



Richard Beaty

Artist



Richard (Written by Richard)

Richard Beaty is a visual artist living in Stratford, Ontario, Canada.

I work in oils, acrylic, encaustic, oil pastels, printmaking, in wood, and metal. Works are in private collections in Toronto, Kingston, Ottawa, Stratford, New York, New Hampshire, in other US states, and Provinces.

I have been a shepherd and dairy herdsman, chef (New York & Toronto), cabinetmaker, boatbuilder, musical instrument maker (fifes, harps and harpsichords), sculptor, jeweller, IT consultant (Royal Military College, Morgan Stanley NYC), and art studio manager (University of Toronto) while continuing to create artwork throughout.

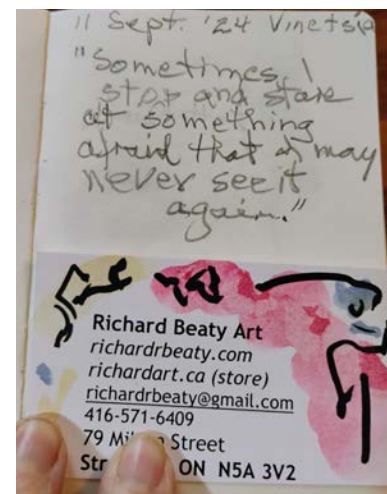
I have studied with Klaas van Weringh and Don Maynard, at the University of Iowa, St Lawrence College, the New School (NYC) and the New York Academy of Art (NYC), and the Scuola Internazionale di Grafica Venezia (10 years of residencies). I have been a member of Modern Fuel (Kingston), the Arts and Letters Club (Toronto), the Art Science Collective, the Artists Network, and Stratford Art in the Park. I have shown at juried exhibits in New York, New Hampshire, the Toronto Arts and Letters Club, Riverdale Art Walk, Kingston Collective, Open Studio, Art Noise, Nuit Blanche (Toronto), and held solo exhibits in New York, Toronto, Kingston, and Stratford, ON.

Ars longa, vita brevis est.

Friends describe Richard as a "Renaissance man." Yes, in terms of being totally curious, and teaching himself new skills with every discovery. But also, once he'd VISITED the Renaissance, there was no stopping him ...



