

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

REVIVIFIED

April 3 - April 29, 2008

Lorne Wagman

Commentary by Julie Oakes

Artist Catalog, Lorne Wagman
Copyright © 2008, Headbones Gallery

This catalog was created for the exhibition titled "REVIVIFIED"
at Headbones Gallery, The Drawers, Toronto, Canada, April 3 - April 29, 2008

Commentary by Julie Oakes
Copyright © 2008, Julie Oakes

Artwork Copyright © 1992-2008, Lorne Wagman

Rich Fog Micro Publishing, printed in Toronto, 2008
Layout and Design, Richard Fogarty

Printed on the Ricoh SPC 811DN

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 copyright act or in writing from Headbones Gallery. Requests for permission to use these images should be addressed in writing to Lorne Wagman, c/o Headbones Gallery. www.headbonesgallery.com

ISBN: 978-0-9809071-7-9

RICH FOG



Micro Publishing
Toronto Canada

Lorne Wagman

REVIVIFIED

Lorne Wagman hooks into the Group of Seven with a psychedelic twist of heightened awareness. Their weightier hand and sense of the rugged outdoors is softened by his painterly veneer of specific enrapture. As he focuses on the delicate splendour of repetition, the moment is brought alive and transferred onto the canvas or paper with a slip-sliding ease that in turn permits an observance of equal ease. The experience is akin to a naturalist's innocence, a lack of self consciousness that allows for an authentic and hence believable commune with nature. A Wagman painting allows a respite for the world weary, a rest from the stress of social obligations and financial worry. The work is not 'work' to look at, but leisure time at its best. Although the evidence of 'work' is extreme the time needed to record each leaf, twig, bark encrusted stump or lichenous, mossy bank is palpable - the result is loose and free like a glide down a slope where the drifts buoy to achieve an absolute letting go of the tension that is endemic in modern living.

Lorne Wagman's studio is in an outbuilding of a field stone house in the woods, where flocks of sparrows have been seen flying from the windows, where the inside and the outside live in harmonious simpatico and where Wagman paints and draws every day with the rhythm of one who has mastered the hours and converted the quotidian into a comfortable way of being between man and nature. "The humble shall inherit the earth." There are many biblical notions in this work for who but one who is sufficiently humble to listen and look would be granted the particular powers of observation to discern between blades or leaves or branches? With the rigor of a monk-like discipline and unwavering focus, Wagman conducts his practice in sync with his lifestyle and does indeed inherit great riches - the talent to communicate the concerns of the creator through his art.

The work is informed - not a primitive take on the immediate but rich in art historical references that range from the immersion of Courbet to the overall flat patterning of Chinese landscape painting. The work is disciplined and rigorous yet sensuous and flowing. The colors are lush or hushed or vibrant and moving. The principle impression is one of awe created by the recognition that Wagman is a master painter. He has the ability to use paint so that it remains paint and yet suggests otherwise, as in the painting *The Rites of Spring*. There is a flattened picture plain as if the perspective has been presented as a cross section and in doing so has become heightened in vivacity. The lushness of paint and the practice of moving it around on a canvas is present yet so are the plants and the leave and the stump towering like a magic castle.

Lorne double-lines the miniscule and hence it assumes a greater significance. A plant is outlined rather than rendered with a singular line. There is the memory of a hymn - "God sees the little sparrows fall" - in the renderings for there is equanimity in place. Whether it is a weed,

rock or cloying lichen, each is treated like an individual. These are crowds of portraits with the identity of each element as important as the mass. Each patch is different from the next attesting to the attention paid in the divine creation.

It requires the dedication of close encounters to understand and record the squiggles and squirms of the bush. With the sensitive lines of a competent draftsman, Lorne Wagman passes over to those not calm enough to spend the time observing the comings and goings of nature or to those not brave enough to endure the outdoor distractions of weather - a complex eco system where weeds have a spot as relevant as death and trees become symbols for the sublime.

