

JOHN BALLANTYNE  
PAINTING LIGHT



Above: THE SILENT VISITOR, graphite on stonehenge paper, 16 x 26 in.  
Front Cover: THE LAST EXHIBITOR, acrylic on panel, 30 x 48 in.

# JOHN BALLANTYNE

## PAINTING LIGHT

**ODON  
WAGNER**  
CONTEMPORARY

**ART DEALERS ASSOCIATION OF CANADA**  
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## INTRODUCTION

John Ballantyne creates images on the cusp of fiction and reality. Light bathes the exteriors and interiors of homes, churches and the Brome County Fair buildings in Quebec. There is a timeless quality to his paintings. Akin to the works of Alex Colville and Christopher Pratt of the East Coast school, Ballantyne's images are characterized by flat surfaces and frontal compositions.



NORTH STAIRS  
graphite on stonehenge paper  
16 x 11 in.

At first glance, spare and austere, his emptiness is replete with meaning. The silent visitor in this emptiness is the sun. Her rays act as both a means of illuminating the subject and as a metaphor for the transcendent. Empty interiors bathed in soft, diffused light suggest spiritual enlightenment. A deserted stage or exhibition hall alludes to both expectation and wonder.

For Ballantyne, the process of painting is an inward journey to realizing 'the self'. Each painting is a cycle, the emphasis being the journey rather than the arrival. In conceiving his paintings, Ballantyne takes his first-hand experience back to the studio. In his preparatory studies, he lays the architectural bones, and while the hand manoeuvres the pencil, the mind envisions the colours and emotions.

His painting technique begins loose and free, gradually moving towards a precise and tight brushstroke. As a result of this approach, Ballantyne's works are rich in surface texture and playful in hidden detail. They impart a cool, mysterious aura. In his search for simplicity, Ballantyne leaves the viewer enlightened in extra-ordinariness.

Anja Karisik  
Odon Wagner Contemporary



THE CAPTAIN'S HOUSE  
acrylic on panel, 25 x 44 in.



NORTH STAIRS  
acrylic on panel, 39 x 27 in.



LATE SUNDAY MORNING  
acrylic on panel, 30 x 48 in.





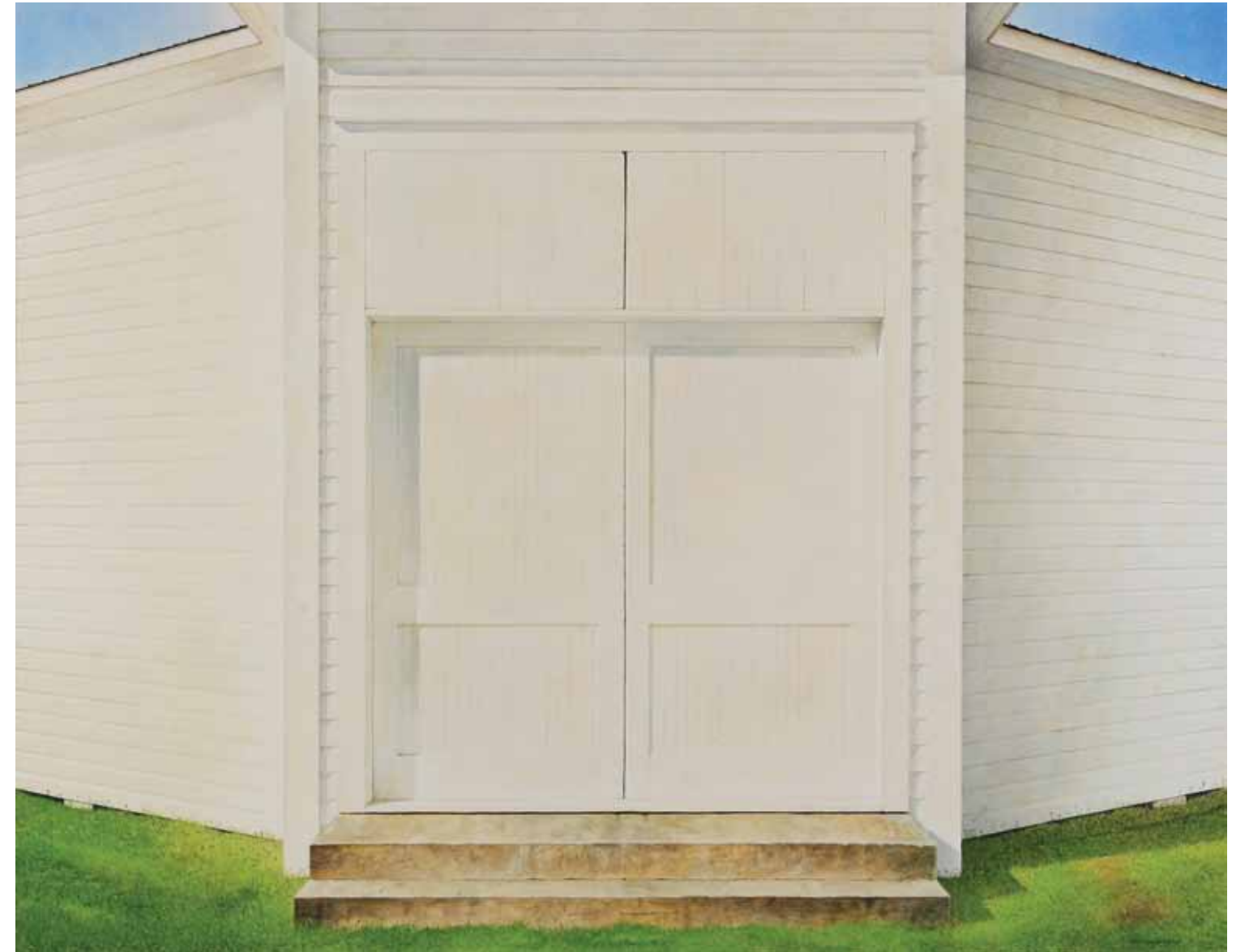
THE CURLING CLUB  
acrylic on panel, 29 x 48 in.



