

DAVID GOATLEY

P O R T R A I T S B Y C O M M I S S I O N



S E L E C T I O N S F R O M T H E P O R T F O L I O

A JOURNEY

Every journey has a beginning and this self-portrait, at age 17, was the start of mine. I had discovered Rembrandt in London's National Gallery a year or two before and had a powerful epiphany – this was what I wanted to do with my life.



I may never be Rembrandt but I'm still trying.

I was born in an attic flat atop a Victorian house on South Norwood Hill, London, England. It was 1954, Winston Churchill was Prime Minister, rationing still had a year to run, the roads were largely empty of cars and TV was a glow in the homes of the few. By 1960 there was a brother, a home of our own, a car, two channels of black and white TV that broadcast until 11:00 pm (when it loyally played *God Save the Queen* and then shut down) and a Government telling us we had “never had it so good”.

They may even have been right.

I went to the same elementary school where my mother had dodged the bullets of a low-flying Heinkel, strafing the children at the height of the Blitz, and hid in the same air-raid shelters to steal my first kiss. It was here I discovered I could draw and loved to do so. Drawing seemed to be in my blood; my father was a commercial artist who left for ‘Town’ every morning in corduroy and cravat, while my mother had ‘an eye’ and certainly encouraged my efforts.

High school began well enough but deteriorated as the 60s gained pace. My hair grew longer, my home life came apart, and I won a place at London's Camberwell School of Art, where my immaturity and inexperience could be given free rein. It was here I made that first self-portrait.

Leaving Camberwell, I followed my father into advertising – against all advice. I had a good career, first as an illustrator, then as an art director and copy writer, ending as a founding partner in a small agency. Although I was successful, advertising never proved creatively satisfying. After 16 years I took my courage in both hands and picked up a brush again. I was 34 – it was time to paint.

Light poured in as I discovered both the reason I was put here and the God I have to thank for it.

I folded my advertising business, sold my home, and moved my young family to North America in 1992. I owe an incalculable debt to my then wife, the artist Deborah Tilby, and to my mentor, the painter, Johnny Jonas, both of whom believed I could do this and did all they could to help.

Since 1989 I have travelled and worked in England, Canada, Israel, India, and 21 states of the USA, painting around 300 commissioned portraits on the way. It's been quite a trip.

Portraiture has nothing to do with vanity and everything to do with the value of each and every one of us.

Each painting is a fresh journey, a voyage of discovery, as I am privileged to explore the uniqueness of others. I have met some marvelous people and, famous or otherwise, they have all enriched my life.



But there will always be much more to learn, many more people to paint, room to grow as the mystery becomes always richer and the journey more worthwhile.

David Goatley, Winter 2010

David was a founding member of the Canadian Institute of Portrait Artists, is a Senior Signature Member of the Federation of Canadian Artists, a member of the Portrait Society of America, and of Oil Painters of America. He is represented by Portraits Inc., The Portrait Group, and Portraits North in the USA.

*To find infinity in the infinitely small
God's footprints in the sand
To glimpse the mystery behind it all
in the doodle beneath my hand
To discover hints of Glory
in each and every face
To find in every story
a common sense of place
And yes, everybody hurts
and everybody cries
and everybody laughs
and everybody dies
But everybody's special
and everyone's unique
and in affirming one another
comes the affirmation that we seek*

David Goatley



PORTRAITS OF GOVERNMENT

“A portrait affirms, it gives the gift of self to its subject. It says: yes, you are worth spending this time over; your story deserves to be told, you’re worth recording, we will not see your like again.”

I believe this is true for everybody, great and small, powerful or humble, but it is certainly true for those who give their lives in public service.
Recording them is a privilege.



His Excellency, James Dunsmuir
Lt. Governor of B.C.
Oil on Linen 24” x 18”



Her Excellency, Iona Campagnolo
Lt. Governor of B.C.
Oil on Linen 24” x 24”



The Hon. Gilbert Parent
Speaker of the House of Commons
Oil on Linen 48” x 36”

“Samuel Edmund Oppenheim, esteemed instructor in portraiture at New York’s Art Students League school, emphasized that “the success of a painting is in the conception.” No painting could better illustrate this maxim than this extraordinarily effective portrayal of the Prime Minister of Canada, by artist David Goatley.

The Prime Minister sits before a striking assemblage of doctoral robes and a banner, all in a blaze of vivid reds. Her gaze is contemplative and earnest at the same time - the portrait shows the lady to be both thoughtful and strong-willed. The master stroke in this powerful composition is the black garment thrown casually over the back of the chair, with the crisp white panels balancing the storm of red above, and imparting an unmistakably patriotic color theme.

