

Anthony Carey



At the Edge of Place

Process, paintings and studies from a Canadian Landscape

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Anthony Carey is an Irish painter whose work explores memory, atmosphere, grief, and lived experience through both figurative and landscape painting. His recent work has turned toward the Canadian landscape as a way of thinking through scale, stillness, human trace, and psychological weather.

Working mainly in acrylic, he is interested in restraint, hierarchy, and the emotional charge of colour and structure. *At the Edge of Place* forms part of an ongoing development in his practice toward more expansive, memory-led responses to place.

At the Edge of Place

Paintings shaped by memory, weather and scale in Canada

At the Edge of Place brings together a body of paintings shaped by time spent in Canada, especially Alberta. These works are not travel views or descriptive records of place. They grew out of memory, weather, scale, and the emotional residue of lived experience.

The project began after a difficult period in my life, at a time when I needed distance, movement, and a change of ground. As I travelled west through Canada, certain places stayed with me in a way I could not easily explain. What remained was not only the appearance of mountains, snow, water, and light, but the feeling of standing inside something vast, still, and emotionally charged.

These paintings developed from that experience. They are memory-led responses to place, shaped as much by atmosphere and after-image as by direct observation. Alongside the larger paintings, the triptychs and Mountain Notes allowed me to work in a more reduced and serial way, where colour and structure could be tested more directly.

Together, the works move between grandeur and intimacy, distance and closeness, and the more quietly held. *At the Edge of Place* is not only about landscape, but about finding a way to paint experience without over-explaining it.

Presence, Absence, and the Edge of Place

Across this body of paintings, landscape operates less as view than as encounter. What matters is not simply what was seen, but the intensity of what a place did: awe, vulnerability, grief, stillness, and reorientation. In that sense, these works are not concerned with landscape as description, but with landscape as an event of feeling and perception. The painting becomes a way of holding an experience that seemed larger than explanation.

This is where ideas of the sublime and the numinous become useful. The sublime, for me, is not simply grandeur or scenic spectacle. It is the unsettled mixture of awe, insignificance, wonder, exposure, and stillness that certain places can produce. It names an experience in which the self becomes newly aware of its own scale. In this body of work, mountain, distance, silence, weather, and light are not simply visual features. They become the means through which that pressure is carried.

A Jungian framework offers a parallel language through the idea of the numinous: an intensity that cannot be securely placed either in the outer world or entirely within the self. That idea has been important in my practice because these landscapes often felt psychologically charged in precisely that

way. What overwhelmed me in Canada was never only “out there” in the mountain mass, snow, glacial water, aurora, or weather. Nor was it simply projection. The encounter seemed to happen between outer place and inner life, where landscape became charged by memory, grief, longing, and reverence.

This is also where presence and absence enter the work. A place can feel full not only because of what is there, but because of what is no longer there, or who cannot stand there with you. Absence is not emptiness here. It has weight, atmosphere, and pressure. It shapes how the work is felt. The small human traces that appear across the series, such as a picnic table, a chair, a road, a sign, a marker of scale matter because they register relation without fully closing the image into narrative. They suggest a human presence within something larger, but they also point toward what is missing, withheld, or beyond reach.

In that sense, absence is not only emotional but relational. It changes how place is experienced. A mountain, a roadside stop, or an empty chair can become charged not just by its physical form, but by memory of who is not there to witness it with you. This became especially important to me

in painting Canada, because the landscapes often felt both immense and intimate at once. They opened outward into scale and distance, but they also turned me back toward loss, attachment, and remembrance. What is absent therefore becomes part of the work's presence, not as illustration, but as pressure held in the image.

That logic extends into the paintings formally. I have become increasingly aware that a work loses force when every passage is resolved with the same insistence. If the image explains itself too fully, it risks losing the very tension it is trying to hold. Restraint, hierarchy, and quieter passages therefore became central to this series, not simply as compositional devices but as ways of preserving emotional pressure. In that sense, absence is present in the work not only thematically but structurally, in what is left quiet, reduced, or unresolved.

