

John Barkley

☎ (613) 789-7145

**MODES OF DEPICTION**

This body of work is experimental in nature, one painting often led to another. I have attempted to avoid anything preconceived, but have expressed a visual language that I have developed throughout my craft. This visual language is somewhat diverse and its expression has varied; it is made up of the vocabulary I have used throughout my career to depict nature itself, my environmental concerns, and my quest into the self.

Conceptually, I was interested in investigating perceived contradictions such as the geometric and the organic, or the linear versus the cyclical, while also reflecting upon environmental concerns and painting itself.

Both in painting, and the world, the imposition of structure on a subject be it physical or ideological seems to change that structure during the intervention. The relationship becomes transformative. The painter is affected by the painting, the tractor is marred by the landscape, and the theory is modified by the practice.

For me, the uniqueness of painting exists in the compression or collapsing of time because the subject itself changes as does its depiction within one image.

John R. Barkley  
June 2010

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## ARTIST'S STATEMENT

I have been pursuing a professional artistic practice since 1996. I am known, primarily as a landscape-abstract painter.

My work is inspired by the central Canadian landscape, environmental concerns and a love of paint.

Sometimes the work is more overtly conceptual, but often it remains a painterly depiction of nature. I often start with a conceptual idea but then the process largely determines the completion

This approach can be seen in the development of my latest (2010) body of work. Here I have been interested in pursuing several things:

- contributing to the progression of contemporary Canadian landscape painting
- voicing my environmental concerns
- attempting to contrast and integrate organic and geometric form
- contending for the discipline of painting by trying to arrive at its uniqueness
- using painting as a metaphor to depict the fallacy of structural permanence

This has been my conceptual focus, however the artistic process itself often becomes the determining factor as to which interests become more developed and more salient in the resolution of a particular work.

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