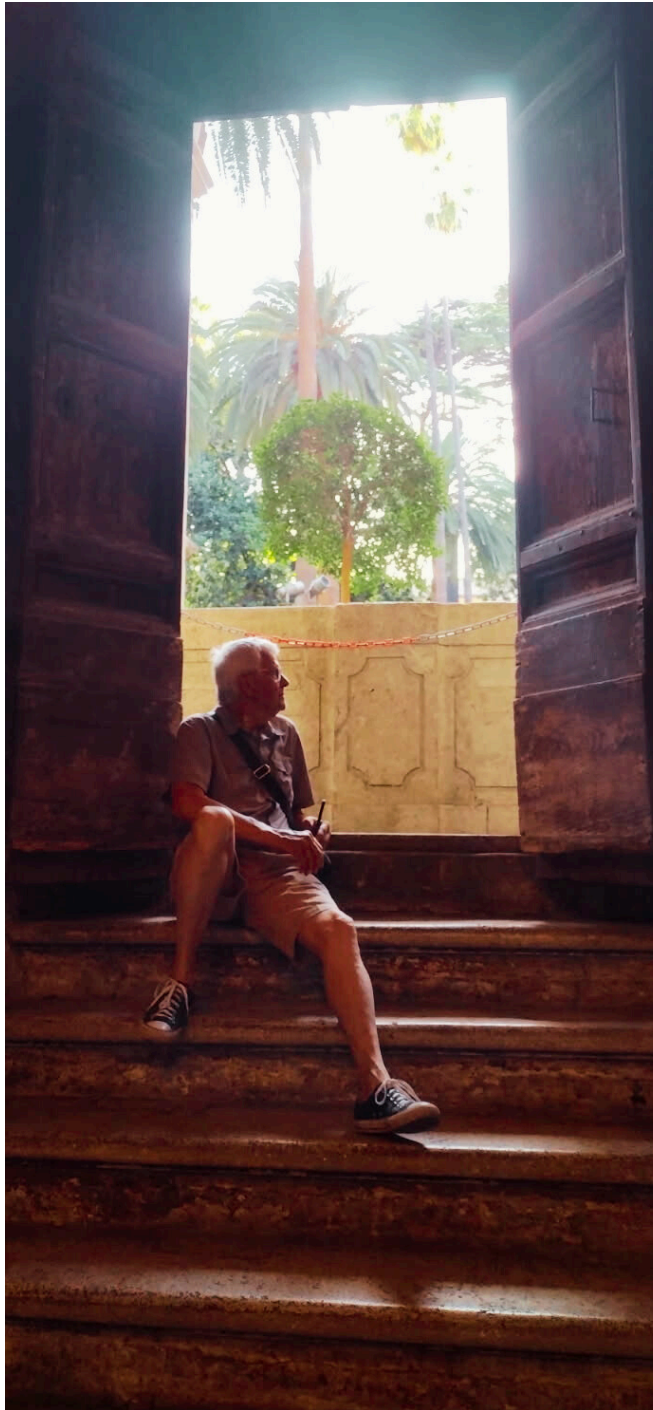
Arsenale, Venice, Lorenzo Quinn arms



Last quote, Venice diary 2024

*"Sometimes I stop and stare at something,
afraid that I may never see it again."*

Richard's Artist Statement, 2019



My statement about the work:

Art is rewarding to make and to look at. It is something you cannot see in the natural world.

Art must be made.

Some sculpture, painting, or architecture can seem to become part of the natural world, but that conclusion would be wrong. There has always been a human hand and mind in a work's creation and existence.

The visual arts are really no different from literature, while the performing arts attempt to erase any superficial difference between them. All art finds or defines truth in the natural world. The more closely I recognize the truth in a work, the more beautiful the work becomes and the more loving is my regard for the work. So art is truth, beauty, and love. It is nothing to be ashamed of.

Life is short – but wonderful.
Keep working!”

Richard – The Smile, and the Hands ...



If you ask people “What WAS it?” about Richard, they often look up, or a bit inward, and their hands sketch a motion. And then they smile. “His smile,” is the usual answer. A warm, engaged, twinkly smile, that greeted you, and responded to you, and wrapped you up. And his hands – twitching, sketching, gesturing, as he smiled and as he spoke. His hands – painting the sky, caressing an imagined sculpture, drawing in the air – were the outward expression of his eyes. And the eyes took you in, and probably drew your face in the air. You’re probably in one of his paintings, as we all are.



*His laughter was better than birds in the morning,
His smile turned the edge of the wind,
His memory disarms death and charms the surly grave.
Early he went to bed, too early we
Saw his light put out; yet we could not grieve
More than a little while,
For he lives in the earth around us, laughs from the sky
– Cecil Day Lewis*

Always Art



When Richard and Mary met at 15, in Cedar Rapids, he was already drawing. His grandmother Flossie Mae Hover was a painter. His sisters Kathy and Diane were artistic. His dad Richard taught him carving and jewelry making and leatherwork.

Wherever we lived, he always had an easel set up in the corner. His usual subjects were people – faces and bodies in motion. And nature as people. He avidly collected art catalogues, in those pre-internet days.



Painting by Flossie Hover



Yes, an easel, but he's WEAVING!



1964



Our first trip to Europe opened the wider world to him. We called Europe “Narnia,” the magical endless place inside the quotidian wardrobe. We were awed by the architecture, frescoes, sculpture, museums, the ambient surroundings of centuries of beauty, the vibrant political voices and genesis of modern art. And the music. And the languages.

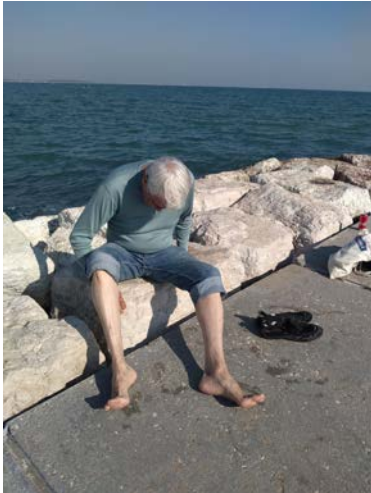
Later, we left the farm and the small town and moved to New York City for 10 years: another Narnia. MOMA, MET, Frick, Guggenheim, galleries on every street (and music and theatre). He kept drawing, painting, and carving, and studying and exhibiting – and his work as a chef was another form of art.

