



# WAYNE BOUCHER

## A GATHERING OF LINES

Nov 7 - 28, 2008

BACK COVER: Boohi, oil on canvas, 30" x 30"  
FOLDING PANEL: Mae Sot (detail), oil on canvas, 18" x 16"

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GALLERY PAGE AND STRANGE is a contemporary gallery located in the historic Granville Square of downtown Halifax, Nova Scotia. In close proximity to NSCAD University and other fine art shops and restaurants, the gallery is situated within the heart of the cultural district of the city.

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## A GATHERING OF LINES

The "Gathering of Lines" was informed by "Proscenium Footlights" 2006, where the brilliance of light in vertical lines implies a veil or curtain of red. Its gestural action implies that something is about to happen.

The intent of the new work was to simplify the notions and sensibilities of mark making and spatial colour into a cohesiveness of process, execution, and possibilities of meaning. The exuberance of monochromatic saturated colour, allusive content, and improvisation remain.

In February 2008, the loosely titled "Gathering of Lines" began, and embodies two series of works "The Banyan Tree Suite" and "A Gathering of Monks". The new work was greatly influenced by my artist residency at the Borderline Gallery in Mae Sot, Thailand in January and February of 2008.

'Gathering' refers to the assembling of vertical gestural lines. In Thailand, I was awestruck by the enormous strangler fig tree (Bodhi, Banyan, or Pipal tree - Buddha's tree of enlightenment) with its trunk, limbs, and exposed climbing roots strangling around itself. The gusty and rhythmic movement of lines expanded the idea of Proscenium, and its consequential theatrics and dynamics. "The Banyan Tree Suite" is about light, movement, and the residue of a dialogue with the paintings that are open to interpretation and meaning.

"A Gathering of Monks" is more specific in the animating of lines into the emblematic. The Saffron Revolutions of protest by Burmese Monks of 1988, 1994, 2007, and the brutal treatment of Tibetan monks and citizens in 2008 were the impetus. The lines gather, assemble, huddle, herd and march in defensive or offensive formations at the gates, in marches, in the temple, or at the palisades of protection.

The verticality of being human, the dignity of the saffron robed monks, my exiled Burmese artist friends, the light and brilliance of nothingness were important sources of inspiration in devising the choreography and dance of the paintings.

Wayne Boucher RCA  
Annapolis Royal, NS, 2008



## BIOGRAPHICAL NOTES

WAYNE BOUCHER studied at the Banff Centre, Alberta and at the Nova Scotia College of Art and Design, Halifax, receiving his Bachelor of Fine Arts Degree in 1975. With over three decades of exhibition history, Wayne Boucher stands as one of Nova Scotia's most distinguished artists. Boucher was the recipient of a Canada Council Established Artist Grant in 2001, and elected to the RCA in 2002. In June of 2004 he was commissioned through a North American Juried Competition to execute an 8' x 12' mural entitled "Réveil" for the new Interpretation Centre at Grand-Pré National Historic Site. In 2006, a major solo exhibition of Boucher's work, entitled "Radiance and Counterpoint" exhibited at the Art Gallery of Nova Scotia, Halifax, with selected works travelling to the AGNS Yarmouth branch, Confederation Centre, PE, and the McCarthy Gallery, Truro. In October 2006, Boucher was awarded the Portia White Prize, recognizing artistic excellence and achievement by outstanding Nova Scotia artists. This prize is one of the largest and most prestigious in the province. In early 2008, Boucher completed an artist in residence at the Borderline Gallery in Mae Sot, Thailand.



TOP:  
Before the Parade  
oil on canvas  
30" x 30"

BOTTOM LEFT:  
Sitting  
oil on canvas  
46" x 46"

MIDDLE:  
Banyan #4  
oil on canvas  
30" x 30"

RIGHT:  
Blue Door  
oil on canvas  
48" x 48"

