



Christopher Walker

Painting the Picture Imperfect



Navigation, acrylic on panel, 36 x 48 in.

Every detail is exact, every nuance perfect, every stroke of his brush reveals truth. Each of his subjects is presented in flawless realism. Yet the compositions are based entirely on the artist's impressions of the global landscape, symbolic reflections of his passion for the environment.

Welcome to the world of Christopher Walker. Artist. Scientist. Perceptual-realist.

"The subjects I include in my work are rarely literal depictions but associative metaphors to express a point of view," says Walker. "I try to compose paintings that are enigmatic or ambigu-

ous, which can be very challenging in the face of realism." However challenging, Walker has achieved great success by following this mantra.

Redemption features a centuries' old Douglas fir, with a woman sitting in solitary repose at the base of its giant, gnarled trunk. Walker emphasizes the grandeur of the old growth stand while the woman's reflective mood represents the collective conscience of most people's conflicted view on the forest industry that serves as it destroys.

Walker's paintings offer him a rich platform to express his emotional and philosophical viewpoints. "Everything affects my choice of subject matter and

composition, be it the environment, politics, culture as well as events in my personal life," he says. His style has been compared to Jack Chambers, Alex Colville, Winslow Homer, Andrew Wyeth, Ken Damby and Robert Bateman.

His artistic journey traces back to the culture-rich city of Montréal, where Walker lived with his family until the age of 19. "My mother, Jean was a painter and my father was a regionally famous virtuoso musician known as George Walker. I remember the smell of oil paint and the sound of brushes swishing with CBC radio playing classical music," he recalls.

When he was just five-years old,

