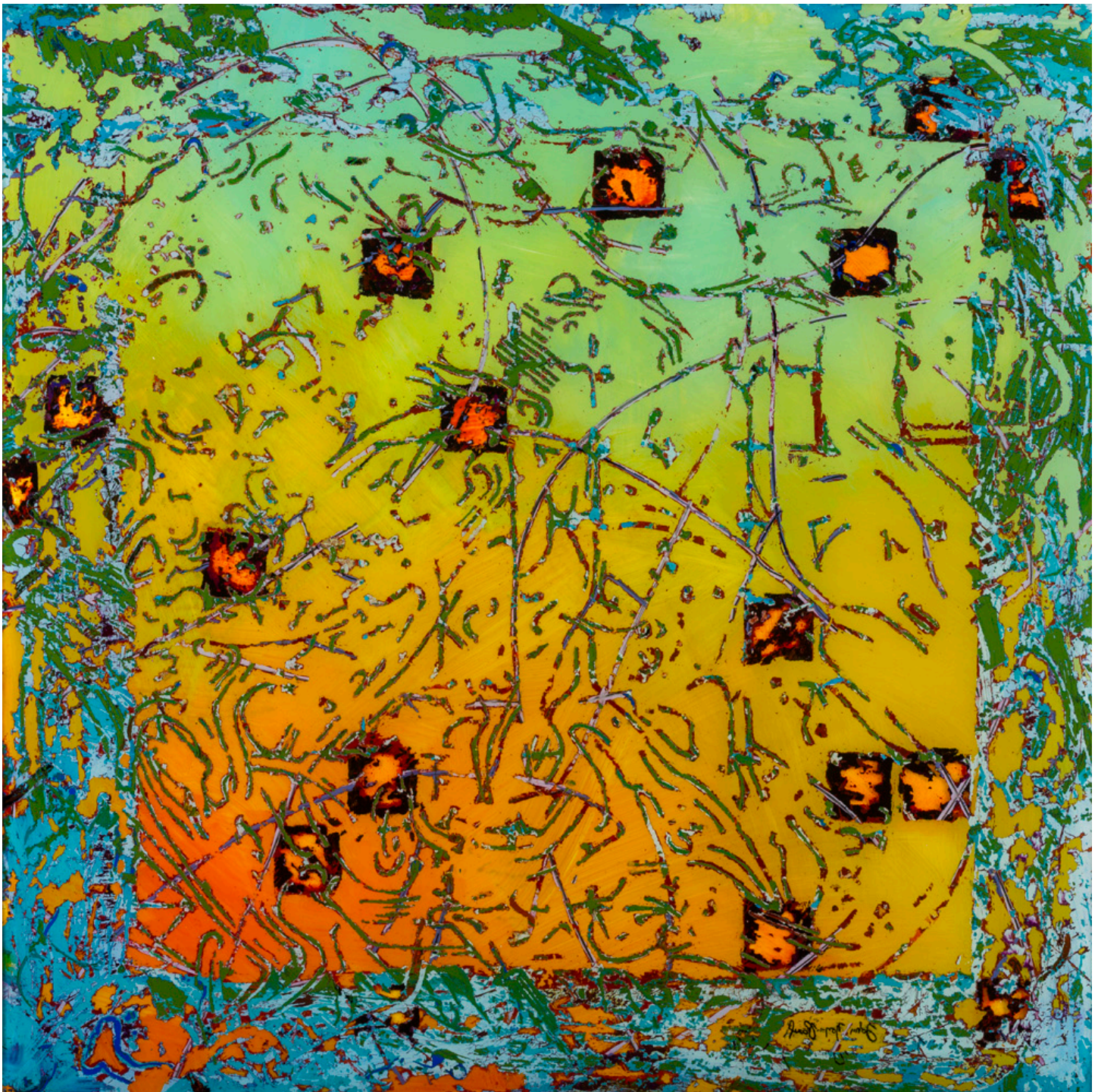
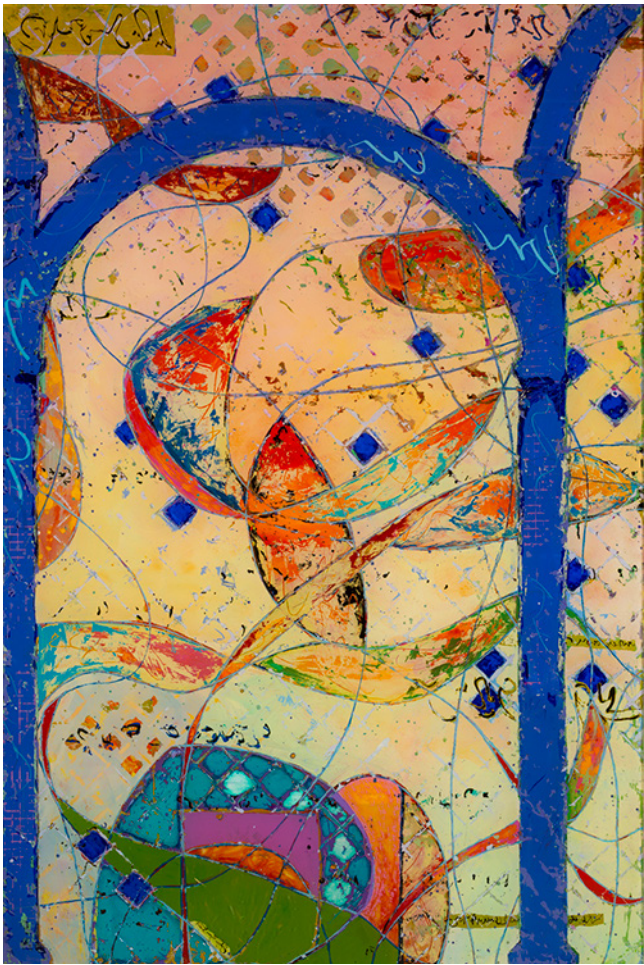




