

As seen in the
August 2010 issue of



UPCOMING SHOW

Up to 22 works

August 2-18, 2010

The Peterson-Cody Gallery

130 West Palace Avenue

Santa Fe, NM 87501

(505) 820-0010

• SHOW LOCATION SANTA FE, NM



DESMOND O'HAGAN

Venues and vistas

As an artist and adventurous traveler, Desmond O'Hagan comes across several different urban and interior scenes that strike his fancy, either because of the emotion of a particular moment or because of an interesting light and shadow pattern he discovers in a bar, a restaurant or some other bustling interior space.

"The motivation for what I'm painting is figurative and urban scenes," says O'Hagan. "What seems to attract me to the scenes I choose is the effects of light, especially in

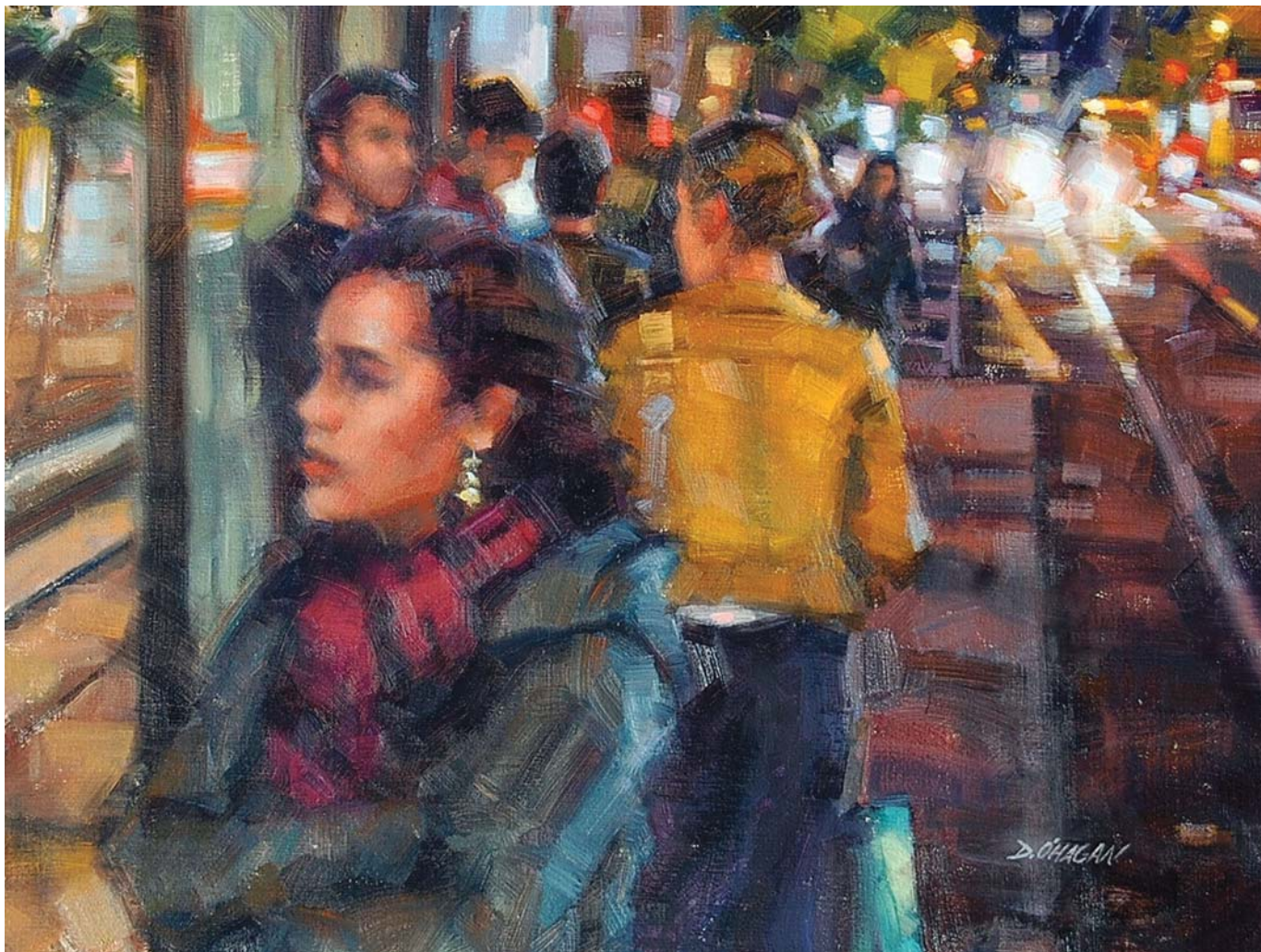
interiors. I find interesting light in restaurants, pubs, bars and those types of places. I also see more intimate conversations among people there. I'm not voyeuristic but I like to stand back and watch scenes unfold."