When he had a stroke, the doctor asked, “What do you want to do again?” He said, “I have to paint, I have to cook, and I have to get on a plane!” The doctor was amazed. But Richard rebuilt his optic nerve and did ALL those things, astonishing everyone. And he produced more art, more food, more visions, until the very end. (See the rainbow on deck!)



Richard Drew on Everything ...

He filled his computer password notebook with sketches instead of codes. He drew on carpet tiles, napkins, bits of random brown paper, sand and rocks and windowpanes. We are still finding drawings everywhere. When he listened to music, he conducted in the air: "drawing the music." He did the same when watching clouds, or curling smoke. He's painting our sunsets now ...



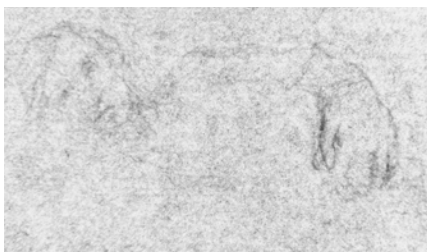
Lido, Venice. Tool user:
Using a rock to draw on a
rock on the jetty



Cannereggio, Venice. "Seppie
alla Vedova," drawing in squid
ink. Every year. The waiters call
him Signore Seppie



Drawing a sinuous nude
on the sand, Grand Bend



Nude found on a discarded
piece of carpet felt

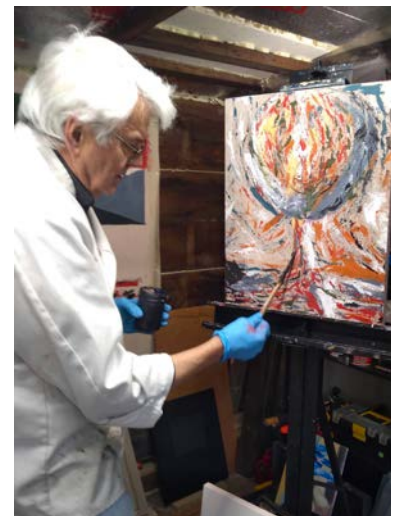


Annual pumpkin
engraving



Wooden spoon
handle

Found on his old cell phone, instead
of his passwords: a text tool portrait



... and when he came home,
he drew the sky, or the
universe

En Plein Air

Anywhere: a cloister, a terrace or piazza, or rocks and water



Rome, Chiostro di Bramante: magical; Torcello Island, Venice



St Lawrence, Kingston; afternoon on the Lido; his beloved Dolomites



Venice, our terrace: ten years of painting to the sound of water and bells

Travelling to Narnia ... Horizons in Time

Richard, 1991, embarking in Venice at Piazza San Marco, on his birthday:
 “Mary, what are we DOING here?” Stunned by this ancient yet modern world of art and humanity, he dove in, fully dressed. I bought tickets for La Fenice (before the fire!) that very night. The caped doorman unlocked our box, and we held hands and listened in awe and wonder. We saw Notre Dame (before the fire!) and had many lucky secret tours (an Etruscan tomb!) and other gifts.



Birthday, San Marco, 1991



Rome, mysterious sheep flock on Appian Way. Richard worried about lame ones



Bru Zane annual concert



Buying paella pan, Paris



Punta Dogana, Venezia



Rowing on laguna



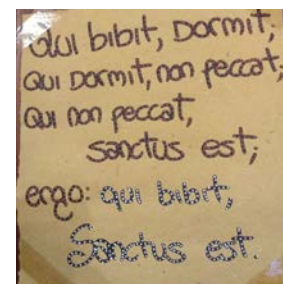
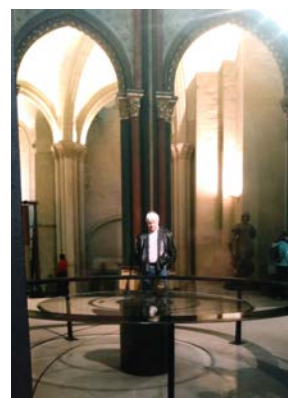
Rome, Playing with trompe l'oeil