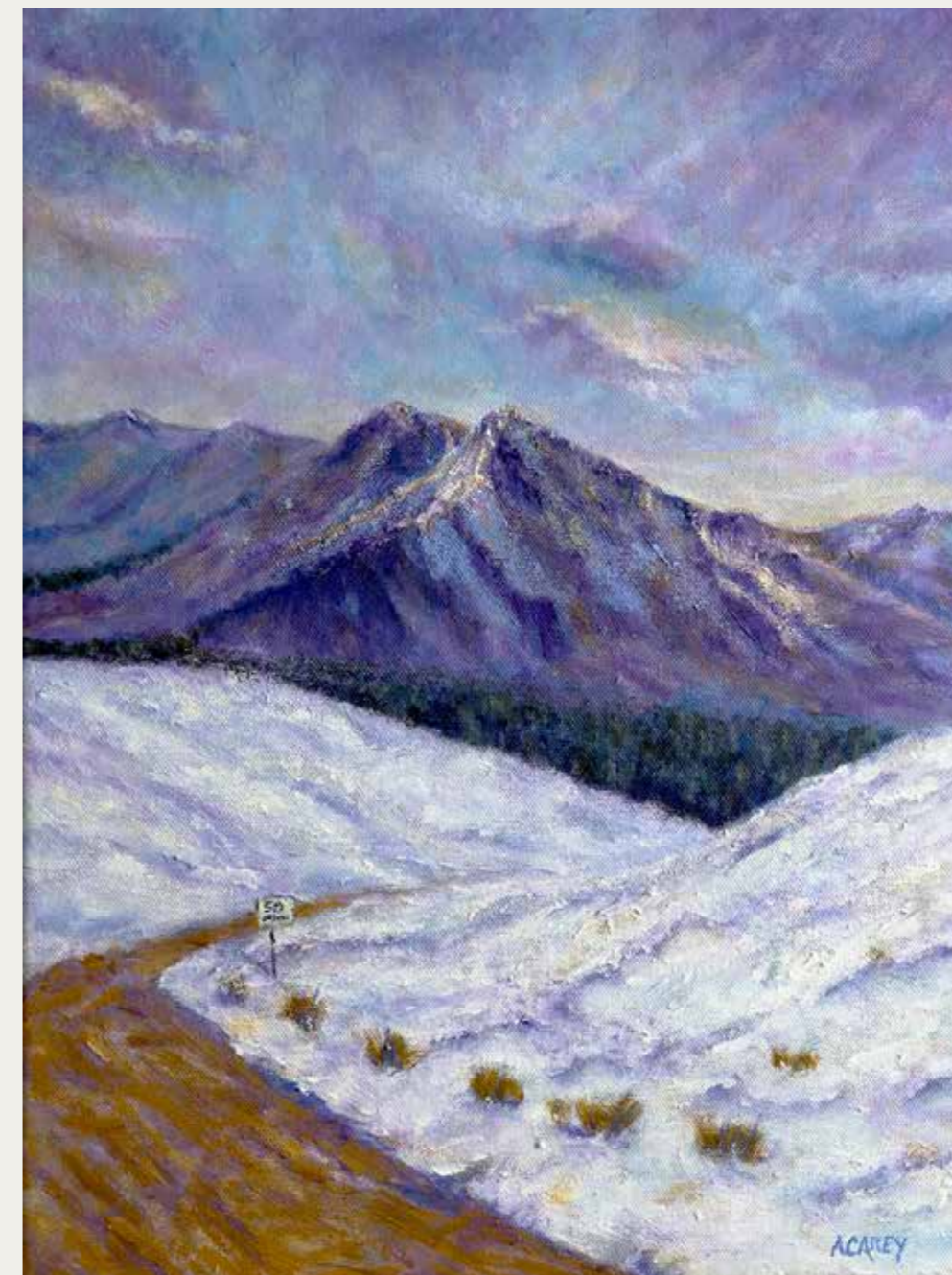
Painting, for me, offers a way of holding what cannot be paraphrased cleanly in language. That is why memory-led colour, scale, and compositional adjustment matter more here than strict fidelity to a photograph. The aim is not to reconstruct a scene accurately, but to preserve something of its felt charge. A work such as *Sentinel: Elk Island*, for example, depends on this

tension: the aurora acts as a sublime event, while the burnt tree becomes a witness-form or threshold presence against the immensity of the sky. What matters is not narrative closure, but the coexistence of wonder, unease, endurance, and stillness.

At the Edge of Place is therefore concerned with more than landscape. It is about how place can become a site of emotional and symbolic encounter, where memory, grief, reverence, absence, and psychological weather remain active at once. These paintings do not try to explain those experiences fully. They try to hold them open.

- Anthony Carey

Welcome to Alberta
Anthony Carey
2026
acrylic on canvas
12 x 12in (30 x 30cm)



Icefields: 50 Max
Anthony Carey
2026
acrylic on canvas
14 x 11in (35.5 x 27.9cm)

Athabasca Rising
Anthony Carey
2026
acrylic on deep edge canvas
36 x 24in (90 x 60cm)





“Colour carrying
memory across
distance and
reflection

The Colour of Majesty

Anthony Carey

2026

acrylic on deep edge canvas

16 x 40in (40.6 x 101.6cm)



Cathedral Rising

Anthony Carey

2026

acrylic on deep edge canvas

24 x 36in (60 x 90cm)

“ *A mountain
remembered
as structure,
warmth, and
reverence* ”



Sentinel, Elk Island
Anthony Carey
2026
acrylic on canvas
14 x 11in (35.5 x 27.9cm)



PURPLE MOUNTAINS 1-3

Anthony Carey

Purple Mountains 1-3
Anthony Carey
2026
acrylic on paper
16 x 12in (40.6 x 30cm)

