

James Lahey☎ (613) 789-7145  
FAX (613) 789-0976**ARTIST STATEMENT**

Much of my work concerns itself with the transgressive, stretching and blurring the boundaries between modes of expression and media. It is my intent to allow this process (the simultaneous production of works from a range of media) to feed the work, to keep the studio open to chance and accident.

The subject matter oscillates between representation and abstraction. The representational work is primarily of things elemental and temporal - landscapes, oceans, clouds, flora and the implicit motion within these. I'm interested in these as a way to know the world and phenomenal experience; that is, to know what is often referred to as fleeting experience. With the exception of the abstract work, I use a range of sources as a starting point: photography, sketches, gesture drawing and, often, memory-sight. The abstract paintings, in turn, are connected to the image works, initially as explorations the nature of paint, and more recently as the detritus of paint salvaged from palettes of other works.

I have a continuing interest in the handmade and the mechanical, in the traffic between painting and photography, in the tension between a flow of oppositions and mediating that tension to sustain a space between my experience and my reflective life. I am interested in both the schism between modes of expression - between experience and memory - and, in rendering - with paint and the act of painting - the point where chance meets its boundary - inclusive of imperfection and mess.

In the course of my practice, I've built an index of series, which continues to evolve. Each series explores different degrees and excesses of representation and abstraction, and the tensions and schisms that these conditions provoke:

The large format Landscapes rely on the photograph as a primary source and reference point almost to the exclusion of any other source. This work aspires to the photographic image through a grid applied to a source image to achieve a deliberateness of execution and a specificity of place. In their specificity, they are connected to a related series of smaller landscapes. Yet the smaller works, in contrast, are advanced from sketches, notes and memory and are more journalistic: automatic to some degree, free form, and, at least initially, without prescribed intent.

The Cloud Portraits are derived from informal photographs of the sky taken at random. In this instance, the camera provides a second gaze, or frame, to my own reference - -- but not a source. The Clouds first appear as gesture drawings -- as memory exercises, recalled through the minds eye -- and then actualized through painting, where they become records of chance, even accident.



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With the Ocean Pictures the photograph functions differently from the role it plays in the landscape works. The source photograph is printed on canvas and functions as the primary sketch, like a drawing. It is then altered through layers of oil, pushed toward a new image. Conceived as essays on structure, composition, velocity, line, and colour, the Oceans allow me to explore boundaries between conventions of representation and abstraction.

The Abstractions may appear directly opposite to the Oceans, but they are, in fact, directly adjacent to these. The Abstractions exist seemingly without any reference to the phenomenal world, or a particular place, but, like the Oceans, they are connected to memory. I address them differently: they are executed on a flat surface, the view down. Their outcome is unpredictable, dictated by chance and accident, which in turn provides solutions for other work underway in the studio.

Where the Ocean Pictures were more concerned with the failure of photography and needed the paint to complete my experience and surround my reflections, the Black & White photographs are connected to the promise of photography (historical or otherwise). For many years, my photographs (colour and black & white) were primarily source images collected and catalogued as research and content for paintings. Over the past number of years this activity has led to an increased interest in mechanical reproduction and the initial promise of photography. No longer simply source images, the Black & White photographs have become finished works, parallel to the paintings.

The Lake Works are connected to my landscape work, to my interest in water, and are a trajectory, thematically, of the Oceans. However, they are done without a photographic source, and instead rely on a series of small oil studies. The Lake Works are wrestled toward a reductive simplicity and minimalism, with emphasis on stillness rather than motion. Within these paintings, my relationship to place is superceded by my relationship to metaphor and memory.

Out of the Lake Works a series of abstractions evolved from the paint scrapped from the waste of their production. These "waste pictures" or 'Salvage Abstractions', -- share both the palette and, essentially, the DNA of the larger works. These, in turn, are extensions of a process that evolved from the David Series, salvage paintings which were made from the discarded paint palettes of the late artist and close friend David Bierk -- -- his palette not mine -- was the starting point.



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The Index Paintings began as a similar exercise to the Salvage Abstractions. They have been expanded to include as source material the range of work in the studio over a period of time. They are a distillate of my practice; the paint is rescued from other works, and as such, index within a picture the materials of the studio and other work of a specific time frame.

The Orchid Pictures represent a departure from the other works but in a sense are a return to origins, specifically the Bone Paintings and still life works from over a decade ago. In terms of production, these pictures are a variation of the techniques developed for the Oceans. Like the Oceans, the Orchids exist somewhere between painting and photography. Where the Oceans are manufactured - composed in some instances of switched horizons and bodies of water - the Orchids do not begin with a finished image, and, in a sense, evolve as chance operations. In the Orchid Pictures the 'switch' occurs in the manipulation of their 'genetic' reality. In the course of their making, multiple images are used in the manipulation of the source image: stems are stretched, blossoms are added, and colour is shifted. The photographic sketch is one point along the arc to the final picture. Printed onto the canvas, the photo sketch is the start point; as multiple, opaque layers of oil are applied in the process, the sketch mutates and then is dissolved to the point where the source is lost. At this the point I revert to the technique of the grid. The Orchids are deliberately covert, even ironic in their realism, and more concerned with ideas of truth, beauty, and perception than representation or fact.