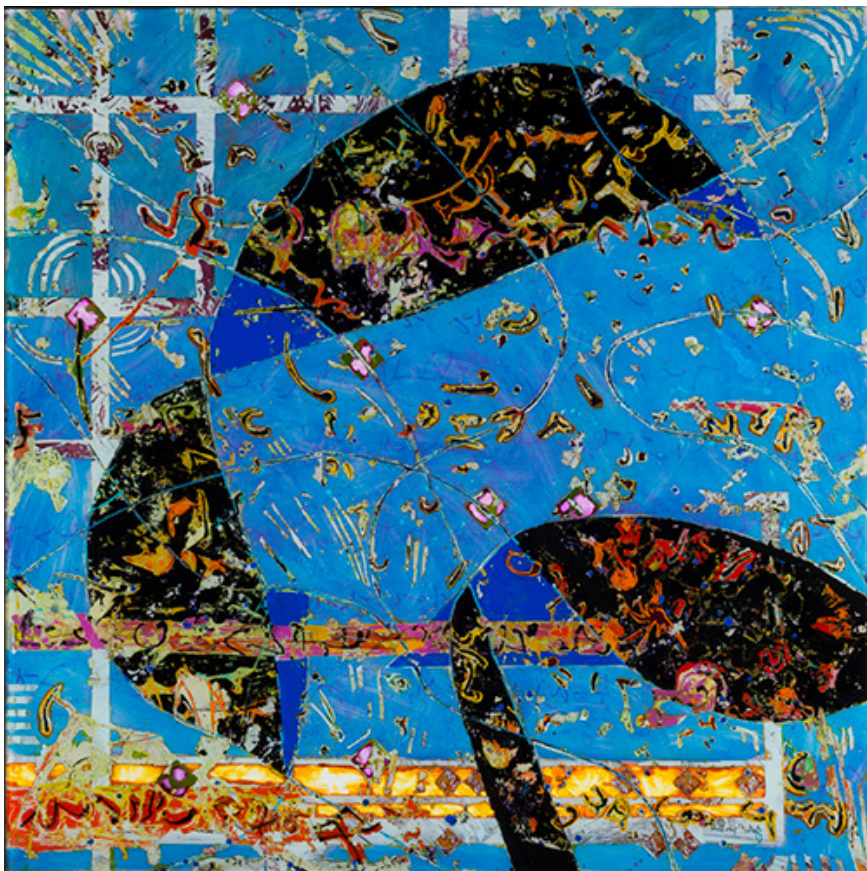
John Lyon Paul
Paintings



Harmonic, 2018, acrylic on plate glass, 32 x 32 inches



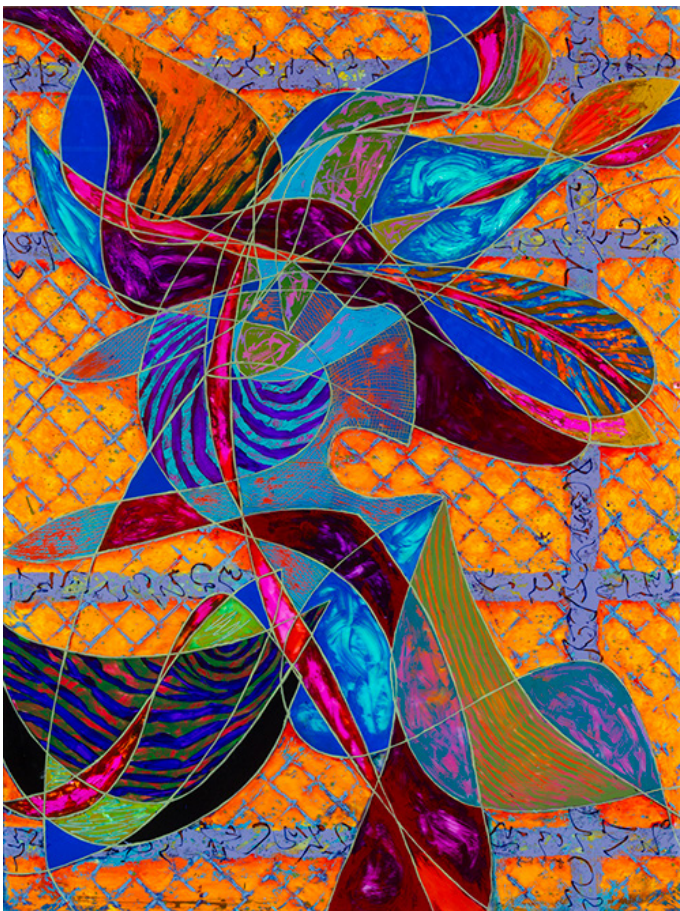
Portal
2017
acrylic on Acrylite
72 x 48 inches