Julie Oakes



The Rights of Spring, 2008
oil on canvas, 60 x 72 inches, studio painting



Rock With Lichens, 2004
watercolour on paper, 18 x 24 inches, plein air work



Rock & Lichens, 2002
watercolour on paper, 22 x 30 inches, plein air work



Rock & Moss, 2005
watercolour on paper, 22 x 30 inches, plein air work



Stump, 2003
watercolour on paper, 18 x 24 inches, plein air work



Old Stump, 1999
watercolour on paper, 30 x 38 inches, studio work



Root at Jones Falls, 2007
ink on paper, 22 x 30 inches, plein air work



Pine Tree, 1999
ink & watercolour on paper, 35 x 45 inches, studio work



Bare Tree, 1998

ink & watercolour on paper, 31 x 35 inches, studio work



Maple Tree, 1999

ink & watercolour on paper, 29 x 34 inches, studio work



Burdock, 2001
ink on paper, 18 x 24 inches, plein air work



Dead Rabbit, 2005
ink on paper, 22 x 30 inches, plein air work

Excerpts From The Artist's Statement

I will spell out the limitations I presently observe, and my methods, subject matter and style. None of these are important, as long as good results are achieved, as long as the art in question “works”, is of high quality, and is true to it's own intentions.

For a larger studio work, I work on it, until I can do no more without compromising it's impact. If it is too vague, then I have only said half a sentence. If it is too sharp, or too detailed, then I am guilty of saying too much, and thus, I would be lessening the painting's impact.

I am not into high realism, or extreme abstraction, I tread the line, and make it just as realistic, and just as abstract, as necessary.

I do not depict the whole scene, but I try to depict a well-rounded view of what I get out of it, minus the parts of it that do not suit my fancy.

Lorne Wagman

Lorne Wagman

Born May 8, 1957, North York, Toronto, Ontario

Education: 1974-1976 New School of Art, Toronto, Ontario

Solo Exhibitions:

- 2008 Deboer Fine Arts and Jazz Owen Sound Ontario
- 2007 Deleon White Gallery, Toronto, Ontario
- 2006 New works Flesherton Gallery----- Flesherton Ontario
- 200 The Intense Gaze 10 year survey show Durham Art Gallery Durham, Ontario
- 2001 Deleon White Gallery, Toronto, Ontario
- 2000 Up in the Clouds / Down in the Thicket Deleon White Gallery, Toronto, Ontario
- 2000 New Works Deleon White Gallery Denver, Colorado
- 1998 Deleon White Gallery - Toronto, Ontario
- 1997 Christopher Cutts Gallery - Toronto, Ontario
- 1996 Christopher Cutts Gallery - Toronto, Ontario
- 1987 Annual exhibits Flashtown Gallery Flesherton, Ontario
- 1995 Symphony in the Barn Durham, Ontario
- 1995 Christopher Cutts Gallery - Toronto, Ontario
- 1994 Christopher Cutts Gallery - Toronto, Ontario
- 1993 Christopher Cutts Gallery - Toronto, Ontario
- 1992 Christopher Cutts Gallery - Toronto, Ontario
- 1992 Arnold Gottlieb Gallery - Toronto, Ontario
- 1991 Arnold Gottlieb Gallery - Toronto, Ontario
- 1990 Christopher Cutts Gallery - Toronto, Ontario
- 1990 The Isaacs Gallery Toronto, Ontario
- 1989 The Isaacs Gallery Toronto, Ontario
- 1988 The Isaacs Gallery
- 1988 Cameron House Exhibition - Ottawa, Ontario
- 1987 The Isaacs Gallery - Toronto, Ontario
- 1986 The Isaacs Gallery - Toronto, Ontario
- 1985 The Isaacs Gallery - Toronto, Ontario
- 1985 Retrospective - Durham Art Gallery - Durham, Ontario
- 1985 Cameron House - Toronto, Ontario
- 1984 Manning Gallery - Toronto, Ontario
- 1984 Lacemaker Gallery - Toronto, Ontario
- 1983 Lacemaker Gallery -Toronto, Ontario
- 1982 Lacemaker Gallery Toronto, Ontario
- 1981 Lacemaker Gallery Toronto, Ontario
- 1976 5,6,7 Gallery Toronto, Ontario