Always a cat



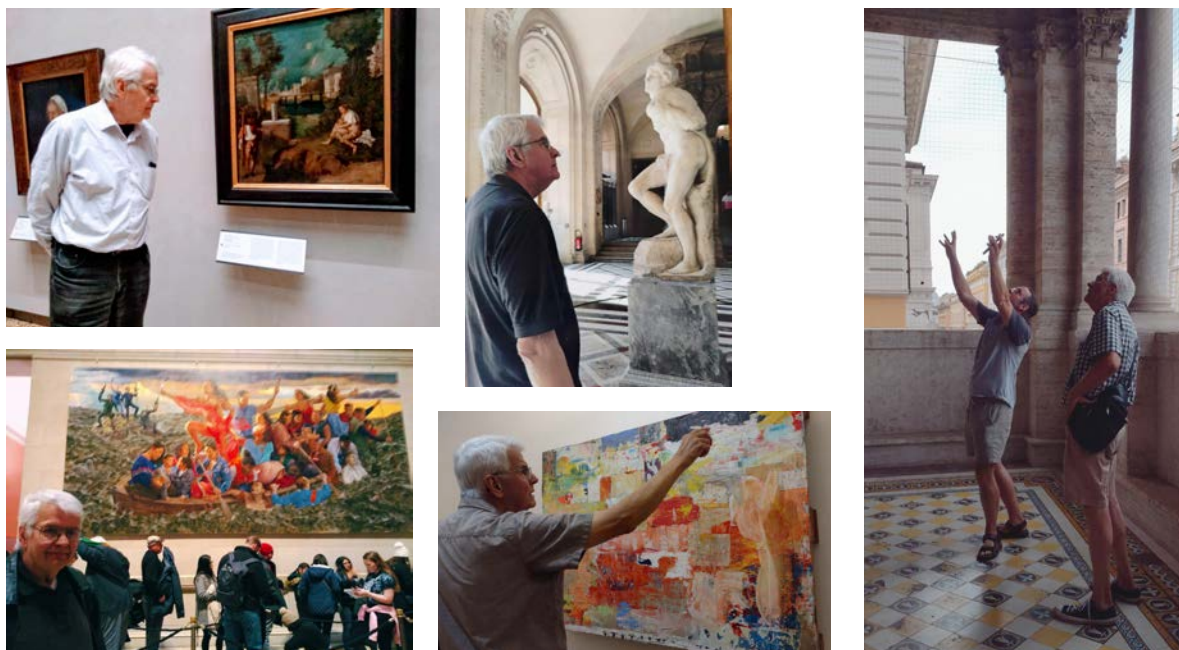
Foucault's Pendulum, Paris



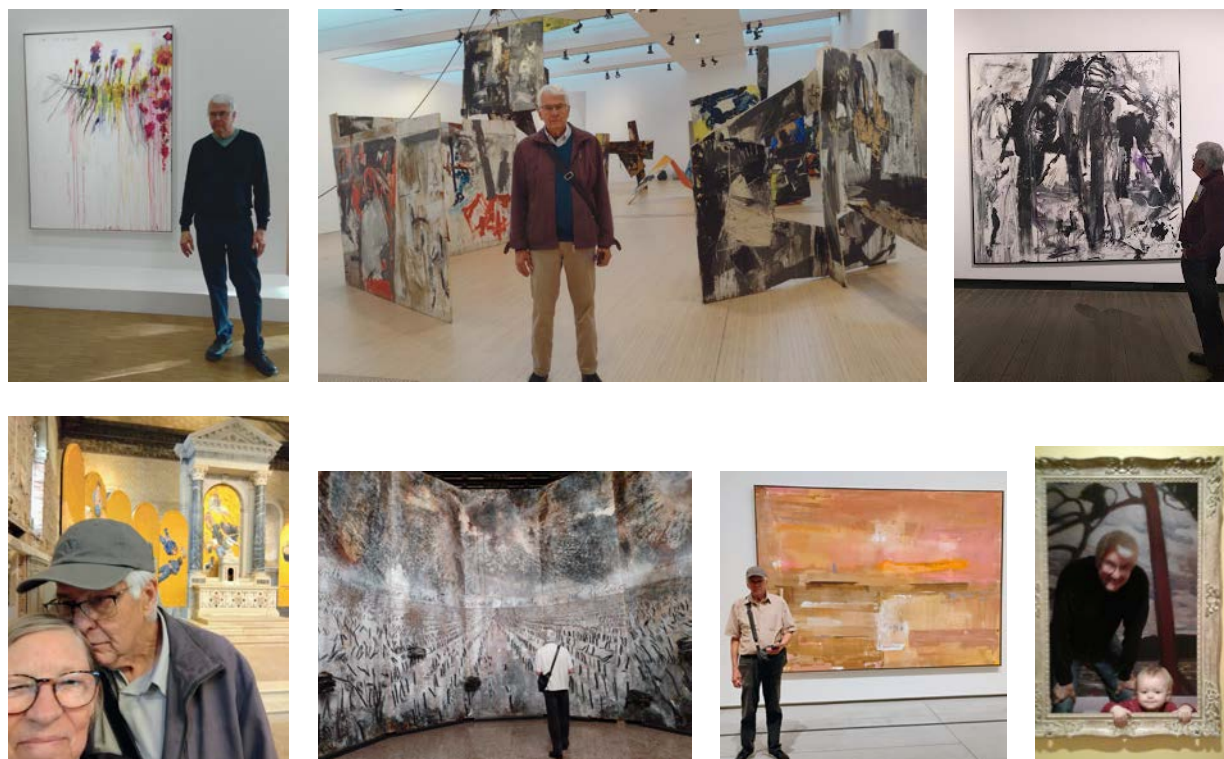
“Who drinks, sleeps. Who sleeps, sins not. Who sins not is blessed.” (Baccaro)

Richard Looking at Art

Giorgione, the Tempest. Michaelangelo. Taran and Richard, Rome, Kent Monkman at the MET, NYC, and tracing another painter's gestures (he often did this, reconstructing the painting)



Verklemt: Brought to tears by his favourite artists; Cy Twombly in Munich, anti-war painter Emilio Vedova, sobbing at Migrants installation at Misericordia, Anselm Kiefer in San Marco, Helen Frankenthaler, AGO. Happy Esme with Tom Thompson



Scuola Grafica Internazionale Venezia, 2014–24

