

Anthony Carey



At the Edge of Place

Paintings shaped by memory, weather, and scale in Canada

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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. Across the series, landscape becomes a way of holding awe, grief, stillness, and what I think of as psychological weather.

Small human traces appear at times as signs, benches, chairs, roads, markers of scale or presence inside something much larger.

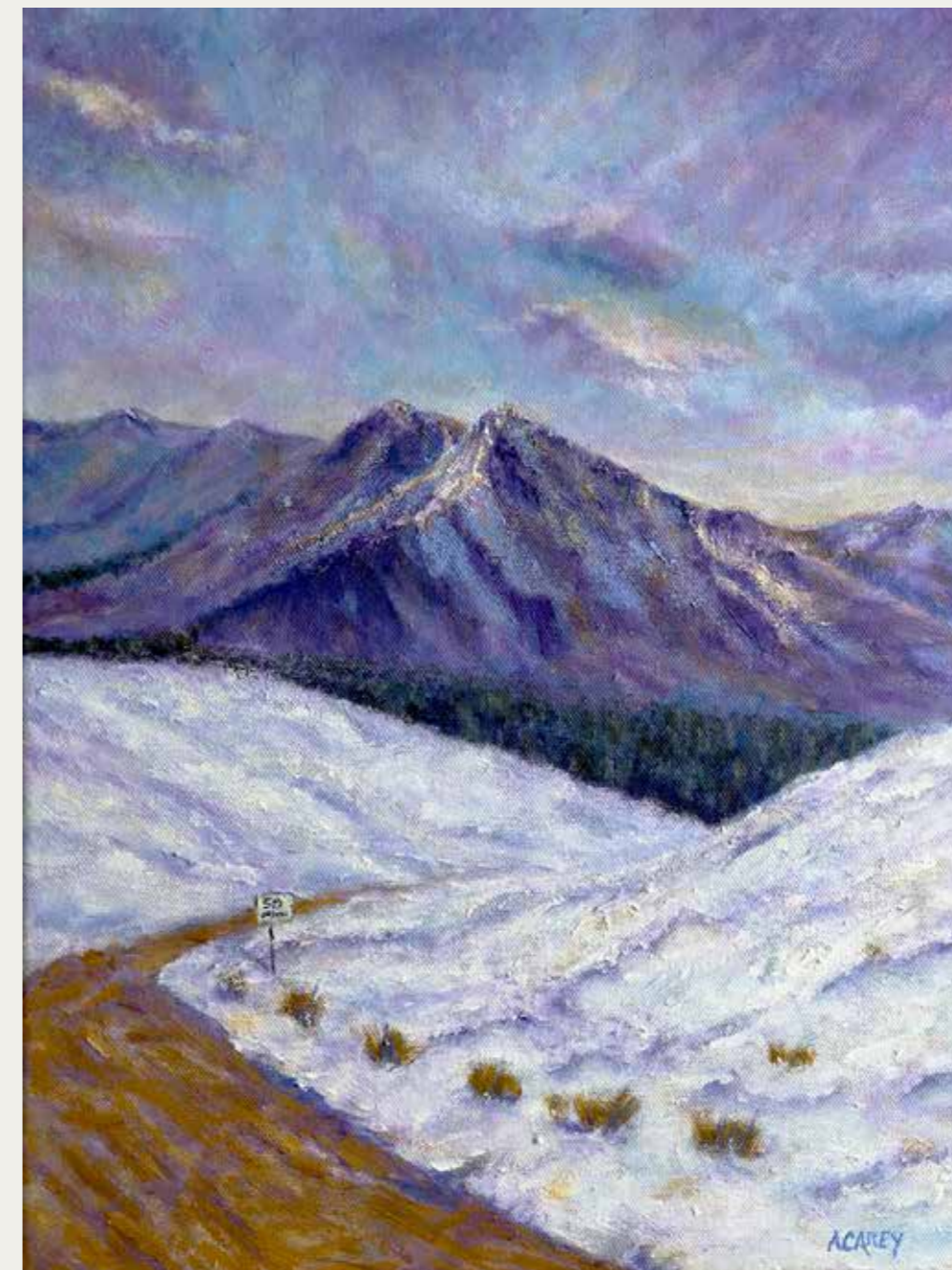
Alongside the larger paintings, the triptychs and *Mountain Notes* allowed me to work in a more reduced and serial way. These smaller grouped works became spaces for repetition, variation, and testing, where colour and structure could be pushed more directly. Together, the works form a sequence that moves between grandeur and intimacy, between witness and closeness, between the sublime and the quietly held.

I have become increasingly interested in what happens when a painting does not resolve every part equally, when quieter passages, withheld areas, and a clearer hierarchy allow the image to breathe. In that sense *At the Edge of Place* is not only about landscape, but about finding a way to paint the experience without over-explaining it.