The artist employs deep, rich darks throughout the painting to stabilize the brilliant colors, and impart solidity and gravity to the over-all effect. This kind of powerful design doesn’t “just happen” - it is the product of careful, thoughtful planning by an artist who knows just what he wants to communicate, and how to achieve it.”

John Howard Sanden



The Right Hon. Kim Campbell,
19th Prime Minister of Canada
Oil on Linen 48” x 36”

LEADERS IN BUSINESS

Corporate portraits tend to depict men and women in suits - and I have painted my fair share of them. I selected these four examples to illustrate the different ways the format can be stretched.

CPR's President, Russ Allison, is outside, in the rail yards, a train behind him;
Mr. Geer is in his office, suggestions of setting kept to a minimum;
Mr. Catlin is surrounded by memorabilia that speak of his personality and many interests in business and beyond.

Developing the right tone and approach is a partnership between artist and client. Together we can decide what your portrait has to say and how to say it.



Russ Allison, President
Canadian Pacific Railway
Oil on Linen 48" x 36"



Nick Geer, Chairman
Insurance Corporation of British Columbia
Oil on Panel 30" x 30"



Ben Catlin, President
Catlin Developments, CA
Oil on Panel 36" x 30"

By the time I came to paint Mr. DeVaux he had relocated from Virginia to the West Coast, and the chance to capture him in the library he had chaired was gone.

Rather than surround him with bookshelves in an attempt to fake a library setting, I chose to put President Wilson, for whom the library was named, behind him. I made the President larger than life - as he was - and painted him in black and white, creating a dynamic exchange between the past and present.

Michael DeGoote is a true Leo and I painted him, a lion of commerce, at his marvelous Florida estate.

The painting hangs in Hillfield Strathallan College, Hamilton, Ontario, in acknowledgement of his continuing and generous support.



Michael DeGoote
Businessman and Philanthropist
Oil on Canvas 36" x 36"



Peter DeVaux, Chairman
The Woodrow Wilson Memorial Library
Oil on Canvas 36" x 30"

ACADEMIC LIFE

The academic portrait, like a business portrait, carries certain preconceptions - the robes of office, the scholastic setting - but within these constraints it is possible to make portraits as different as the personalities represented.

David Hodge is both Headmaster and a keen outdoorsman; Ron Lou Poy, as Chancellor, fulfills a ceremonial role; whilst James Burnett's greatest pleasure, away from the administrative burden of running a large school, was to coach the basketball squad.

Three different men, three different approaches.



David Hodge, Headmaster
Hillfield Strathallan College, ON
Oil on Canvas 36" x 30"



Dr. Ron Lou Poy, Chancellor
University of Victoria
Oil on Canvas 48" x 36"



James Burnett, Headmaster
Collingwood School, BC
Oil on Canvas 36" x 30"

Edmonton's winter weather can be harsh, so this portrait was always going to be indoors. The view from Dr. Fraser's office, with the ice and snow dusting the beautiful clock tower of the University, demanded to be included.

The hint of a picture on the inside wall is a reference to Dr. Fraser's enthusiasm for Japanese prints.

I loved the rich green and gold of the robe, with its prominent University badge, and the casual pose allowed us to exploit its contours and folds to the full.

Bonnie Patterson wanted to be placed in the setting of her office on the Trent University campus, with its fine views across the river, but was unable to meet me there. A sitting took place in Toronto, miles away, and I journeyed to Trent alone to record the office, bringing subject and setting together in the studio.



Dr. Bonnie Patterson, President
Trent University, ON
Oil on Canvas 48" x 36"



Dr. Rod Fraser, President
University of Alberta
Oil on Canvas 48" x 36"

THE ARTS

Painting other artists is always a joy, providing a special freedom to explore that I really like.
I have painted many other painters, several musicians, actors, dancers and authors.

It is always a celebration.

When civilizations collapse, when empires are gone, and the speeches and those who made them are footnotes, and their politics are a memory, what is left behind is the art that gave those cultures their identity. Art matters. It is all those who follow us will have of who we were.

I painted Robert Bateman as he so often paints animals - partly concealed by brush - as though he were in the field, observing a subject for a painting of his own.

The Cantelon brothers are marvelous subjects, both equally talented, delightfully eccentric, and very different.
I captured Lee on a break during a film shoot in North Carolina. Paul seemed just right at the piano, where much of his music is written.