This type of observation began when O'Hagan was young and his parents used to take him back to Ireland—where they both were from—and he saw this sort of drama unfolding in community gathering places.

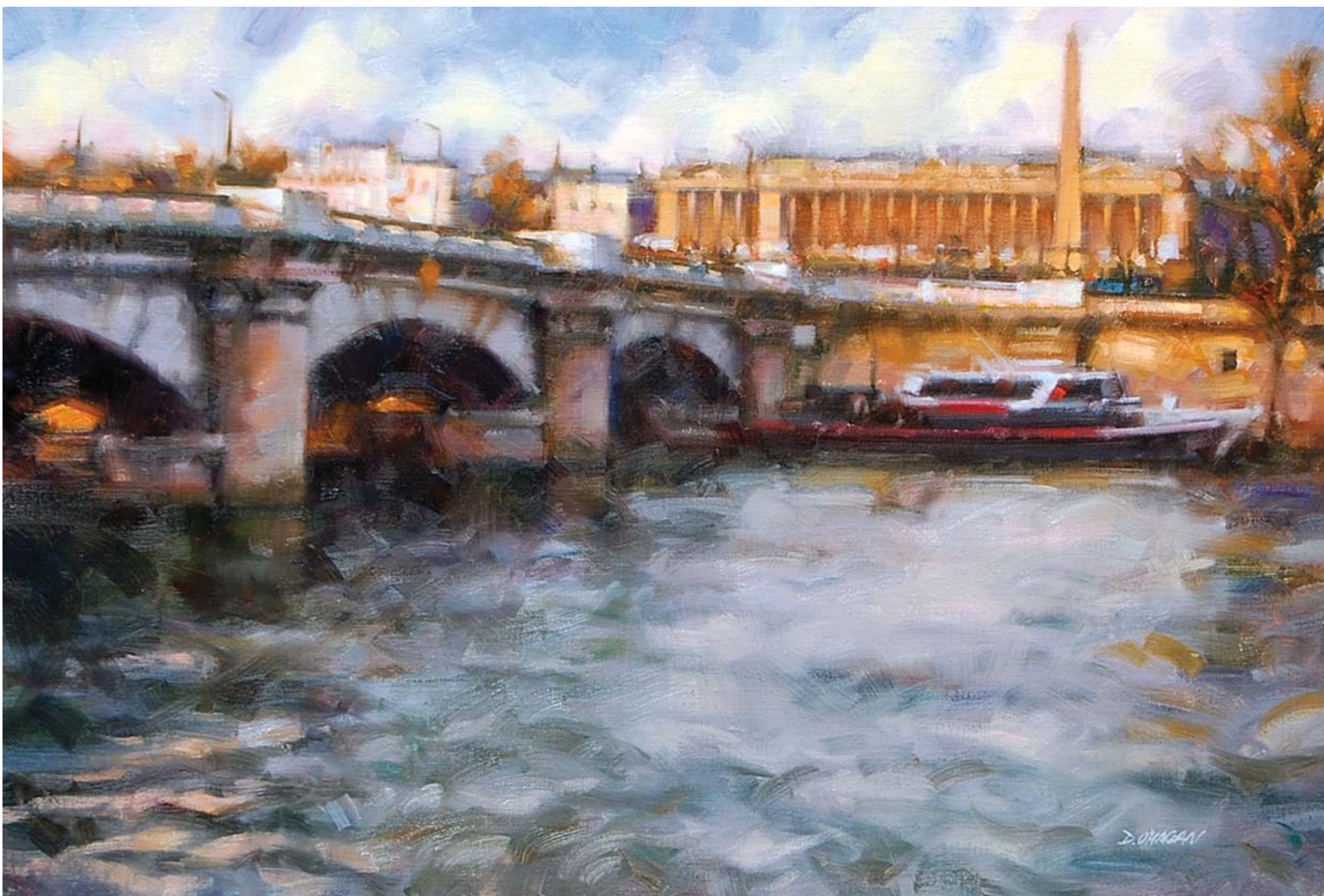
"I love the intimate atmosphere I would see being in and out of the various pubs in

