"

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