Two Person Shows

- 2005 Lorne Wagman & Patric Ryan Gallery de Boer Fine Art & Jazz Owen Sound, Ontario
- 2004 Lorne Wagman & Otis Tamasauskas DeLeon White Gallery, Toronto, Ontario
- 2003 Lorne Wagman & Patric Ryan New Works Gallery de Boer Fine art & JazzO/S, On.
- 2000 Lorne Wagman & Nils Udo Deleon White Gallery - Toronto, Ontario
- 2002 Lorne Wagman & Brian Lockhart Roxy Theatre, Owen Sound, Ontario
- 2002 Lorne Wagman, Brian Lockhart & Robert Cotton
The Enchanted Landscape - Gallery de Boer Fine art & Jazz Owen Sound, Ontario
- 2002 Lorne Wagman & Adrienne Trent - DeLeon White Gallery, Toronto, Ontario
- 2002 Lorne Wagman & Rae Johnson St. Jerome's University Art Gallery - Waterloo, Ontario
- 2002 Lorne Wagman & Gord Rayner Flesherton Art Gallery - Flesherton, Ontario
- 1998 Carl Beam and Lorne Wagman , Deleon White Gallery, Toronto
- 1990 Rae Johnson and Lorne Wagman - Flashtown Gallery - Flesherton, Ontario
- 1992 Gorman and Wagman - Christopher Cutts Gallery - Toronto, Ontario
- 1981 David Lushka and Lorne Wagman - Lacemaker's Gallery Toronto, Ontario
- 1975 Lorne Wagman & Eric Lilipold La Cantineta Toronto, Ontario

Group Exhibitions:

- 2008 Revivified -- Headbones Gallery Toronto Ontario
- 2008 Shrines --- Flesherton Art Gallery Flesherton Ontario
- 2007 Home Town: Owen Sound Portrayed By It's Artists --- Tom Thompson Memorial Gallery
- 2006 Canadian Opera Company -- Hummingbird Centre Toronto, Ontario
- 2006 Situation, Positioning, Location Headbones Gallery
- 2003 Group Show New Works 14 Artists Gallery de Boer Fine Art & Jazz - Owen Sound, On.
- 2003 Portrait Show - Flesherton Art Gallery Flesherton, Ontario
- 2005 Lorne Wagman, Steven White, Patrick Ryan and Carl Beam- Toronto
- 2005 Gallery Deboer,Owen Sound
- 2005 Lorne Wagman, Steven White, Patrick Ryan and Carl Beam- Gallery Deboer,Owen Sound
- 2005 Self Portraits a tribute to Lynne Donahue --- J.B. Baird. Gallery , Saint John's
Newfoundland
- 2005 The Luminous Landscape Deleon White Gallery Toronto Ont. Lorne Wagman Napoleon
Brousseau Andy Berman
- 2004 group show New Works 14 Artists Gallery de Boer Fine Art & Jazz - Owen Sound, On.
- 2000 Swimming Lessons Tom Thomson Memorial Art Gallery Owen Sound, Ontario
- 2002 Portrait show Flesherton Art Gallery Flesherton, Ontario
- 2002 Fragile Embrace: Reflections on the Environment Burlington Art Centre, Ontario
- 1998 New Acquisitions Tom Thomson Memorial Art Gallery Owen Sound, Ontario
- 1998 Eight Rodman Hall Arts Centre St. Catherine's, Ontario