Red Mountains 1-3
Anthony Carey
2026
acrylic on paper
16 x 12in (40.6 x 30cm)



RED MOUNTAINS 1-3
Anthony Carey



Weather Note I
Anthony Carey
2026
acrylic on canvas
7 x 5in (17.8 x 12.7cm)

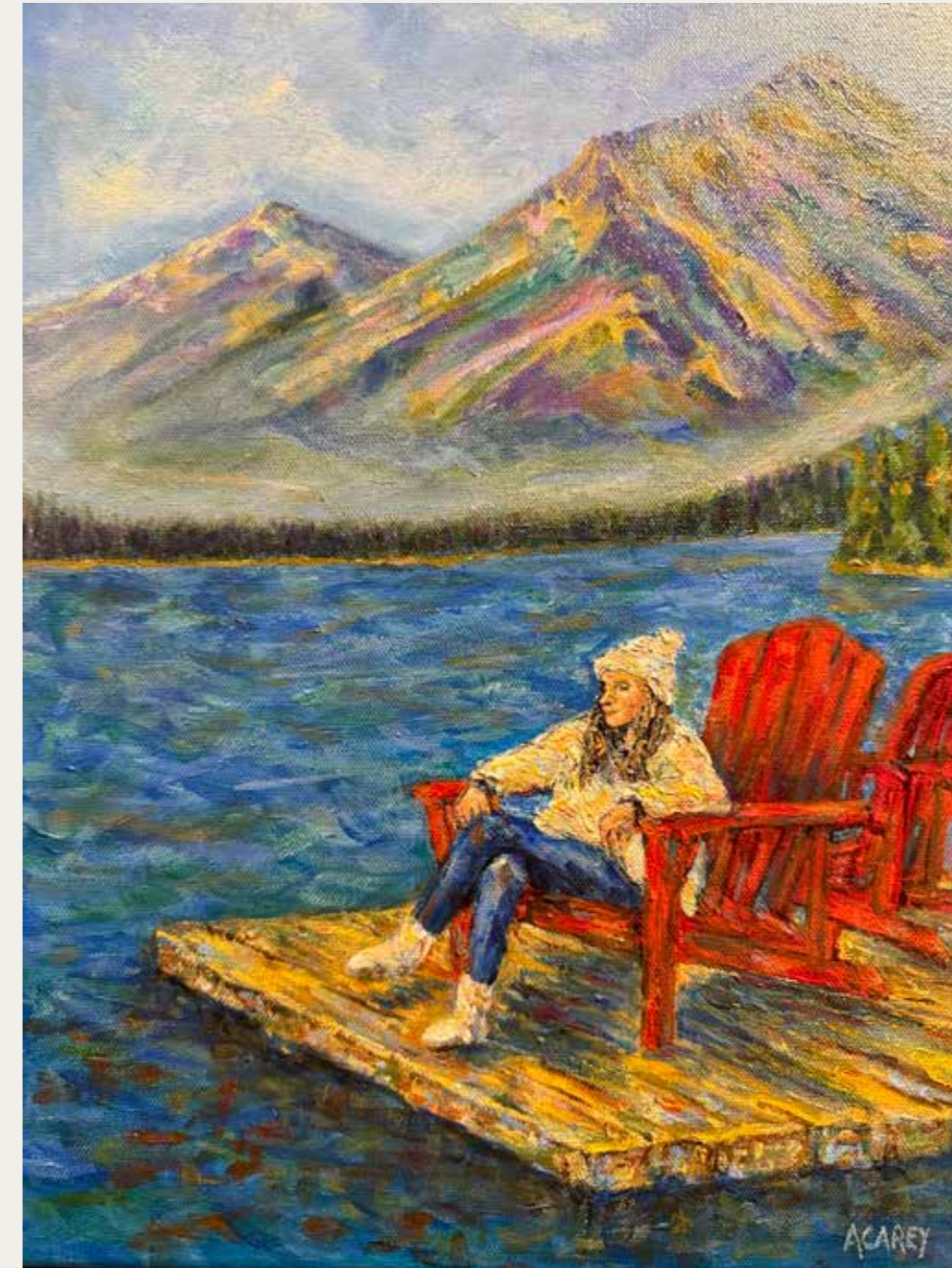


Weather Note II
Anthony Carey
2026
acrylic on canvas
7 x 5in (17.8 x 12.7cm)



Weather Note III
Anthony Carey
2026
acrylic on canvas
7 x 5in (17.8 x 12.7cm)

This body of work began in distance, weather, and awe, but it closes here in closeness and memory. What remains for me is not only the scale of the landscape, but the way certain places continue to hold feeling long after the moment itself has passed.



Pyramid Lake, Rachel
Anthony Carey
2026
acrylic on canvas
16 x 12in (40.6 x 30cm)

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