Poet's Garden
2016
acrylic on plate glass
40 x 40 inches



Secret Garden
2017
acrylic on Acrylite
72 x 48 inches



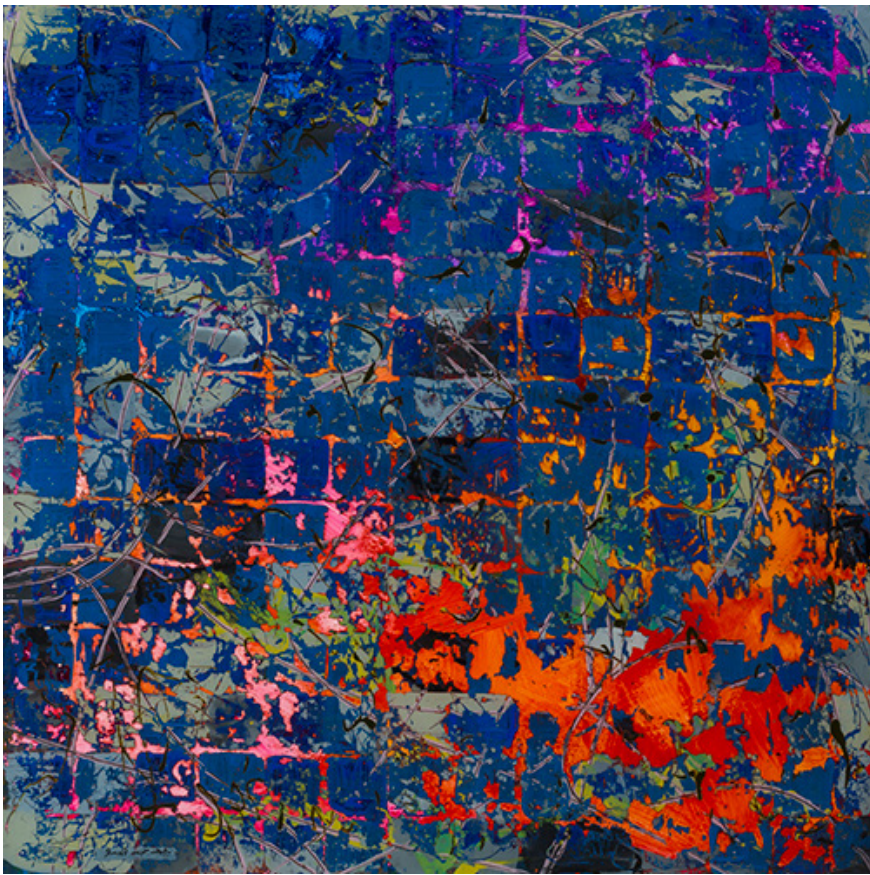
Shape Shifter
2018
acrylic on Acrylite
64 x 48 inches



Poet's Window
2016
acrylic on plate glass
40 x 40 inches



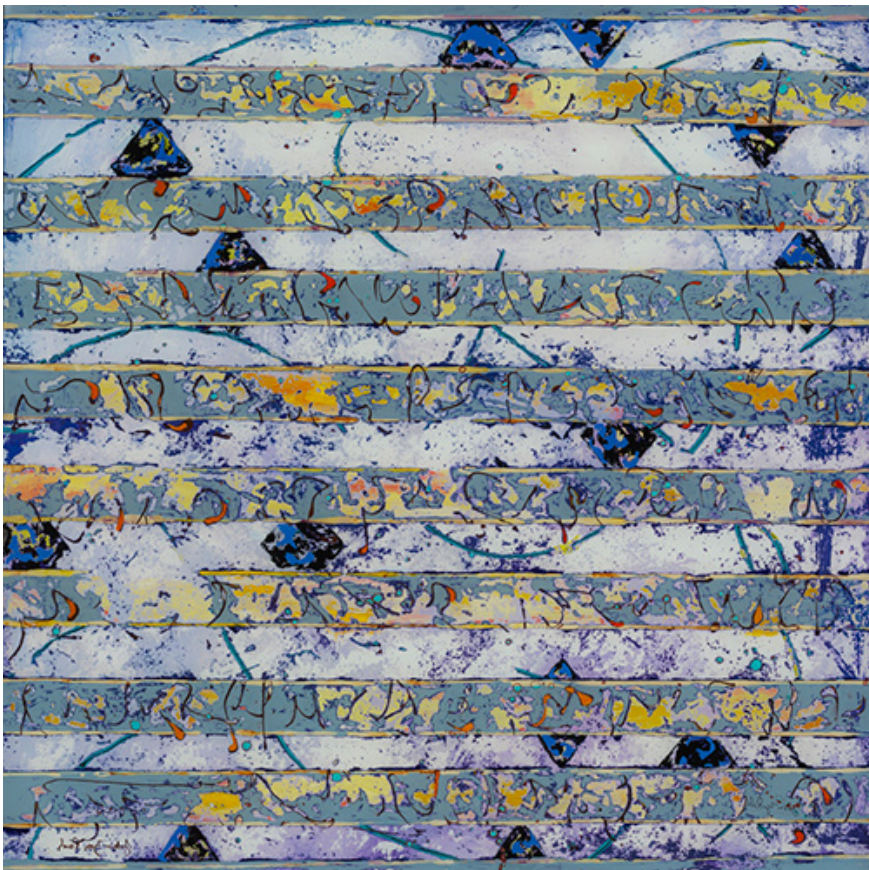
Poet's Dream
2016
acrylic on plate glass
40 x 40 inches



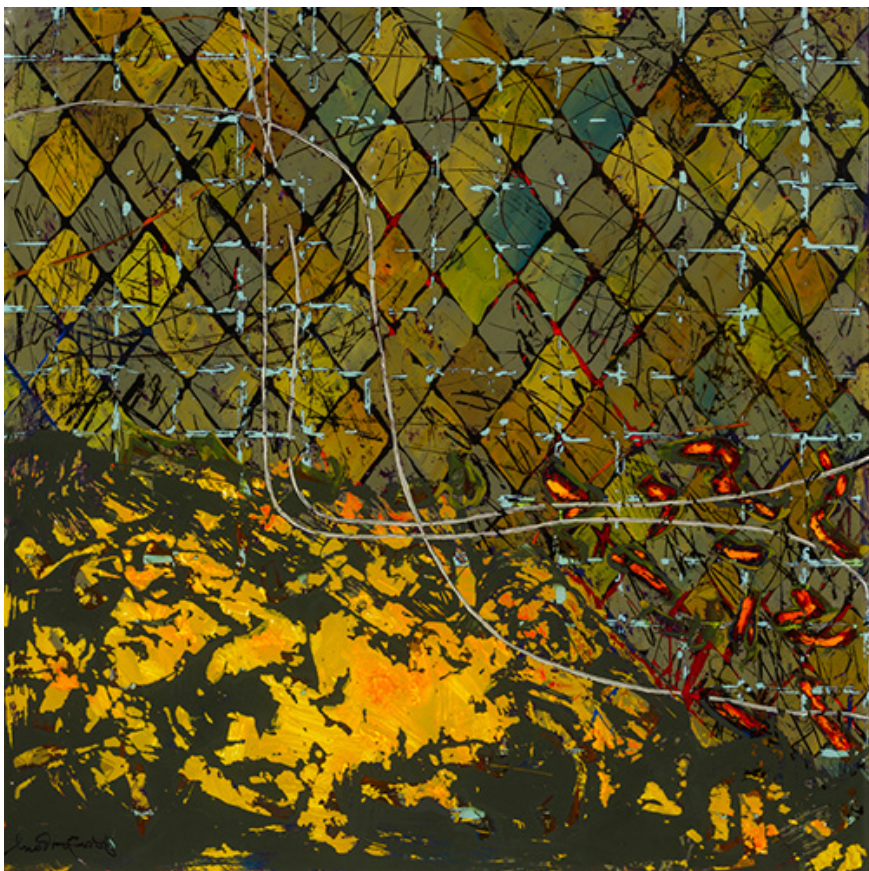
Meditation On The Sun
2017
acrylic on plate glass
32 x 32 inches



