



JACQUES LÉVEILLÉ

CHAMAN AND DREAMS

Front Cover: Chaman (detail), oil on canvas, 28 x 48 in.

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**ODON
WAGNER**
CONTEMPORARY

198 Davenport Road, Toronto, ON M5R 1J2 Canada
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Art Evocative of Dreams

While some artists on their artistic journeys are enticed by the ephemeral and the conceptual, others, sailing clear of dictates of avant-garde trends, remain loyal to the pictorial statement, to its enduring quality and ability to evoke the subtle palette of human feelings.

And this is Jacques L veill 's view. Having opted to interpret reality, not altering its fundamentals but devising structural or narrative modifications in a personal style, he has created a body of work evocative of dreams, a universe in which his subjects experience astonishing visual metamorphoses. His art immerses us in a land of poetry, a sanctuary in which legend and dream intertwine, where the enchanted realm of the imaginary blends with that, more prosaic, of reality.

As meticulously defined as it is, reality in L veill 's art is merely a stepping stone to free his imagination, a pretext to infuse life and purpose to his models, often casted in spirited scenarios. Beyond the apparent, an enigma usually threads its way through his compositions, unfolding in anecdotic details, models' attitudes, and the space confining them. The challenge of these animated fables lies in destabilizing forces, that of the subject, and that of the elements toppling it in a playful world. Stemming from the ambiguity of the image and its ramifications, the concept sustained here is that things aren't what they seem to be, but rather what they are transformed into.

In the artist's mind, each scenario has its own *raison d' tre*, but the viewer is free to envision his own. Whatever the context, L veill 's paintings are enigmatic playgrounds, open windows onto unknown trails. Let us venture along a few. In "Don Quichotte", near a low building atopped with an emblematic mill, a female figure plays ball while a scarecrow with cactus fingers gesticulates behind her... Although not threatening, the atmosphere here is falsely serene, as in other works. For instance, a gypsy swirls ingenuously in a foliated dress, unaware of being chased by mysterious flying objects. A "Visionnaire" radiates ethereal waves from his clenched fists, while a woman sits amidst a forest of vegetal shadows, her thoughts drifting along some intimate horizon. Perched on a billboard lost in the desert, three waitresses pose smilingly, platter in hand, luring one to some promising "Diner". Further along, "Le Monde de Pierre" focuses on a man of solemn and circumspect stance, absorbed by a row of buildings appearing in the background. Further still, a curious blue dog seems to be dozing off at his master's foot, while in the vicinity, a huge insect resembling a lost meteorite stands close to a woman wearing a cap, indifferent to its presence.

Therefore, it is by skillfully modifying the labyrinths of the visible that L veill  creates others, challenging the understanding of his idioms and inviting viewers to decrypt a new visual language: his own. However, this grammar is as much the consequence of a slow maturation of one's style as that of a rich fermentation of the imagination. This obviously results from working lucidly on the shape, colour, line and all image constituents, but also from a training in graphic design and

visual arts, forging the rigour of his artistic base. Having mastered the techniques of the métier, the artist freely focuses on his credo: setting his models in unusual attitudes and locations, imbuing his iconography with insinuating phantasmagoria, in atmospheres rarely tense, urban or bucolic.

Clearly, this art of the illusion expertly balanced in a fluid design and imbedding planes of colours in meticulous layouts, cannot be linked with Hyperrealism as he doesn't endorse its inherent notion of neutrality, nor does he fancy subjects such as symbols of virility or those of powerful machinery. Neither is he heir to Surrealism, in that he shuns the vagrancies of automatism; he creates images of familiar strangeness, devoid of aggressiveness, impregnated at times with subtle eroticism. If need be, his art practice would be better placed, as I mentioned in the past, in the filiation of Fantastic Realism.

Léveillé's art awakens secret emotions, rekindles moments of life, of solitude, evoking in parallel the erosion of time and occasionally, social connotations... but essentially, it echoes the freshness of a personal vision, one that lingers endlessly on the screen of our imaginary.

