

In the recent work of painter Jack Leamy one encounters what may appear to be forms of disclosure or perhaps acts of revealing. The works are an unusual synthesis; of the symbolic and embodied.

At the core of and within the continuum of these works is the concert of painting and its ethical incarnation. These are physically celebratory and psychically charged works that embrace both the intellectual and instinctual impulses of the 'author'. For the most part individuals portrayed are the artist (and his totemic self) his family and others that are close to him. They all function as pertinent and vital; as both symbolic and as beings in their own right, who together enact both the personal poetic and at times the universal archetypal. There is equally the chimeric shift between drama and the attendance of humour. All of those presented function as specifically identifiable and within the realm of the mythologies that still manage to haunt deeper consciousness; the author is a visual orator and ring master, one, who with poignancy encounters both the re-presentational and otherwise invisible worlds; of doubt, love, fear, the primal and the views of civilization; equally the sensuous and spiritual are set amidst the domain of nature at its most sublime and emblematic counter valancy to the humanity it surrounds. In many ways we are placed as voyeurs as much as audience and in that uncertainty lies the potency of the work- are we witnesses then to the private realizations, both those of the artist and the protagonists within these painted worlds?

The artist here then has claimed the role of shaman, in the sense there is a discernible quality of ritual both in terms of execution and content; between inner consciousness and public demonstration.

Each work is independent and yet connected. These works are markers on a journey of inquiry, each piece sentient and functioning as a psychic archive; of that which may be beyond the wordable; these are both declarations and meditations identifying the shift from the visible to the visual.

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