Richard's happy place. He did a residency every autumn, and made fast friends with international and Italian artists. We also helped rescue prints and catalogues from the disastrous Acqua Alta floods of 2021.



Pulling his last print, September 2024



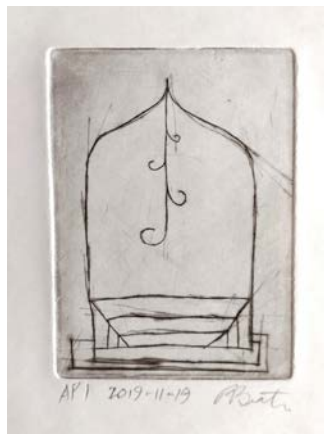
Print shop



Woodcuts and engraving, 2021–24: Homage a Vedova, Pomegranate, & Iron Wellhead



Working on Pomegranate



Iron wellhead, 2024



Working on Vedova woodcut

Printmaking at the Scuola Works from 2024

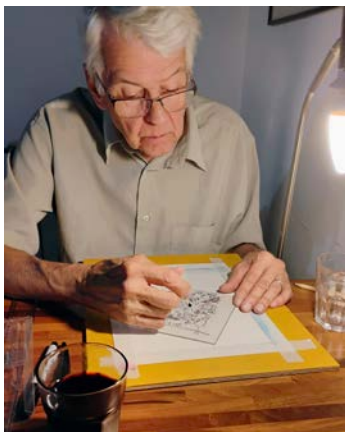
Some years he did woodcuts, or lino, or copper engraving, colour or monochrome. Also monoprints and lithography



Printbed of last prints



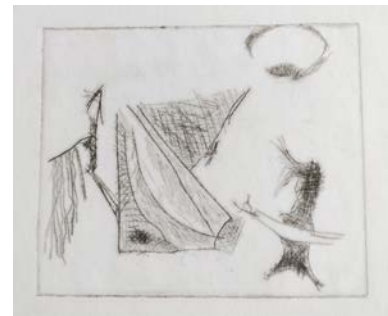
Monoprint



He found this 17th-century sgraffito carved in a monastery wall for his last engraving. He added the head.