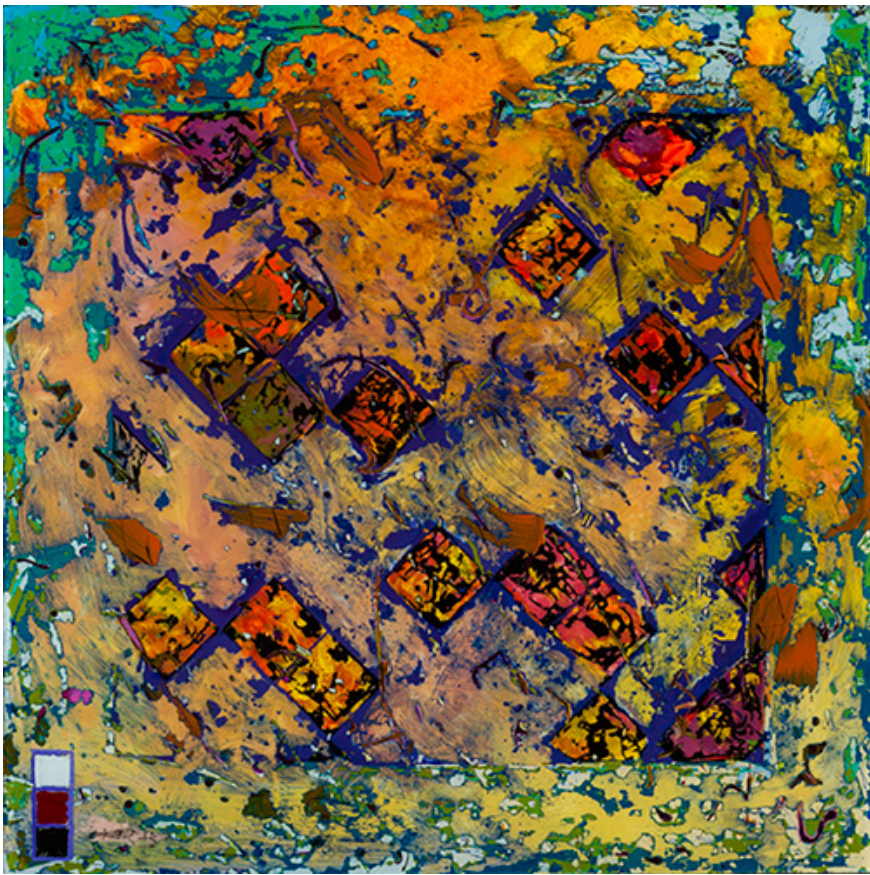
Incantation
2017
acrylic on plate glass
32 x 32 inches



Testament
2017
acrylic on plate glass
32 x 32 inches



Miracle On The Mountain
2017
acrylic on plate glass
32 x 32 inches



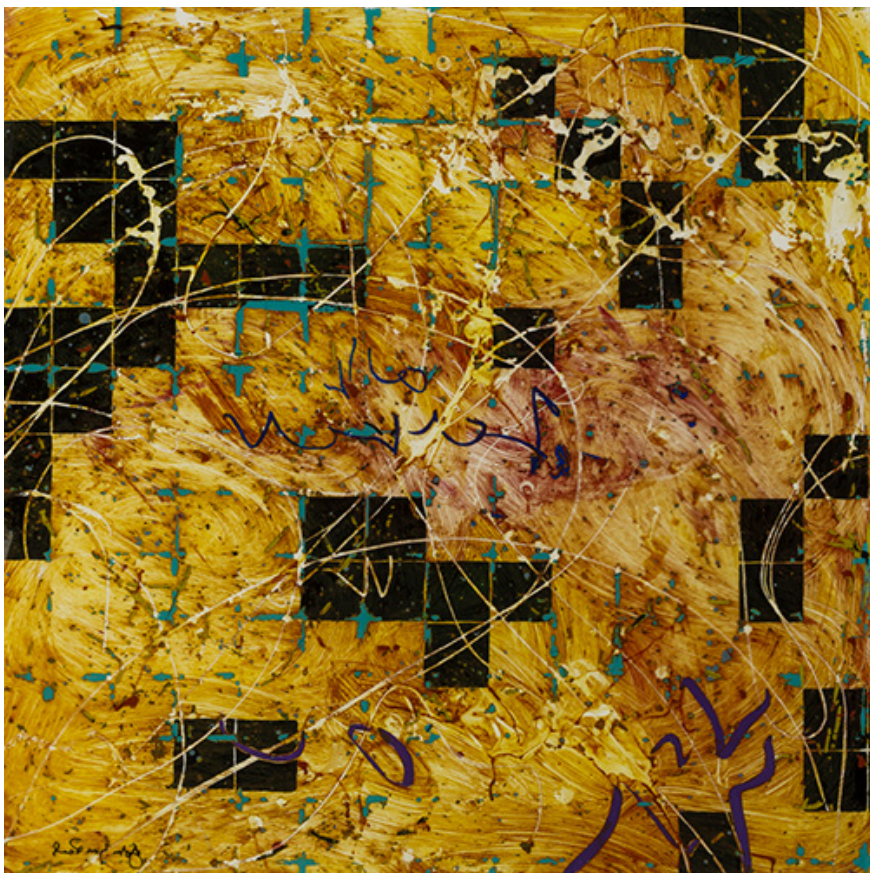
Turbulent Window
2017
acrylic on plate glass
32 x 32 inches