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* ”

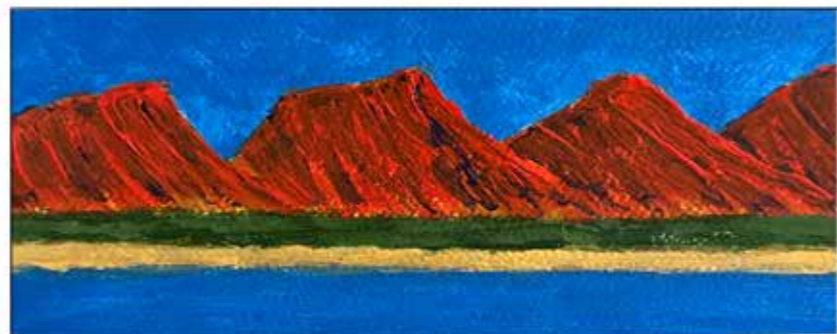
Sentinel, Elk Island
Anthony Carey
2026
acrylic on canvas
14 x 11in (35.5 x 27.9cm)



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)

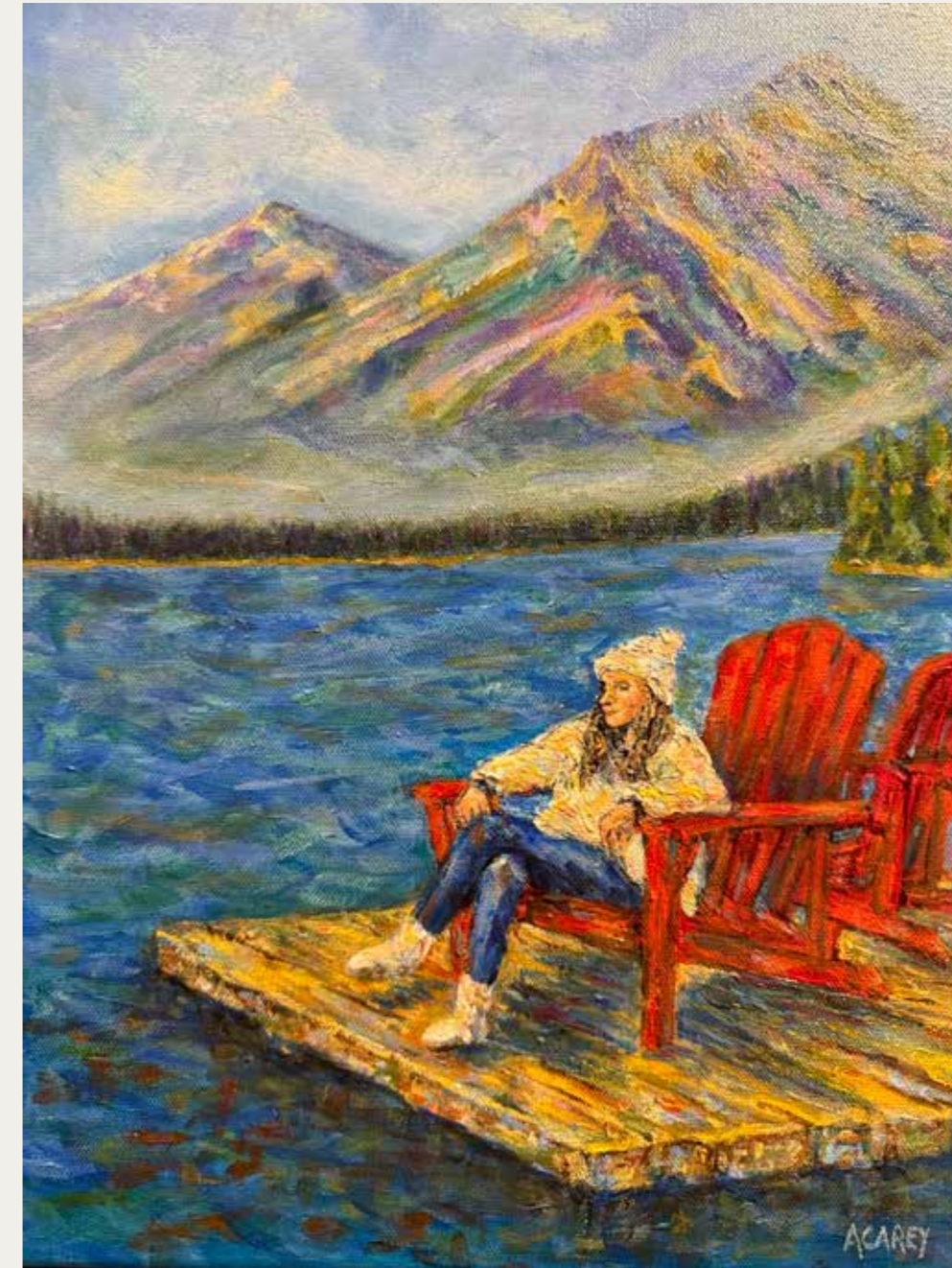


Weather Note II
Anthony Carey
2026
acrylic on canvas
7 x 5in (17.8 x 12.7cm)



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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