





# Bryan LeBoeuf

[www.bryanleboeuf.com](http://www.bryanleboeuf.com)

*"I paint the relationships of things."*

Raised on the Gulf Coast in rural Louisiana, Bryan LeBoeuf moved to New York City in 1998 to continue his formal training in art school, which had begun in southwestern Colorado. Since his first solo show in the Spring of 2003, several of his paintings have been acquired by public collections, including The Forbes Collection and The Flint Institute of Art. In 2008, the artist had his first solo museum exhibition at the Morris Museum of Art in Augusta, GA. LeBoeuf has received awards including the Elizabeth Greenshields Foundation Award, the Prince of Wales Foundation Prize, and the Merreville Foundation Award.

Bryan LeBoeuf lives and works in Brooklyn, New York.

Bryan LeBoeuf in front of his painting  
Error of Margins  
oil on canvas 105" x 116"



BRYAN LEBOEUF

Artificial Landscape oil on linen 60" x 48"





Artificial Landscape drawing



Artificial Landscape study

## Q&A

### **Explain your process.**

My way of working is an organic process that originates from my imagination. I begin with drawings or oil sketches of an idea. And when I resolve the composition through the important preliminary work, I stop “drawing” and begin painting. But much can happen conceptually once a painting has begun; so I try and answer the major questions about content, composition, etc...before I begin. Once I’ve begun, I typically paint indirectly, in many layers.

### **How has technology influenced your work?**

Technology brings to me, not the experience of being actually in front of a work of art, but the immediate ability to see images, read text, and listen to

music that may all influence my work. But the actual materials that I use to make paintings have been in use for hundreds of years. I love the idea that it takes little to make marks on a surface, and those marks can carry content and meaning with them. For me, I believe that when it comes to the very act of painting, technology has little to do with this experience.

### **How do you feel about formal training?**

I used my time in art school to concentrate on the attributes of oil painting and to study the process and techniques of the great master painters. My work tends to demand the manipulation of light and space, and this is done through the artifice of painting. Formal training focused my tendencies and vision for my work. Ultimately, I arrive at a place where I think painting can’t so much be taught as it can be learned.

I don’t think that anyone needs a school to be a student.

### **Have any of your mistakes become a success?**

Both mistakes and success are relative terms. But I think that the complexities of painting are such that getting to a place where it feels like a breeze comes only after experiencing a good deal of “mistakes”, and these are often a fundamental ingredient in the success of a painting. Francis Bacon said “I’m not the artist I want to be, I’m the artist I can be”. I tend to agree with that sentiment, and so I feel like I fall into a very humanist camp...mistakes included. I’m brought back to De Kooning’s quote about the notion that we don’t quite know ourselves as well lying down or standing still as when we trip and are forced to find our feet. Mistakes are always welcome in terms of their exploitation and to whatever end that they may render creative results that lead to new questions.

### **Do you find yourself visualizing everything as someday becoming a painting?**

I don’t seek to mimic the visual world for its own end in a hyper-realistic portrayal. If that was all there is, it would exclude the element of mystery. Rather I use

visual metaphors to arrive at something open-ended, much in the same way that poetry and music is subjective and invites the audience to arrive at their own conclusions.

In regards to the subjects of my painting, I am often asked “when did this happen?”. They never happened. Mine is the work of fiction, but only insofar as the great quote “art is a lie that tells the truth.” My work is certainly shaped and tempered by my memory, but specifically my paintings are always seen through the lens of my

imagination first, as I then use the visual world to make it as plausible as I determine.