To some extent, I reject the notion of a linear progression or evolution in my work so it is possible that there are no late or early works. The work is cyclical, constantly shifting, moving, mutable, yet returning to essential propositions that explore conditions of stability and instability, speed, time, and memory. Type and style polarities do not exist for me. When I paint, all the pictures are the same.

James Lahey, Spring 2005

James Lahey**CURRICULUM VITÆ****Education**

- 1980- 1984 York University, Toronto, Canada. Bachelor of Fine Arts, Honours Faculty of Fine Arts, Visual Arts Department
- 1982 Studies In Art and Architecture, Florence, Italy, Joint programme, Lowell University, Massachusetts and York University, Toronto.
- 1986 O.M.A. (Ontario Museums Association) certificate course Preservation and Artifacts. Sponsored by the Canadian Conservation Institute

**Awards**

- 2001 RCA, Royal Canadian Academy, elected to the academy, spring 2001
- 1987 Elizabeth Greenshields Foundation, Achievement Award Montreal, Quebec.
- 1985 Ontario Arts Council, Materials Assistance Grant O.A.C., Ontario, Canada
- 1983 Jack Bush Scholarship, for Drawing Faculty of Fine Arts, Visual Arts Dept. York University, Toronto.

**Solo Exhibitions ( & upcoming exhibitions\*)**

- \*2006 J. Cacciola Gallery, NY, NY
- 2005 Maclaren Art Centre, Barrie, Ontario
- 2005 Galerie St. Laurent + Hill, Ottawa, Ontario
- 2005 Nicholas Metivier Gallery, Toronto, Ontario
- 2004 Galerie de Bellefeuille, Montreal, Quebec
- 2004 Meredith Long Gallery, Houston Texas
- 2003 Mira Godard Gallery, Toronto, Ontario
- 2003 J. Cacciola Gallery, New Photographs, March 2003
- 2003 Tracey Lawrence Gallery, Vancouver
- 2002 Galerie de Bellefeuille, Montreal, Quebec
- 2002 J. Cacciola Gallery, NY, NY
- 2002 Galerie St. Laurent + Hill, Ottawa, Ontario
- 2001 Tracey Lawrence Gallery, Vancouver, B.C.

- 2001 Scott White Contemporary Art, La Jolla C.A.
- 2001 Mira Godard Gallery, Toronto, Ontario
- 2000 Vanderleelie Gallery, Edmonton, Alberta
- 2000 Galerie de Bellefeuille, Montreal, Quebec
- 1999 Wittmann Lawrence Gallery, Vancouver BC
- 1999 Vanderleelie Gallery, Edmonton, Alberta
- 1999 Wynick Tuck Gallery, Toronto, Ontario
- 1999 Lisa Kurts Gallery, Memphis, Tennessee (alternate location)
- 1997 Wynick Tuck Gallery, Toronto, Ontario
- 1994 Genereux Grunwald Gallery, Toronto, Ontario
- 1991 WW3 Gallery, Toronto, Ontario
- 1988 La Maison De La Culture, Toronto, Ontario
- 1986 The Latcham Gallery, Stouffville, Ontario
- 1985 Braam Gallery, Ottawa, Ontario
- 1984 Dunkelmanns, Toronto, Ontario
- 1984 Kortright Centre for Conservation, Kleinburg, Ontario

**International Exhibitions/Projects/Fairs**

- 2005 San Francisco Art Fair, J.Cacciola Gallery, NY
- 2005 Chicago International Art Fair, Navy Pier, Chicago IL. USA, J.Cacciola Galleries, NY
- 2005 Palm Beach Art Fair, Scott White Contemporary Art, San Diego, CA
- 2005 Art Miami, Fay Gold Gallery, Atlanta
- 2004 US Artists, Philadelphia P.A. J. Cacciola Gallery, NY
- 2004 Chicago International Art Fair, Navy Pier, Chicago IL. USA, J.Cacciola Galleries, NY
- 2004 Art Miami, Fay Gold Gallery
- 2003 Toronto International Art Fair, Toronto, Mira Godard Gallery/ Galerie de Bellefeuille
- 2003 Hotel le Germain, Toronto. Large scale installations in two elevators and photographic project for guest suites
- 2002 Toronto International Art Fair, Toronto, Mira Godard Gallery/ Galerie de Bellefeuille
- 2001 Toronto International Art Fair, Toronto, Mira Godard Gallery / Galerie de Bellefeuille