Ireland as a kid," says O'Hagan. "It really had a big effect on me. It's the local pubs where people socialized, and so I've tried to stretch that feeling to here. It is such a unique atmosphere, so relaxed. They are somewhat dark but there is always some interesting light bouncing around or light coming through windows or low lights."

O'Hagan's new painting *A Local Gathering* is a scene that was inspired by these trips. In it a crowd of people carry on in a bar setting, though this one is in the United States.



TRAIN STOP, OIL ON CANVAS, 18 X 24"



PONT DE LA CONCORDE, PARIS, OIL ON CANVAS, 24 X 36"



LIGHT RAIN, POWELL STREET, OIL ON CANVAS, 16 X 20"

The Collectors Say . . .

"Desmond O'Hagan's works give us the impression of being there in the moment. It is the motion that entices us to step inside the frame and be transformed from observer to participant. The effect is that we have a sense of actually becoming the figure in the painting."

— Vicki and Robert Wolfson



A LOCAL GATHERING, OIL ON CANVAS, 18 X 24"



CHINATOWN, SAN FRANCISCO, OIL ON CANVAS, 18 X 24"



LIGHT PATTERNS, OIL ON CANVAS, 18 X 24"

Illuminated by the bright light coming through the front windows, the bar is full of activity and energy—two well-dressed bartenders chat behind the bar, a waitress prepares someone's order, a lonely figure sits in the darkness in front of the bar while another stares out the front window. It's everything that O'Hagan wants his interior scenes to be.

"Certain areas in the paintings are more important than other parts, and there is so much going on that you need to simplify the scenes. When I pay less attention to things, they become more abstract," says O'Hagan. "I want to be able to express that movement, the energy of the interior spaces. There is a lot going on and you have to be careful because you could overwork them and they get too busy. I just want to get across that spontaneous moment, a flash, a glimpse, a moment in time."

Another painting in this new exhibition is titled *Train Stop*. While it's a painting

that focuses on an urban scene rather than an interior one, it too captures a moment in time.

"In this one I wanted to capture a glimpse of everyday life. It's difficult to get those scenes as I sort of just wander around and take photographs spontaneously," says O'Hagan. "What I'm looking for is some structure, some idea of where the color might go, and then I'm just experimenting when I get back to the studio with color and composition."

In doing so, O'Hagan finds that his work appears to be representational but is actually based on abstract shapes and design.

"How I work is that I start with large shapes and then just slowly refine them as I go," says O'Hagan. "So the painting is actually made up of abstract shapes, and as you stand back, you get more of a representational image. I use big brushstrokes and then slowly refine those as well so you get somewhat of an

abstract quality to the way the strokes are laid down, bold and direct, and then you refine the areas you want to emphasize." ●

For a direct link to the exhibiting gallery go to



www.americanartcollector.com



Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
2000	\$900	\$2,800	\$8,000
2007	\$1,100	\$4,000	\$11,000-\$19,000
2010	\$1,300	\$5,000-\$7,000	\$12,000-\$19,000