Gérard Xuriguera
August 2010, Paris, France

Gérard Xuriguera's life is dedicated to the arts. Wearing simultaneously the hats of art critic and historian, author and curator to exhibitions of international stature, ally to artists and independent of the academic institution, for more than thirty years he has met with the most prominent figures in contemporary art.

Ref.: « Gérard Xuriguera, l'exception culturelle », Nathalie Cottin.

English version: Marilyn-Ann Ranco
Mrs. Ranco is an artist, curator, author and lecturer.



Chaman
oil on canvas, 28 x 48 in.



La Gitane et le jeu
oil on canvas, 36 x 48 in.



Don Quichotte
oil on canvas, 48 x 66 in.



Le Prince de Caucase
oil on canvas, 36 x 48 in.



Le Monde de Pierre
oil on canvas, 24 x 36 in.



Le Porte-Étendard
oil on canvas, 20 x 30 in.



Le Visionnaire
oil on canvas, 48 x 66 in.



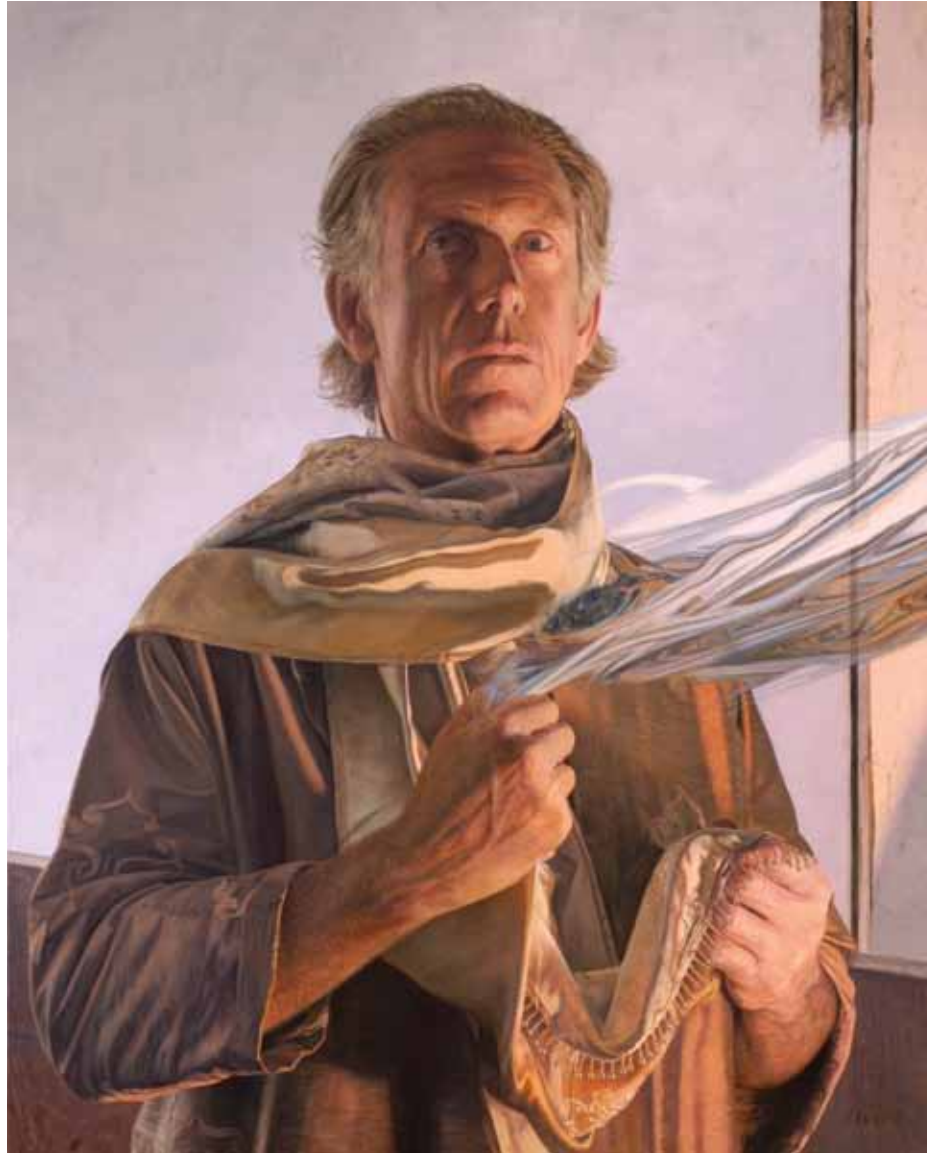
L'Envole de Samothrace
oil on canvas, 32 x 48 in.