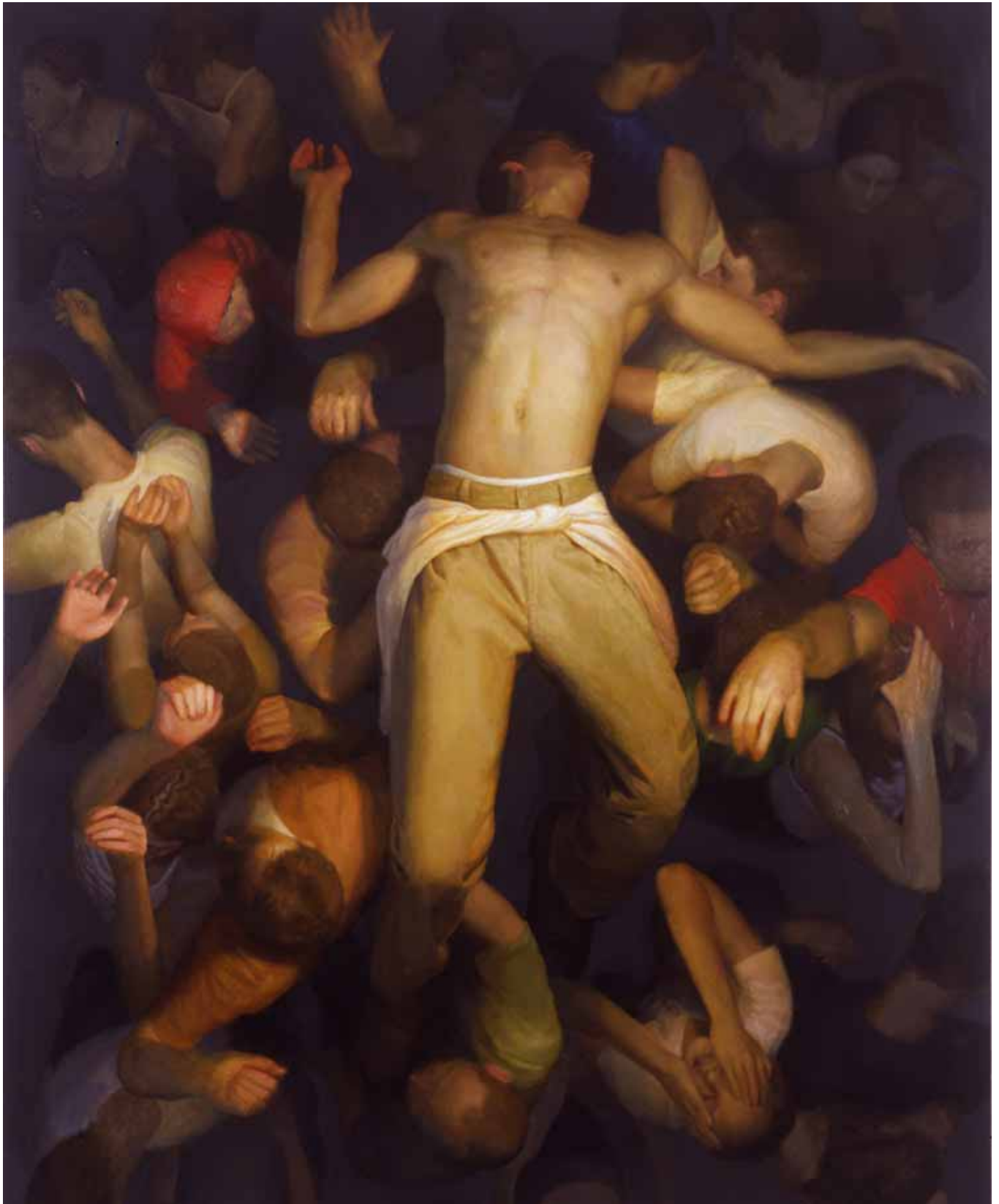
***How do you know when a work is done?***

A painting is done when I am satisfied with the resolution of light and shadow, and with what’s happening chromatically. The paths to this end are unlimited. Each time I begin a new painting I’m aware of this. And hopefully I can keep fresh the ability to navigate in ways that demonstrate a harmony between process and content.