1998 Reverence Lost- Ontario Impressions, Odon Wagner Gallery, Toronto
1997 The Temagami 22 Arts and Letters Club - Toronto, Ontario
1997 Group Show - Temagami Welcome Centre, Temagami - Ontario
1997 Lands For Life Arts on King Toronto Ontario
1996 Dancing with Leviathan Ashkinasi, Lonsdale Gallery - Toronto, Ontario
1996 New Acquisitions Tom Thomson Memorial Art Gallery - Owen Sound, Ontario
1995 Chinese New Year Show Christopher Cutts Gallery Toronto, Ontario
1995 Eight Justina Barnicke Gallery Toronto, Ontario
1994 Celebrating Ontario - Tom Thomson Memorial Gallery - Owen Sound, Ontario
1991 New Works by Gallery Artists, Arnold Gottlieb Gallery, Toronto
1992 The Christmas Show Christopher Cutts Gallery, Toronto
1992 Ecos Logos, Arnold Gottlieb Gallery, Toronto
1992 Black on White, Tom Thompson Memorial Gallery, Owen Sound
1992 Visionary Images Gallery, Flesherton
1988 Black On White, Tom Thompson Memorial Gallery, Owen Sound
1989 Second Nature: New Pastoral Art - Barrie Art Gallery - Barrie, Ontario
1988 Portfolio 88 - Tom Thomson Memorial Gallery - Owen Sound, Ontario
1987 Cameron Culture Gallery 101 Ottawa Ontario
1986 Color and the Brush - Sarnia Public Library & Art Gallery - Sarnia, Ontario
1986 Trains, Boats and Bridges - Durham Art Gallery - Durham, Ontario
1985 The Radiant Vista - The Republic - Toronto, Ontario
1985 Andrew Calixte gallery Toronto, Ontario
1984 Works with Paper Studio 620, Toronto
1984 Gallery Artists, Andrew Calixte Gallery Toronto
1984 Access '84, Toronto Studio Tour
1983 Spectrum, Extension Gallery, Toronto
1984 The Tent Project Traveling Art Show
1984 The Cloud of Uncertainty: Works on Paper - Studio 620 Toronto, Ontario
1984 Four Ontario Artists - Koffler Gallery - Toronto, Ontario
1983 Video Visual Concurrence - Music gallery Toronto, Ontario
1983 Chroma Living - The Collinade Toronto, Ontario
1982 Niagara - Lacemaker's Gallery Toronto, Ontario
1982 The Nicholas Novak Commemorative Print Show - Whitby Station Gallery On
1982 Painting Current - Harbourfront extension Gallery Toronto, Ontario
1982 Monumenta YYZ - Toronto, Ontario
1982 O Chromazone Berlin, Germany
1980 Public Myth: Private Nature New York, New York
1980 Lacemaker's Own - Lacemaker's Gallery Toronto, Ontario

- 1978 Six on the Scene Who Should be Seen - Isaacs Gallery Toronto, Ontario
- 1978 Granted Artists - Art Gallery at Harbourfront Toronto, Ontario
- 1976 Cream of the Crop - ACT Gallery Toronto, Ontario
- 1975 Drawing and Sculpture - Art Gallery of Ontario, Rental Gallery Toronto, Ontario
- 1974 Rotary Club Competition - Downsview, Ontario
- 1974 Niagara Arts and Crafts - Niagara Falls, Ontario

Collections Public and Corporate:

Tom Thomson Memorial Art Gallery, Owen Sound
 Maclean-Hunter
 Lethbridge University Gallery, Alberta
 The Blackstone Group
 Omars Mutual Funds
 Whitby Arts Station Gallery
 Sunlife Canada
 Canada Council Art Bank
 Crow Bear International
 Roman Hall, st Catherines, ont.
 Canada Trust
 Department of External Affairs, Ottawa Ont.
 Guarantee Trust
 American Express
 Czechoslovak Credit Union
 Maclaren Art Centre, Barrie, Ontario
 Justina Barnicke Gallery, University of Toronto
 East York Board of Education
 Art Gallery of Algoma, Ontario
 London Regional Art Gallery, London, Ontario
 Concordia College, Montreal, Quebec
 St. jerome campus, University of Waterloo, Ontario
 Blackstone Financial Group

Awards:

- 1977 Best Painting Carling O'Keefe Outdoor Competition Toronto, Ontario
- 1976 Shared First Prize Royal Ontario Museum Outdoor Competition Toronto, Ontario
- 1974 Best Teenage Award Rotary Club Competition Toronto