Pomegranate: stages of work



Dance fantasy



Shells

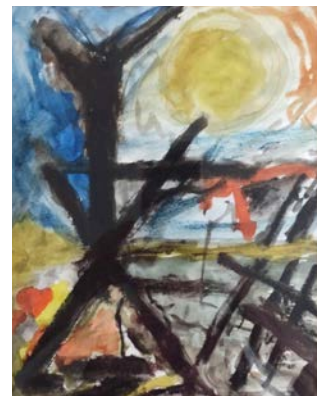


Venetian Watercolours, 2023-24



Venice Watercolours in Process

And when he was not at the Scuola, always painting night and day



2024



2024



A month of work, 2023

2024



Watercolour
Homage a
Vedova
(compare
woodcut)

Venezia Orbs 2024



COSMIC MOTION: 2012 Nuit Blanche, Casa Loma

Massive installation, giant banners, a six-foot welded DNA spiral, lights, and a Möbius strip of the universe. Please ask us for a copy.

“The story of the Universe is incomplete, but the paintings presented here are a pictorial conjecture of the creation, development and end of humanity and the universe. Sixteen paintings are on a Möbius strip, a single path or continuum implying a cycle. It's well suited to this project and theme. You move through the story by pulling the canvas through the frame, literally transforming the context through your own motion. The titles of the paintings are: **M-theory Dimensions, Strings, Hydrogen, First Novas, Organizing Planets, Amino Acids, DNA-Bacteria, Crystals, Sex, Delusional Awareness, Concord, Discord, Sanctimony, When the Measure of Man Is Lacking, Domus, Last Light.** The framed painting, **Creation**, which begins the story is interpreted for this showing as the moment just before the Big Bang. Two membranes of the multiverse, of which we know nothing, are about to touch. And so it begins.” *(catalogue text by Richard)*



Painting banners and preparing the exhibit on our front porch



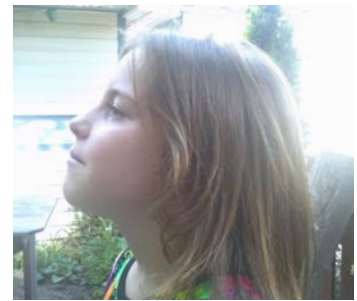
Installation, day and night view

More Art from Nuit Blanche

All these paintings are on the paper moebius strip



Creation



Piper as model



The centre of the exhibit is a six-foot welded DNA spiral, standing on iron high heels. Male/female DNA results are Aidan and Piper, shown as portraits



Crystals



First Novas: Heavy Elements



In situ



M-Theory Dimensions



Amino Acids



Cosmic Motion



Icarus 2020

Destiny



Infundibulum

Metaphysical Musings

Richard left before the 2024 elections, but he had presentiments.



The Face of Time



Kaos 2024



Blind Fortuna 2024



Finimondo 2 2019



Dante



Finimondo 1

Seeing Circles: Solo Show at Revel, 2017

“Circles are metaphors. Rings surround us as an embrace or a prison. Orbs occupy space with the mass and energy of an entity. Orbits trace the relationships between bodies through space and time. Arcs describe ones of force. And Discs are flat medallions, salvers, plates, mirrors or clock faces – which present something that is not just themselves. Rings embrace, Orbs occupy, Orbits relate, Arcs segment, Discs Present.” (*Richard’s exhibition text*)



