Above:
*Dreaming of summer* 71 x 61 cm  Oil on canvas

Front cover:
*Day Dreaming* 91 x 76 cm  Oil on canvas
Returning home  91 x 76 cm  Oil on canvas
In this exhibition *Persephone*, I have found my source of inspiration from Greek mythology. It is the story of Persephone’s abduction from her mother Demeter, the earth goddess, by Hades, king of the underworld. Demeter in her grief forbids the earth to produce, and in the depths of her despair causes nothing to grow. When Demeter and her daughter are finally united, the earth flourishes with renewed vegetation and colour. But before Persephone is released Hades tricks her into eating four pomegranate seeds, which forces her to return to the underworld as his queen for a season each year, when once again the earth becomes a barren realm. This is an origin story to explain the seasons.

Something about this ancient story intrigued and inspired me and I have interpreted it in my own way, picking out the visual and playful elements. I have tried to impart a seductive, wintery quality to my still lives and interiors, using warm siennas and umbers and thick white, creams and neutral layers of impasto oil paint applied with a palette knife. In some of my figurative paintings, I am trying to evoke that dilemma of being physically in one place but mentally in another. In this case, being locked in the cosy depths of winter, where the evenings draw in early and life becomes internalised, yet dreaming and yearning for the summer, where time is stretched out in seemingly endless hours of daylight.

In this exhibition I have attempted to expand my painting language further by incorporating the male form into my compositions for the first time. However, for me the subject matter is the starting point to a painting, not the end. So I try to give the figure, whether male or female, the same treatment as I would a vase of flowers. I want the figure to just exist and sit right in the painting, and not to story tell and distract. My overall objective is to produce well balanced paintings, where the beautiful properties of the colour and the texture of paint predominates the picture plane. I see my job as a facilitator to this end and by using sympathetic subject matter and by using the compositional elements and devices that I have built up and developed over the years, I attempt to reach the paint’s maximum potential.

Lucy Doyle

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Flowers on blue checked cloth  71 x 50 cm  Oil on board
Mr and Mrs Hades 152 x 152 cm Oil on canvas
Roses on white cloth  91 x 76 cm  Oil on canvas
Lovers 46 x 46 cm Oil on canvas
Flower arrangement 91 x 76 cm Oil on canvas
Reading 71 x 61 cm Oil on canvas
Still life with rhododendrons  76 x 91 cm  Oil on canvas
Snowdrops green  20 x 15 cm  Oil on board

Snowdrops blue  20 x 15 cm  Oil on board
Above: *Flowers on blue table* 71 x 50 cm Oil on board

Middle pages: *Spring* 122 x 152 cm Oil on canvas
Flowers on white table  71 x 61 cm  Oil on canvas
Tigroney birches  91 x 122 cm  Oil on canvas
Rhododendrons 71 x 61 cm Oil on canvas
Birches 46 x 46 cm Oil on canvas
White interior  122 x 91 cm  Oil on canvas
Still life with chrysanthemums 61 x 100 cm  Oil on board
White still life 61 x 71 cm Oil on canvas
Still life with yellow chrysanthemums  76 x 91 cm  Oil on canvas
Still life with oranges  61 x 100 cm  Oil on board
Birches II  46 x 46 cm  Oil on canvas
Man with violin 122 x 92 cm Oil on canvas
Still life with plums and chrysanthemums  61 x 71 cm  Oil on canvas