Naïade
oil on canvas, 48 x 66 in.



Le Grand Prince
oil on canvas, 36 x 24 in.



Le Medium
oil on canvas, 30 x 24 in.



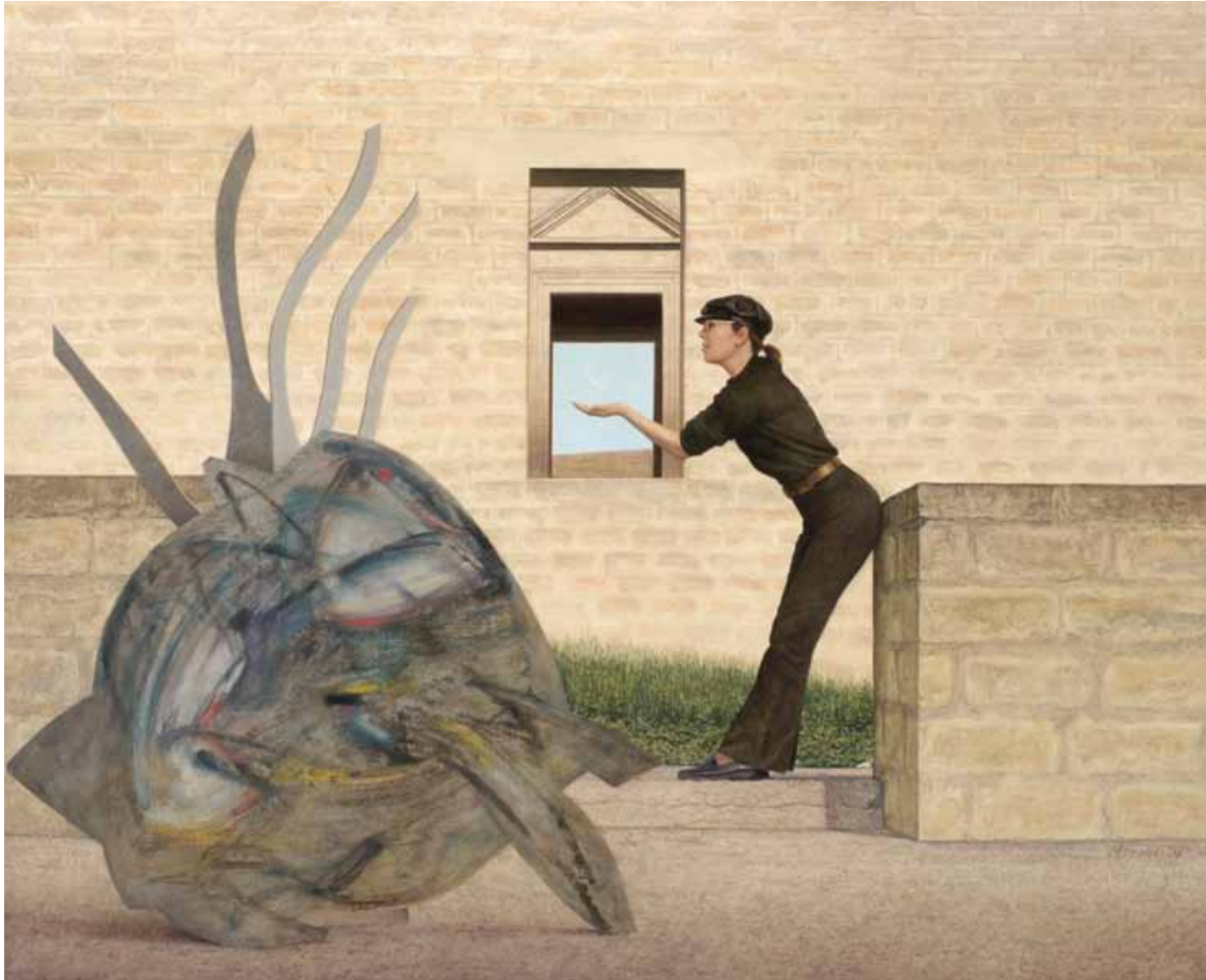
La Femme fauve
oil on canvas, 36 x 28 in.