The colours of *Undertow* show differently in this light



Painting for Revel patio

Seeing Circles

Revel Solo Show, Stratford, 2017

A lovely show at a lovely place. Most paintings oil, 24x18



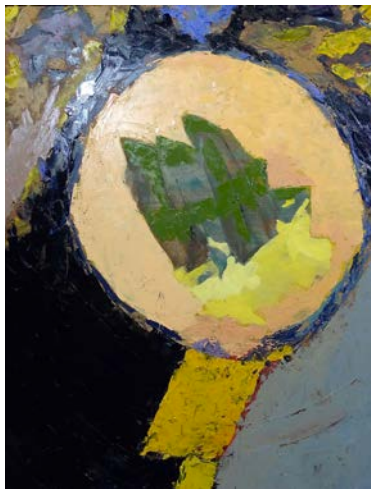
Three Suns



Sun Genesis



Blue Egg



Asparagus



Topology



Veritas



Blue Plate Special



Twin Suns



Ballerina

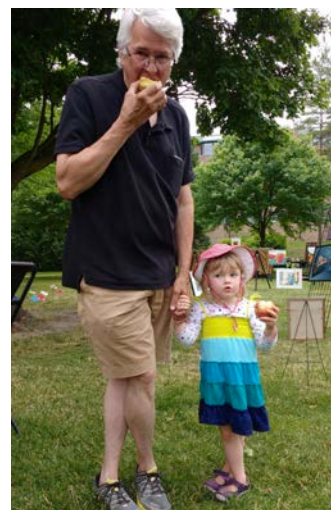
Art in the Park, Stratford

Every week from May to September, Richard left with a buggy full of art and a cold lunch to the greensward below the Festival Theatre. His fellow artists became close friends, and Esme often hung out, and was a good huckster! The artists warmly support each other, and he called it his “guild,” like medieval Italy.



Artists make good friends

Long-legged buddies
adopt similar stance in
peach season



Playing with Motion and Form



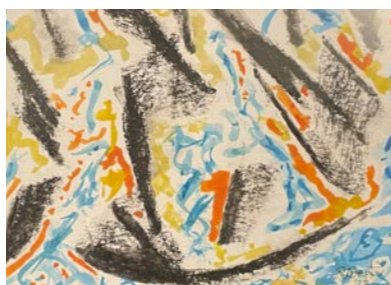
Vice Versa, 2018 31 x 18, acrylic



Double wave



In daylight, the two panels above as shown at AITP. Colours change in sun outside!

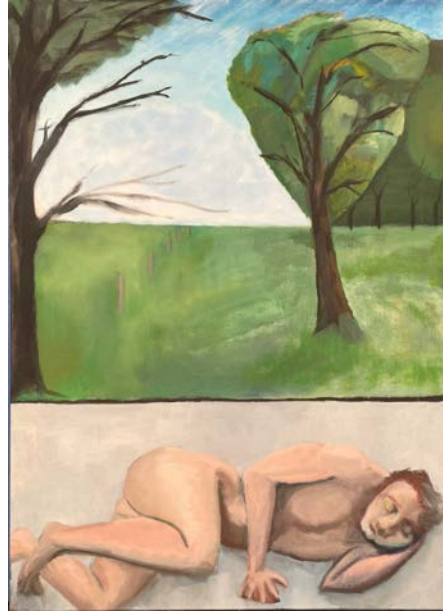


Landscapes

Richard's "landscapes" usually had people hiding in them. Even his painting of the cliffs of the St. Lawrence had hidden faces. And then he painted himself in "I Always Wanted to Be a Landscape."



I Always Wanted to Be a Landscape



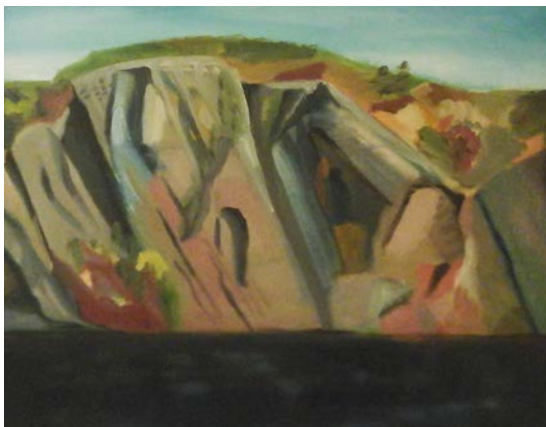
Dreaming



Let Them Eat Cake



Dancing Trees (series)



Frontenac Bluffs



Quartette (find the people!)