Robert Bateman, OC
Artist and Conservationist
Oil on Panel 16" x 20"



Lee Cantelon
Film Director, Writer, Photographer
Oil on Canvas 28" x 22"



Paul Cantelon
Composer and Musician
Oil on Canvas 30" x 40"

It's a long way from the great stage of San Francisco Opera House to a small cabin studio on Salt Spring Island, but each of these fabulous musicians in performance was equally thrilling.

Richard Margison's Ramades in Aida was spine tingling. I captured him, in his dressing room, costuming up for the role.

Valdy gave me a performance just for one, as I painted him at his Island home.

Two great singers, two of the most enjoyable paintings of my career.

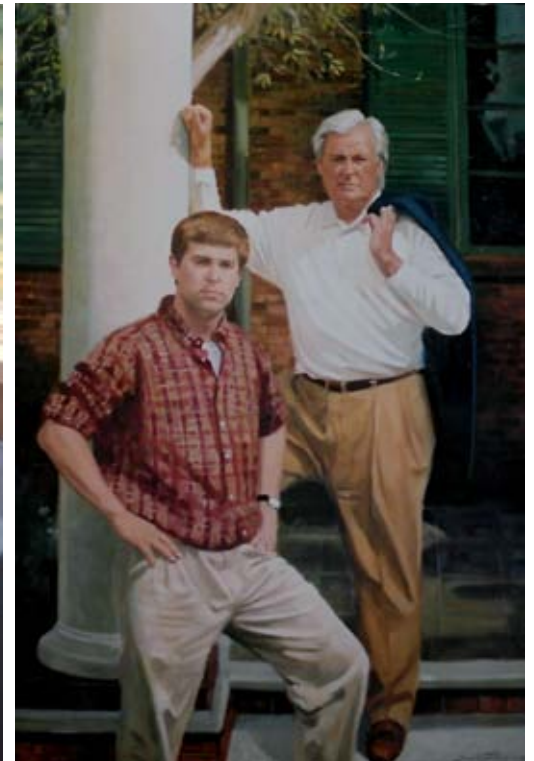


Valdy
Canadian Folk Legend
Oil on Panel 20" x 24"



Richard Margison
Tenor
Oil on Canvas 36" x 30"

CELEBRATING THE FAMILY





Portraits are celebrations. Celebrations of life, achievement, a job well done, a relationship treasured, a family that is loved. These group portraits - and the many like them I have painted - celebrate relationships; father and son, brother and sister, husband and wife, grandparents and grandchildren, the relationships that build and sustain us. These paintings become family treasures to be passed on through the generations.

M E N

Some men define themselves by their careers; others think of who they are away from work as their true selves. Some are more comfortable in suits, others can't wait to shake them off and "get casual." Discovering who a man is and how best to tell his story is always fascinating.

Away from a business context, the possibilities are endless.

I've painted men at work, men at play, men with their cars or motorcycles, men engaged in their favorite sport or hobby.

Edward is a very successful entrepreneur; away from the office he, like Reggie (opposite page) loves to hunt.

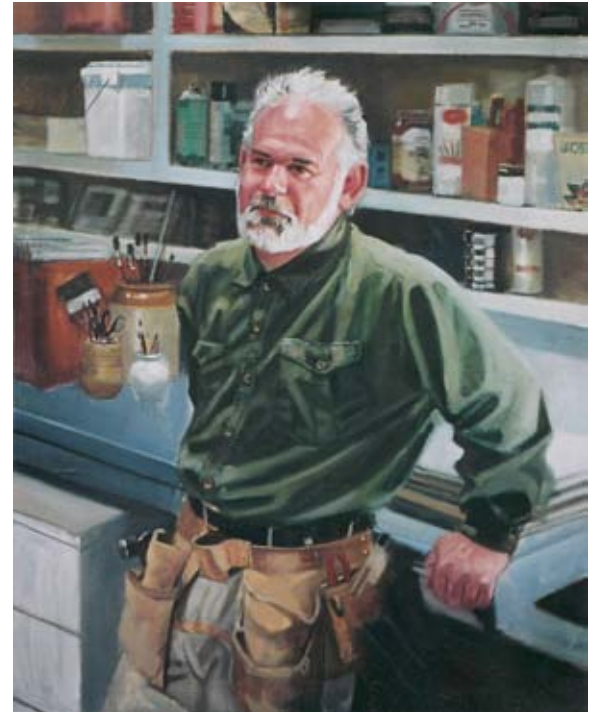
Doug is a contractor, a guy who can roll up his sleeves and get things done. Walter was a hero, plain and simple, to his family and all who worked with him.