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2001	US Artists, Philadelphia P.A. J. Cacciola Gallery, NY	2002	Macdonald Stewart Art Gallery " New Acquisitions"
2001	Chicago International Art Fair, Navy Pier, Chicago IL. USA, Fay Gold Gallery, Atlanta	2002	MacLaren Art Centre, Barrie, "Beyond the Group: Contemporary Canadian Landscape"
2001	Art Miami, Miami Florida, USA J. Cacciola Gallery, NY	2002	Hunter Museum, Tennessee, " New Acquisitions"
2000	Toronto International Art Fair, Toronto, Mira Godard Gallery, Galerie de Bellefeuille	2001-2002	Plattsburgh State Art Museum, SUNY/Plattsburgh, "Made in Canada" Contemporary Canadian Art in 2001
2000	Pleasures of the Palettes, Phoenix Arizona	2001	Harbourfront Centre, Toronto, "Pool"
1999	Pleasures of the Palettes, Phoenix Arizona	2001	Kelowna Art Gallery, British Columbia, "TRANslinear"
1999	Chicago International Art Fair, Chicago IL. USA. Wynick Tuck Gallery	2001	Art Institute of Southern California, "About Paint"
1998	Chicago International Art Fair, Chicago IL. USA. Wynick Tuck Gallery	2001	Art Gallery of Peterborough, "Recent Acquisitions"
1998	Vancouver International Art Fair, Doug Udell Gallery, Vancouver	2000	Beaverbrook Museum " New Acquisitions"
1997	ARCO, Madrid International Art Fair, Madrid, Spain. Wynick Tuck Gallery	2000	London Regional Art and Historical Museums, "Recent Acquisitions"
<b>Group Exhibitions/Public Galleries &amp; Museums</b>		1999	Art Gallery of Peterborough, "New Acquisitions"
2004	Hart House, "on abstraction" University of Toronto	1999, 1998	Art Gallery of Peterborough / 383 site, "Taken From Nature"
2004	Art Gallery of Peterborough, "Recent Acquisitions"	1998	Vancouver Art Gallery, Fall show and auction
2003-2004	Macdonald Stewart Art Gallery, Recent Acquisitions	<b>Museum and Public Collections</b>	
2003	Art Gallery of Nova Scotia, Recent Acquisitions	Government of Canada, External Affairs	
2003	Art Gallery of Peterborough (Shinning Waters, in conjunction with the OSA Water project)	Government of Canada, Department of Heritage	
	Art Gallery of Windsor, ( Water Works, in conjunction with the OSA Water project)	Art Gallery of Nova Scotia, Halifax, Nova Scotia	
	Maclaren Art Centre, (Water, in conjunction with the OSA Water project)	Art Gallery of Peterborough, Ontario	
	Robert McLaughlin Gallery, (Meditation Blue, in conjunction with the OSA Water project)	Art Gallery of Windsor, Windsor Ontario	
2002	Hart House, University of Toronto	The University of Toronto	
		The Justina M. Barnicke Gallery, Hart House, University of Toronto, Ontario	
		Beaverbrook Art Gallery, New Brunswick	
		Edmonton Art Gallery, Edmonton, Alberta	
		Hunter Museum, Memphis, Tennessee	
		Kelowna Art Gallery, Kelowna, British Columbia	



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London Regional Art and Historical Museums, London, Ontario  
 MacDonald Stewart Art Centre, Guelph Ontario  
 MacKenzie Art Gallery, Regina, Saskatchewan  
 MacLaren Art Centre, Barrie, Ontario  
 Nickle Arts Museum, University of Calgary, Alberta  
 Plattsburgh State Art Museum, University of New York, Plattsburgh, NY  
 Robert McLaughlin Gallery, Oshawa, Onatrio  
 Tom Thomson Memorial Art Gallery, Owen Sound, Ontario  
 University of Lethbridge, Lethbridge, Alberta

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 Temple Scott  
 Teplitsky Colson Barristers  
 The Toronto Sun  
 The Rogers Group  
 The Royal Bank of Canada  
 Thoric Investments  
 Tory, Tory, Deslauriers & Binnington  
 Trimark  
 The Properties Group  
 Visible Genetics  
 Wilson Christen Barristers

**Corporate Collections**

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 AGS Art Services  
 Banque Nationale  
 Birinco International Inc, Montréal  
 C.A. Delaney Capital Management Ltd.  
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 Central Guaranty Trust  
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 CIBC MELLON  
 CI Mutual Funds  
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 Goepel McDermid Securities  
 Government of Canada, Department of Foreign Affairs  
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