Moorish Window
2016
acrylic on plate glass
32 x 32 inches



Song And Dance
2016
acrylic on plate glass & Mylar
32 x 32 inches



Grace
2017
acrylic on plate glass
32 x 32 inches



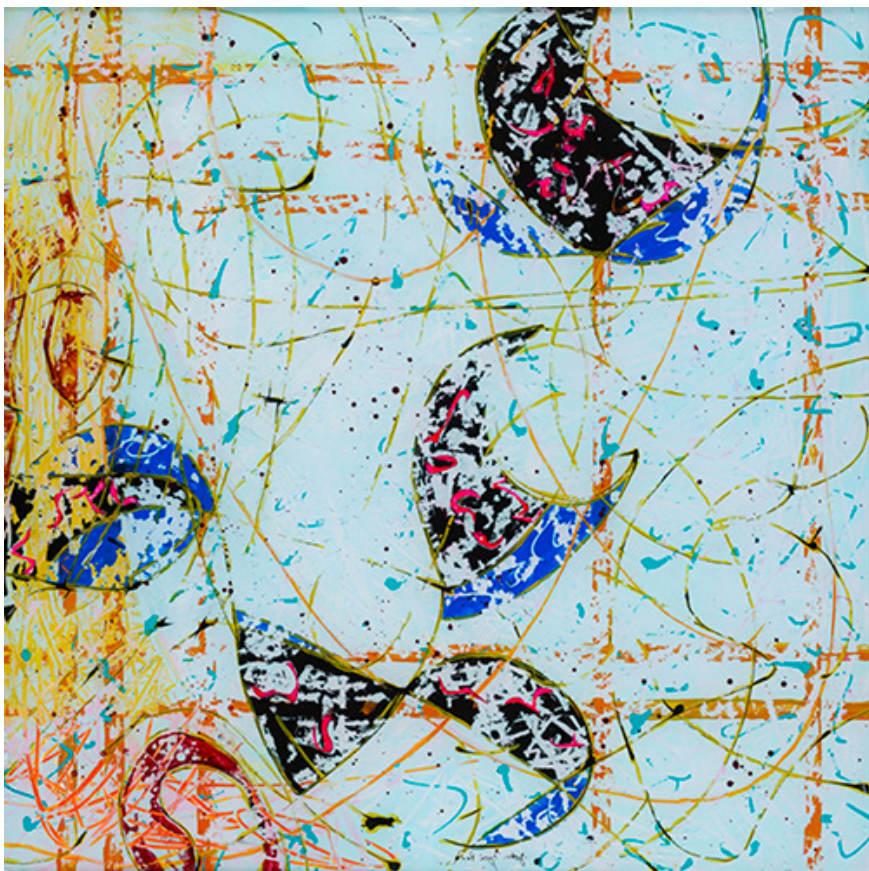
First Morning
2016
acrylic on plate glass
32" x 32 inches



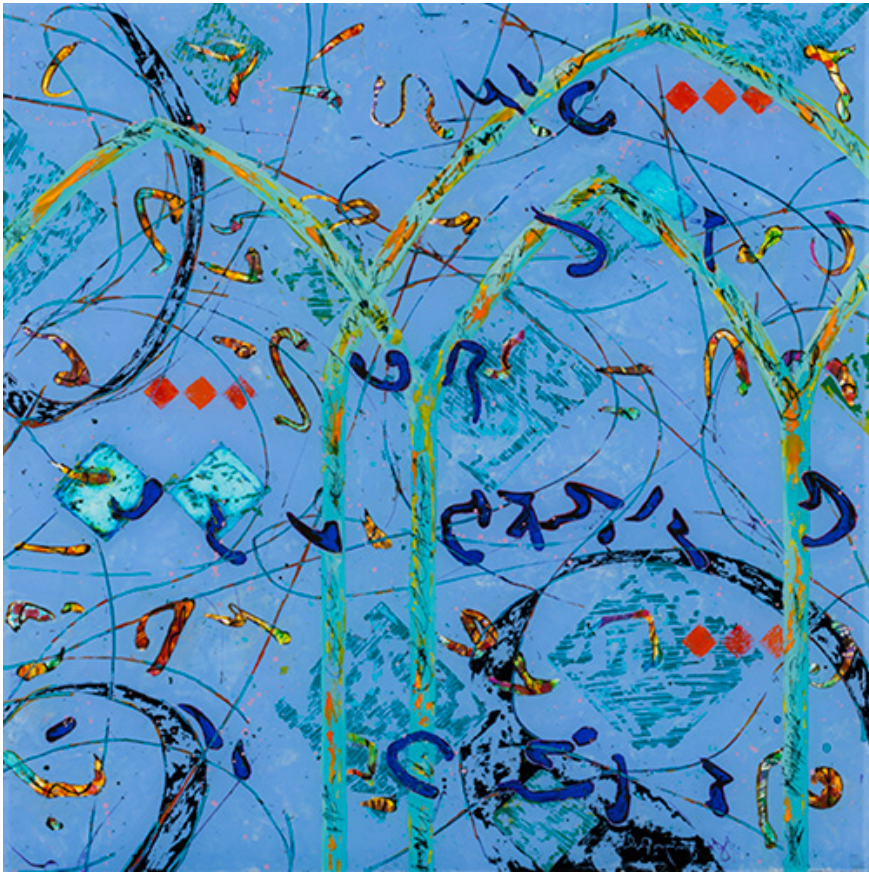
Illuminated Manuscript
2016
acrylic on plate glass
32" x 32 inches