PLUMBING TOOLS  
acrylic on panel, 28 x 47 in.



THE SILENT VISITOR  
acrylic on panel, 32 x 52 in.



CLOSED UNTIL NEXT YEAR  
acrylic on panel, 34 x 43 in.



FRONT ROW CENTER  
acrylic on panel, 35 x 71 in.





UNDER THE LOFT  
acrylic on panel, 26 x 40 in.



THE LAST EXHIBITOR  
acrylic on panel, 30 x 48 in.





THE CURLING CLUB  
graphite on stonehenge paper, 15 x 25 in.



THE LAST EXHIBITOR  
graphite on stonehenge paper, 12 x 19 in.

LATE SUNDAY MORNING  
graphite on stonehenge paper, 11 x 17 in.



UNDER THE LOFT  
graphite on stonehenge paper, 10 x 16 in.



## BIOGRAPHY

### SOLO EXHIBITIONS

2011	Odon Wagner Contemporary, Toronto, ON
2009	Musée des beaux-arts de Sherbrooke, Sherbrooke, QC
2005	Galerie de Bellefeuille, Montreal, QC
1998	Arts Sutton Gallery, Sutton, QC
1997	God and Me, Bishop's University Artists' Center, Lennoxville, QC
1990	West-End Gallery, Montréal, QC
1988	West-End Gallery, Montréal, QC
1986	West-End Gallery, Montréal, QC
1985	Yanef Gallery, Toronto, ON
1984	Yanef Gallery, Toronto, ON
1983	West-End Gallery, Montréal, QC
1981	West-End Gallery, Montréal, QC
1979	West-End Gallery, Montréal, QC
1978	Cultural Centre, Cowansville, QC
1973	Ibis Gallery, London, England

### GROUP EXHIBITIONS

2010	Art Toronto (formerly TIAF) with Odon Wagner Contemporary
2008	Art Miami, with Galerie de Bellefeuille
2003-08	Toronto International Art Fair (TIAF), with Galerie de Bellefeuille
2007	Art Miami, with Galerie de Bellefeuille
2006	Art 2006, Montreal, with Galerie de Bellefeuille
2006	Retrospective 25 YRS, Arts Sutton, Sutton
2006	Chicago International Art Fair, with Galerie de Bellefeuille
2001-02	Toronto International Art Fair, with Marcia Rafelman Fine Art
2000	Anniversary Exhibition, Arts Sutton Gallery
2000	Tour des Arts 1989- 2000, Sutton
1999	Creatio, Bishop's University Artists' Center, Lennoxville, QC
1999	Musée des beaux-arts de Sherbrooke, QC
1998	Marcia Rafelman Fine Arts, Toronto, ON
1996	Marcia Rafelman Fine Arts, Toronto, QC
1994	Art Vue, Atlanta, GA
1994	Des cadavres exquis, Arts Sutton Gallery, QC
1993	West End Gallery, Montréal, QC
1992	West End Gallery, Montréal, QC
1992	The Centennial Gallery, Saint John, NB
1991	The Canadian Council Art Bank, Québec City, QC
1991	McCain Gallery, Group Show, Quebec Artists, Florenceville, NB
1991	Gallery 78, Group Show, Quebec Artists, Fredericton, NB
1988	Arts Sutton Gallery, Sutton, QC
1987	Francesca Anderson Gallery, Boston, MA
1987	Arts Sutton Gallery, Sutton, QC
1985	Yanef Gallery, Toronto, ON
1985	West End Gallery, Montréal, QC
1985	Gallery Lac Brome, Knowlton, QC
1976	Arts Sutton Gallery, Sutton, QC
1974	6th Festival international de la peinture, Cagnes-Sur-Mer, France, UNESCO Sponsorship. Represented Canada with Guy Montpetit
1973	Salon d'été, Grasse, France

1971-72	Maison des artistes, Cagnes-sur-mer, France
1971	Salon d'automne, Paris, France
1969	New School of Art, Toronto, ON

### PERMANENT EXHIBITIONS

1988	Art Bank, Canada Council, Ottawa, ON
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### PUBLIC COLLECTIONS

A & F Baillargeon, Pointe Claire, Québec, QC  
Afacic Association, London, England  
Art Bank, Federal Government of Canada, Ottawa, ON  
Bishop's University, Lennoxville, QC  
Byers Casgrain, Montréal, QC  
Canada Packers, Toronto, ON  
Claridge Investments Ltd., Montréal, QC  
Counsel Corporation, Toronto, ON  
Crownx, Toronto, ON  
Genstar, San Francisco, CA  
Loto-Québec, Montréal, QC  
Prolith Inc., Montréal, QC  
Shearman & Sterling, New York, NY

### AWARDS/MEMBERSHIPS

1994 The Royal Canadian Academy of Arts, member  
1973 Salon d'Été, Grasse, France Médaille d'or / Gold medal

### EDUCATION

1968-69 The New School of Art, Toronto, ON  
1967-68 Loyola College, Montréal, QC  
1963-67 Montréal Institute of Technology, Montréal, QC

## CREDITS

CURATORS	Nicholas, Rafael and Odon Wagner
INTRODUCTION	Anja Karisik
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Back Cover: SUMMER SOLITUDE, graphite on stonehenge paper, 9 x 20 in.



*"The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an image and elaborating and shaping the image into the finished work. By giving it shape, the artist translates it into the language of the present and so makes it possible for us to find our way back to the deepest springs of life."*

- Carl Jung

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