Aux Salines
oil on canvas, 36 x 48 in.



Diner
oil on canvas, 20 x 36 in.



Lune de Jour
oil on canvas, 30 x 36 in.



Figure de Prose
oil on canvas, 24 x 36 in.



Au-delà des ombres
oil on canvas, 36 x 36 in.



Le Chien bleu
oil on canvas, 36 x 24 in.



La Planète Bleu
oil on canvas, 18 x 24 in.



Achille
oil on canvas, 14 x 18 in.



Cache-cache
oil on canvas, 48 x 72 in.

JACQUES LÉVEILLÉ, IAF, RCA

Honorary Member of the Institute of Figurative Arts, IAF
Active Member of the Royal Canadian Academy, RCA

EDUCATION

Institute of Graphic Arts
Oil Painting, Ancient Techniques (Master Jacques Lajeunesse)

SOLO EXHIBITIONS

2010 Odon Wagner Contemporary, Toronto
2006 Chapelle historique du Bon-Pasteur
2003 Berensen Gallery, Montreal
2000 Prince Arthur Fine Arts, Toronto
1999 Galerie Bernard, Montreal
1999 Canadian High Commission, Tokyo, Japan
1997 Outremont Art Gallery, Montreal
1995 Maison de la culture Mercier, Montreal

1994-1992 Mireille Brisset, Art-Artists, Montreal
1990 Gallery of the Cultural Centre in Dorval, Montreal
1990 Anima-G, Ministère of Communications, Quebec
1989 Michael Fletcher Gallery, Soho, New York City
1989 Maison Trestler, Dorion
1988 Galerie Port-Maurice, Montreal
1988 Maison de la culture la Petite Patrie, Montreal

RECENT GROUP EXHIBITIONS

2010 Villa Bagatelle, Quebec, RCA Members
2010-2008 Odon Wagner Contemporary, Toronto International Art Fair
2005 SAC, Papermill Gallery, Toronto
2005 IAF, Boreart, Granby
2004 SAC, Ogilvy Tudor Hall, Grand Prize
2003 Montreal Museum of Fine Arts, RCA
2003 Galerie Bernard, Montreal
2003 IAF, Arts Centre Etienne-Parent, Beauport
2003 Galerie Madeleine C, Longueuil
2002 Berensen Gallery, Montreal
2002 Ecomusée du fier monde, Montreal
2001 Galerie des Arts d'Outremont
2001 Galerie Bernard, Montreal
2001 Arts Centre Etienne-Parent, Beauport
2001 Gallery of Contemporary Arts, Montreal
2001 Contemporary Arts Fair, P1. Alexis-Nihon

2000 Galerie Bernard, Montreal
1999 Galerie Louise-Carrier, Levis
1999 Palais Montcalm, Quebec
1997 National Arts Club, Grand Gallery, New York
1997 Concours International des Jeunes Créateurs
1997 Palais Montcalm, Quebec
1996 Palais Montcalm, Quebec
1995 Galerie Van Gogh, Nuit des Peintres, Montreal
1994-1993 National Arts Club, Grand Gallery, New York
1993 Mireille Brisset, Art Artists, Montreal
1992 Salon Figuration Critique, Grand Palais, Paris, France
1992 Anima-G, Ministère of Communications, Quebec
1992-1990 Radio-Québec Arts Gallery, Montreal
1991 Altinian Laing Gallery, City of Saint-Laurent
1990 Anima-G, Ministère of Communications, Quebec
1988 Italian Cultural Centre of Quebec, Montreal

CREDITS

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Back Cover: Le Train de Minuit, oil on canvas, 48 x 66 in.



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