Manuscript
2016
acrylic on plate glass
32 x 32 inches



Continuum 2
2016
acrylic on plate glass
32" x 32 inches



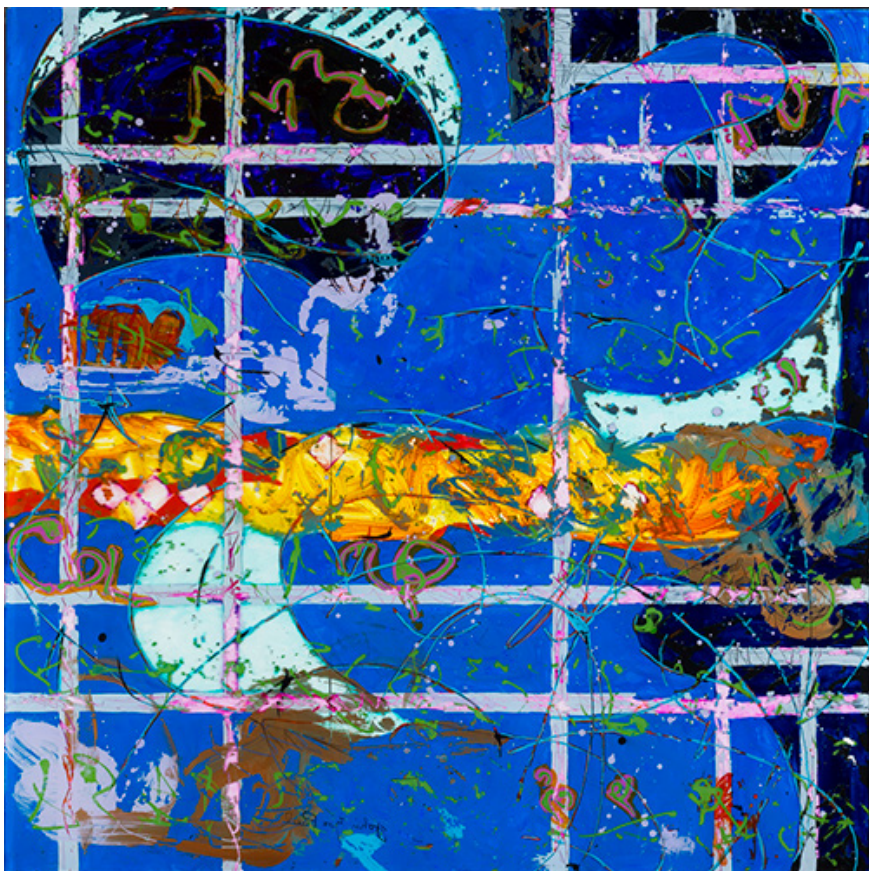
Fable
2017
acrylic on plate glass & Mylar
32 x 32 inches



Night Vigil
2017
acrylic on plate glass
32 x 32 inches



Chant
2017
acrylic on plate glass
32 x 32 inches



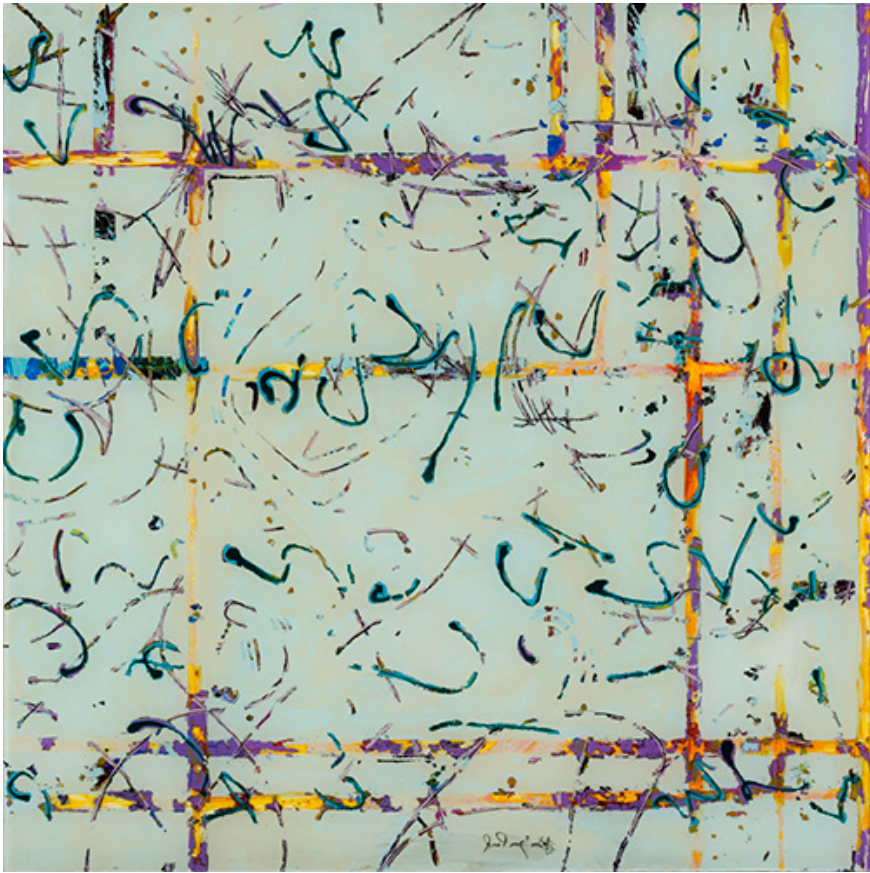
Nocturne
2016
acrylic on plate glass
32" x 32 inches



Diamond Window
2016
acrylic on plate glass
32 x 32 inches



North Window
2017
acrylic on plate glass
32 x 32 inches



Incidents Of Afternoon
2016
acrylic on plate glass
32 x 32 inches

John Lyon Paul

Commentary

John Lyon Paul's paintings are done either on glass, Mylar, or Acrylite. These materials give his art a fugitive quality, with the image forming and decaying before our eyes. Using acrylic paint on the reverse side of the clear supports (listed above), Paul employs a spectrum of painterly effects. The paint's shifting densities reinforce the sense that we are looking through a window that holds the image and gives way to light that illuminates and scours it.