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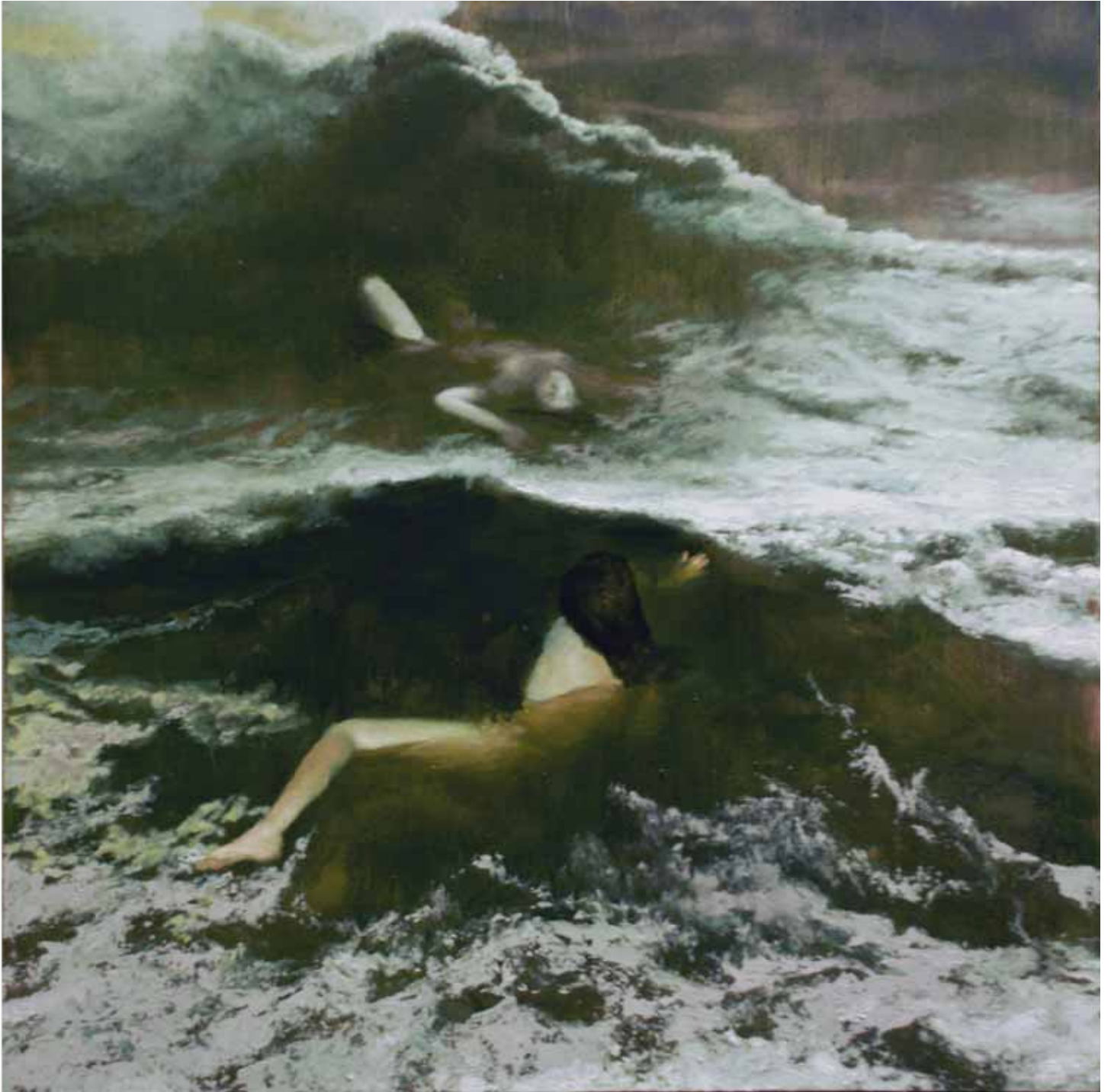
Vessel oil on linen 30" x 42"



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Mosh Pit oil on linen 48" x 60"





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Martyr oil on panel 16" x 16"



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The Pearl oil on canvas 30" x 31"