Bibliography

- 2005 Issiac's seen -a scrapbook history of The Issiac's Gallery
2004 The Artery Magazine P.J. Dwyer
2004 Globe and Mail Gary Michael Dault
2003 The Cottage Times The Enchanted Landscape Perspectives on Lorne Wagman Ron de Boer
2002 Globe and Mail - Gary Michael Dault
2002 Sun Times Owen Sound - "All the inspiration he needs" - James Algie
2001 Now Magazine - "Earthy art" - Lesley McCallister
2001 Globe and Mail - "Lorne Wagman at Deleon White" - Gary Micheal Dault
1999 Vie Des Arts magazine - John Grande
1999 Petroglygh Magazine - Illustration
1993 The Toronto Star - "Don't pick the weeds" - Christopher Hume
1992 Now Magazine - "Wagman's moving weeds encapsulate landscape" - Deidre Hanna
1990 Canadian Art magazine - "Focus on Lorne Wagman" - Martin Downing
1990 Toronto Star - "At the Isaac's Gallery" - Christopher Hume
1990 The Globe and Mail - "Flight to Flesherton" - Isabel Vincent
1990 Toronto Star - "Angry Art" - Christopher Hume
1990 Toronto Sun - "Artfull Dodgers" - David Kramer
1991 The Toronto Star - "A New Leaf" - Christopher Hume
1991 Work seen magazine - "On the road with Niagara" - Karen Hibbard
1993 Toronto Star "Flower Power" - Christopher Hume
1989 The Financial Times of Canada - "The sometimes dubious value of art for art's sake" C. Hume
1988 Sun Times - "Artists show widely different styles" - James Algie
1986 Toronto Star - "Art folk paint the town red" - Christopher Hume
1987 The Toronto Star - "At the cameron, home is where the art is" - Christopher Hume
1987 Toronto Star - "Silly Beasts can be hard to Bear" - Christopher Hume
1986 Humane Viewpoint magazine - "The Post Modern" - by Janice Runge
1986 Vangard magazine - Donna Lypchuck
1981 Canadian Jewish News - "Lacemaker's Gallery features new works by Lorne Wagman" - Marsha Eines
1982 Toronto Star - "Star in the future of Canadian art" - Christopher Hume
1983 "Lorne Wagman at Lacemake's Gallery" - John Bentley Mays
1978 Globe and Mail - "Young artists full of inventive energy"
1977 Globe and Mail - "Harbour Front Show"
1975 Arts Canada magazine - "Five Painters" - Kay Kritzwiser

Benefits - contributor to the following fundraisers:

Durham Art Gallery/Durham community Health care Durham, Ontario
Autumn Leaves Tom Thomson Memorial Art Gallery Owen Sound, Ontario
Stylis art benefits, Barcelona Spain, and other locations
Theatre Passe Muraille Benefit Auctions Toronto, Ontario
Fall Portage 2001 Tom Thompson Gallery, Owen Sound
Fall Portage 2003 Tom Thompson Gallery, Owen Sound
2004 Gourmet Dinner - Children's Aid Society Owen Sound, Ontario
1997 Art with a heart aids benefit
1996 Temagami benefit aboriginal community center, Toronto
1991 Park Lane Auction Toronto, Ontario
1991 "In Red" Benefit Show Toronto, Ontario
1982 Tim Joycelin Benefit- Toronto, Ontario

Other Media

2002 Rodgers cable television review
2001 Rodgers cable television review
1988 CBC - Television Sunday arts entertainment - "Flesherton artists"
Touchstone Film "Cocktail" Use of paintings
Film Documentary (by Peter Shatalo and Micheal Copeman) - "Brushes" - Lorne Wagman and Rae Johnson
Wildflower magazine - magazine cover
"L'age Dort?" - Book cover: by Jean Carette Boreal Press
Georgian College - Billboard: Owen Sound, Ontario
"Performance art in Canada 1970-1990" - Book
" Tom Thomson, desighn for a canadian hero" Book - by Joan Murray
Broadway Video Kid's in the Hall Use of painting

RICH FOG



Micro Publishing
Toronto Canada