Paul's *Studies on Mylar and Glass*, an ongoing series now including more than one hundred works, from which the paintings in the current show *Spun from Light, Woven in Silence* have been selected, began in 2010. The paintings in the series fall into three categories. The first is a group of imagined landscapes, with large forms that suggest gorges, rocky topography, and stormy skies. All of these can be read as visions of the Finger Lakes area of upstate New York, the artist's home for more than forty years. A second group of paintings employs a graphic X that implies an intellectual conundrum: a bold assertion of identity that at the same time aggressively negates that identity. The third kind of paintings are complex works in which abstract forms start to resemble organic and geometric images placed within an environment imagined from within.

In contrast to his paintings, Paul's sculptures are rooted in materiality, in a sense of mortality, and in spiritual aspiration. Made of hammered metal and carved wood, they take the form of prayer wheels-ecclesiastical objects based on Buddhist models, reliefs, and freestanding works that use abstract organic and geological forms. The sculptures are true to their material origins and sober in tone, and suggest both the burden of human suffering and its release. In his large, publicly-scaled pieces, Paul confronts nuclear destruction and the harrowing cost of political violence.

The artist's sculptures' qualities are complemented by those found in his paintings: material construction and expressive touch, spiritual rigor and exuberant freedom, slow practice and quick realization. In these contrasting qualities we begin to understand that a kind of unity emerges, a way of understanding the whole of life. Key to understanding Paul's broad output is the transience we all face as persons possessing a limited life. Paul's paintings and sculptures, obsessed as they are with a functional beauty meant to stave off feelings of inevitable demise, enable us to participate, however briefly, in the beauty of nature and art.

– Jonathan Goodman

John Lyon Paul

Biography

John Lyon Paul began to make artworks in the 1970s, at the same time that he began to practice meditation. These two practices, one active and the other receptive, have anchored and informed his creative life, resulting in a large and innovative output of artworks. Entirely self-taught, Paul is presently the master of many materials. Paul divides his time equally between painting and sculpting in the solitude of the studio he built in the Finger Lakes area of upstate New York. His work has been viewed in solo shows in museums and galleries throughout the United States, as well as in several juried and invitational group shows. His art is also in many private collections. Paul additionally has received public recognition in the form of awards and affiliations; in 2010, Paul was chosen as the Featured Artist of the Conflict and Visual Culture Project at the Solomon Asch Center, and in 2011, he was selected for the NYFA MARK professional artist program.

Paul's first works were figurative sculptures, directly carved in wood or hammered in metal. In 1982, he took a vow of silence during the seven months it took to make the sculpture *Vow of Silence*. Since that time his sculptures have taken on new, more abstract forms so that the work might embrace the areas of his explorations. Recent sculptures can be thought of as imaginative and spiritual resources--what the artist calls "tools for releasing, centering, and healing." Among the works produced to meet these needs are two, large, interactive sculptures: *Many Thousands Gone*, and *Nagasaki Prayerwheel*. Videos about these two works as well as images of other sculptures and paintings can be seen on his website: www.johnlyonpaul.com.

In the late 1980s, Paul had a visionary dream in which he found himself holding a Mason jar. Curious as to its contents, he unscrewed the lid, which released a flood of colorful butterflies. The next day he began to paint. Since that time he has made several hundred paintings. Paul's use of color and line with their pulse, vibration, and rhythms clearly emerges from the kinesthetic awareness evident in his sculptures. But unlike his sculptures, which engage us in the actual world, the world of three dimensions, his paintings draw us into their imagined realms. A journey through the 100-painting *Pilgrimage* series (1996-2001) unfolds like a new visual language. Subsequent series (*Oracle*, *Mirage*, *Templates for Another Life*) lead to his *Meditation Shawls* (2003-9). Here the viewer is asked to use each "shawl" as an entry point to meditation, as well as to imaginatively wrap her/his body in that shawl during the inner journey experienced along the way.

Since 2010, Paul has been working on a series of paintings: *Spun From Light*, *Woven In Silence*. Now numbering over one hundred paintings, these innovative works are painted "in reverse" on the back of plate glass or clear Mylar. Paul says that these radiant paintings "grow like crystals." They act like lenses into mysterious environments that the viewer can explore, first drawn and then released by the pulse of color and energy of line. Within these paintings "abstraction" gives way to "freedom" as we surround ourselves with pulsing energies that are almost musical. The multi-textured results are extraordinarily fresh, immediate, and luminescent.

John Lyon Paul

Artist's Statement

The paintings in *Spun From Light, Woven In Silence* are selected from an ongoing series of more than 100 "studies" begun in 2010. These works are painted in acrylic paint on plate glass or Acrylite. By painting on the reverse side of the clear support, the first marks applied appear foremost facing the viewer, even if they are later painted over. This process, "painting in reverse," engages the artist's visual memory and ignites creativity. The non-absorbent substrate affords an unusual fluidity, retaining an extraordinary intimacy and subtlety of brushwork while creating a dynamic contrast between opacity and transparency. The materials allow for scrubbing, lifting and blending and are flexible to alteration and manipulation at all stages.

These colorful paintings radiate joy, rooted as they are in an underlying wisdom that suffuses our world. Full of contrasting textures and juxtaposed natural and geometric forms, the paintings are mysterious environments where a person is free to move about as if out-of-body, drawn and released by the pulse of color and energy of line. They seem to have grown like crystals whose multiple layers alternately obscure and reveal; abstraction thus makes way for a freedom generated by a vibration of color that is almost musical. Floating within each of these harmonic worlds, one finds glyphs from a universal language whose meanings remain after the chaff of limitation has washed away.