Edward Labry
Oil on Canvas 60" x 40"



Capt. Walter Hynes
Ladder 13, NYFD Oct. 1954 - Sept. 11, 2001
Oil on Canvas 36" x 30"



Doug Seeds
Oil on Canvas 40" x 32"



Reggie Dixon
Oil on Canvas 36" x 43"

W O M E N

Capturing the vitality, personality and beauty of women is always a pleasure. The examples I have chosen here are as different as the women themselves.

Morgan has the looks of a Southern Belle, combined with the drive and intelligence that make her a success in business. The porch setting places her in the South, whilst the alert, inquisitive yet relaxed, pose expresses who she is.

There is a very “in your face” quality to Ashleigh’s portrait. Here is a young woman, confident of her own identity and sure of her look.

Margot, in that gorgeous flowing graduation dress, has an innocence and elegance that are truly appealing.



Morgan
Oil on Canvas 28" x 22"



Ashleigh
Oil on Canvas 24" x 24"



Margot
Oil on Canvas 40" x 30"

When we met, Eleanor was about to graduate high school and was planning her college career. I sought to capture that moment of transition from girlhood to womanhood.

Ann-Marie commissioned her portrait herself. It was intended as a statement - an honest celebration of who she is at a key point in her life.



Ann-Marie
Oil on Panel 24" x 20"



Eleanor
Oil on Linen 36" x 30"

CHILDREN

Childhood is so short, the time of innocence, exploration and joy, so fleeting it sometimes seems we blink and it's gone.

Andrew was a serious student, and often smartly dressed, but his real passion at this point was hockey - he talked about it, practiced and played it, during our time together. Painting him in his splendid hockey kit captured him at that moment in his life.

Ali is so cute the standing pose and simple background almost painted itself.

Chanler's eagerness and intelligence shines out of his handsome face, posed against the rocks at his family's beach home in Maine.



Andrew
Oil on Canvas 30" x 24"



Ali
Oil on Canvas 60" x 40"



Chanler
Oil on Linen 28" x 22"

The small figure of Christina, perched on that outsized chair, reminded me of *Alice in Wonderland*, and this painting, with its warm light, has a story-book charm to it.

My son, Ryder, on the other hand, was keen to earn some cash for a new skateboard and I painted him as a demonstration for a class, paying him to model. He is an adult now but this is who he was at 15.



Ryder
Oil on Panel 24" x 20"



Christina
Oil on Canvas 40" x 30"

GALLERY WORKS

Sargent once advised a would-be portrait painter to paint many other things as well, to avoid becoming a mannerist. I have always loved to travel and to record the lives I encounter. Painting the landscapes, towns and people that make this world so exciting keeps me fresh and stimulated. This feeds back into my portraits and so gives me a gallery career.

Painting recognisable images of people in places, and doing things that they love is an approach that stretches the possibility of what a portrait can be.





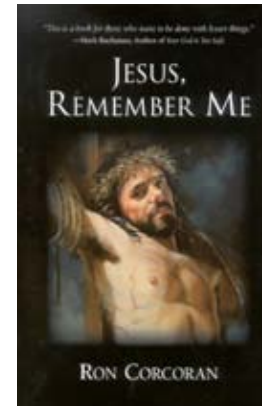
Night Cafe, Paris
Oil on Canvas 30" x 40"

MURALS & INSPIRATIONAL WORKS

The triptych *Signposts to Illumination* is an exploration of Christian and Buddhist motifs, linked by texts about the light in the world from both traditions. The four beasts representing the four gospel writers flank a mandala centered by an asymmetric cross, creating both tension and harmony. Celtic patterns and the circular spell of the mandala weave the two streams of thought together.

My portrait of the crucified Christ was painted as a devotional, but I was happy to see it used as a cover for Rev. Corcoran's fine book.

Signposts to Illumination
(private collection)
Acrylic on Wood
10' x 6'



Jesus Remember Me
Original: Oil on Panel
24" x 20"

Letters from the Front, was painted on the outside of the post office in Chemainus, Canada's famous Town of Murals. This montage tells the story of how the post kept those at home in touch with the soldiers at the front in World War I.



Letters from the Front (Chemainus Post Office) Acrylic on Stucco 10'6" x 27'



Saviour
Oil on Panel 12' x 7'



Lord
Oil on Panel 12' x 7'

Saviour, Lord. Alpha and Omega. Beginning and End. Amen.



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Booklet designed, written and produced by David Goatley and Sharon Dean.