- John Lyon Paul

John Lyon Paul

Resumé - Selected

for complete resumé see <http://www.johnlyonpaul.com/resume>

SOLO EXHIBITIONS

- 2018 "Spun in Light / Woven in Silence," South Gallery, Kendal at Ithaca, Ithaca, New York
"Windows," Judith Holiday Gallery, Kitchen Theatre, Ithaca, New York
- 2017 "The Light Fantastic: Paintings on Glass," Joyce Goldstein Gallery, Chatham, NY
"The Light Fantastic: Paintings on Glass," Charles H. Macnider Art Museum, Mason City, IO
- 2016-17 "The Light Fantastic," Kathy Chan Gallery, Center for Cultural Arts, Gadsden, AL
- 2016 "Light Fantastic: paintings by John Lyon Paul," ArtSpace Gallery, CAP, Ithaca, NY
- 2015 "Instruments of Peace: Paintings, Sculpture and Saint Francis' Shrine," Newman Chapel & Cultural Center, Rensselaer Polytechnic Institute, Troy, NY
"Paintings on Glass," Kennedy Center, Hamilton College, Clinton, NY
- 2014 "Light Fantastic; Paintings on Mylar and Glass," Gallery 500, University of Central Florida, Orlando, FL
"Spun from Light, Woven in Silence: paintings and sculpture by John Lyon Paul," Barrett Art Gallery, Utica College, Utica, NY
- 2013 "Pilgrimage," Kitchen Theatre Gallery, Ithaca, NY
"Pilgrimage," Red Tail Ridge Gallery, Penn Yan, NY
- 2012 "Light Fantastic: Paintings on Mylar & Glass," Crary Art Gallery, Warren, PA
"Paintings on Glass," CAP ArtSpace, Ithaca, NY
"Pilgrimage," Red Tail Ridge Gallery, Penn Yan, NY
- 2010 "Studies on Mylar," The Frame Shop, Ithaca NY
- 2009 "Pilgrimage Paintings," Moosewood Restaurant, Ithaca, NY
- 2008 "Paintings by John Lyon Paul," Grand Opening, Dryden Café, Dryden, NY
- 2003 "Pilgrimage," The Lobby Gallery, Hangar Theatre, Ithaca, NY
- 2001 "John Lyon Paul" The Pilgrimage Paintings," Spencertown Academy, Spencertown, NY
- 2000 "Pilgrimage: Paintings & Sculpture," CSMA Galleries, Ithaca, NY
"John Lyon Paul; Paintings & Sculpture," String Gallery, Wells College, Aurora, NY
- 1999 "Greater Ithaca Art Trail Open Studio," Lyon studio, Ithaca, NY (2000-2012)
- 1998 "The River Series; paintings of John Paul," Leidenfrost Gallery, Hector, NY
- 1997 "Prayer in the Heart," First Baptist Church, Ithaca, NY
"Open House," Lyon Studio and Gallery, Ithaca, NY
- 1989 "Sculpture by John Paul," Gaylord residence, Ithaca, NY
- 1986 "The Sculpture of John Paul," Shearson Lehman, Ithaca, NY
- 1985 "St. Francis' Shrine," First Baptist Church, Ithaca, NY
- 1983 "John Paul: Sculpture in Wood and Metal," Arnot Art Museum, Elmira, NY
- 1976 "John Paul, Sculptor," Lawana Center for the Arts, Tyrone, NY

GROUP EXHIBITIONS

- 2018 "Pattern, Power, Chaos and Quiet," Housatonic Museum of Art, Bridgeport, CT
- 2017 "H•ART•FEST Gathering," The Treman Center, Newfield, NY
"Resonance and Memory: the Essence of Landscape," USM Art Gallery, University of Southern Maine, Gorham, ME
"Greater Ithaca Art Trail Group Exhibition," CAP ArtSpace, Ithaca, NY
"Resonance and Memory: ...," Brick City Gallery, Southwest Missouri State University, Springfield, MI
"Resonance and Memory: ...," Irving Arts Center, Irving, TX
- 2016 "Resonance and Memory: ...," The Michelson Museum of Art, Marshall, TX
"Resonance and Memory: ...," Biedenharn Museum & Gardens, Monroe, LA
- 2015 "Cazenovia Counterpoint Art Exhibition," Cazenovia, NY
"Resonance and Memory: ...," Fort Smith Regional Art Museum, Fort Smith, AR
"Colorful Abstractions:" Fusion Art, Palm Springs, FL
- 2014 "Resonance and Memory: ...," Elga Wimmer Gallery, Chelsea, New York, NY
"Landscapes Art Exhibition," Lightspacetime Online Gallery
- 2012 "NowWow Project," Hudson Gallery, Sylvania, OH
"Strokes of Genius," Maryland Federation of Art, Annapolis, MD
"Scapes,": EYArtists.com: Village Art Gallery, Montgomery, AL
"Landscapes Art Exhibition," Lightspacetime Online Gallery
- 2011 "13th Annual Abstraction Online International Exhibition,": Upstream People Gallery, Omaha, NE
"Elemental," Community School of Music and Art, Ithaca, NY
"Seriously Series: Three artists," Tompkins County Public Library, Ithaca, NY
"GIAT Spring Show," CAP ArtSpace, Ithaca, NY

Exhibition Fact Sheet

John Lyon Paul

John Lyon Paul: The Visionary at Work

John Lyon Paul's *Studies on Mylar and Glass*, an ongoing series now including more than one hundred works, from which the paintings in the current show *Spun from Light, Woven in Silence* have been selected, began in 2010. The paintings in the series fall into three categories. The first is a group of imagined landscapes, with large forms that suggest gorges, rocky topography, and stormy skies. A second group of paintings employs a graphic X that implies an intellectual conundrum: a bold assertion of identity that at the same time aggressively negates that identity. The third kind of paintings are complex works in which abstract forms start to resemble organic and geometric images placed within an environment imagined from within. John Lyon Paul's paintings are done either on glass, Mylar, or Acrylite. These materials give his art a fugitive quality, with the image forming and decaying before our eyes. Using acrylic paint on the reverse side of the clear supports, Paul employs a spectrum of painterly effects.

NUMBER OF OBJECTS:	26 paintings. Sizes, dates and media featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	Approximately 200 running feet.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

John Lyon Paul

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

Katharine T. Carter

Katharine T. Carter & Associates

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518-758-8130

fax 518-758-8133

ktc@ktcassoc.com



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Website: <http://www.ktcassoc.com>