Venetian Arches

Three versions of “Seven Sisters at the Well,” 2014–19
All the arches have figures, of course



Venetian Aires



Santa Maria della Salute, 2019

Sunscapes



Noon



Set



Caged Day



Torcello from the tower we climbed each year



Venetian Sun 2023



Red Sun



Imaginary Landscape #4

Colour Fieldscapes



Blue 2



Domus,

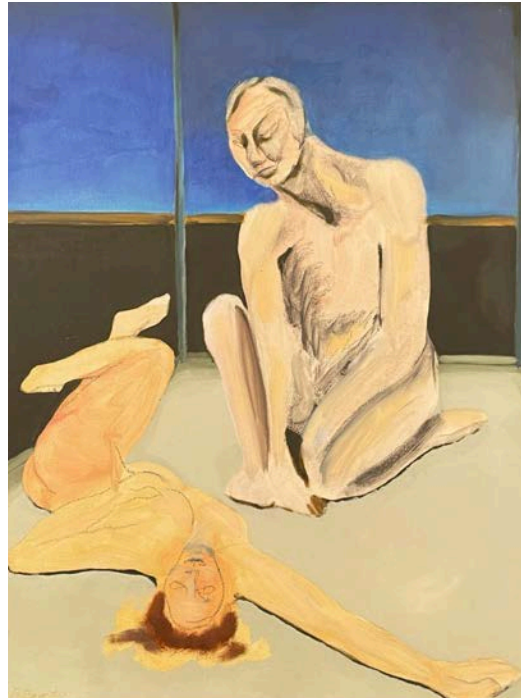


(H) Stripes

Figurative Art: “Peoplescapes”



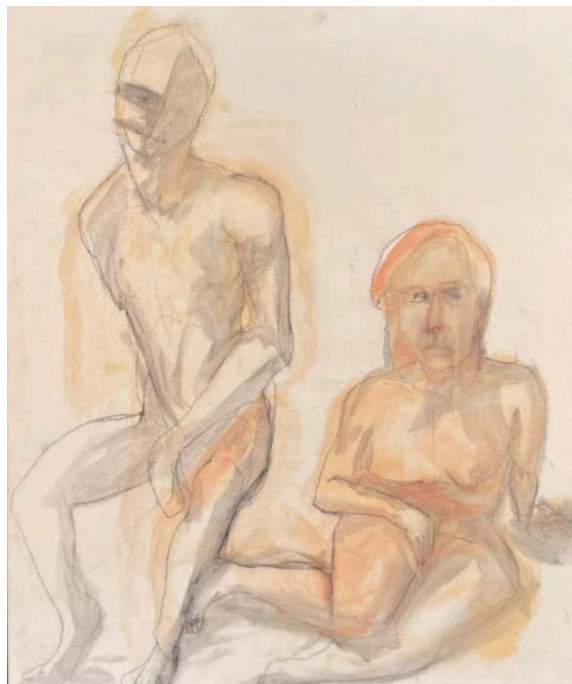
Dying Warrior 1



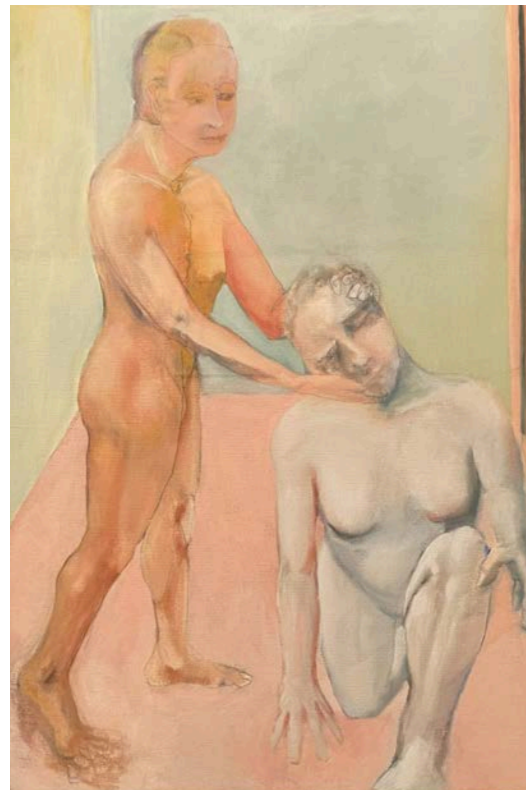
Shelter



Dying Warrior 2 (oil)



Couple,



More Peoplescapes



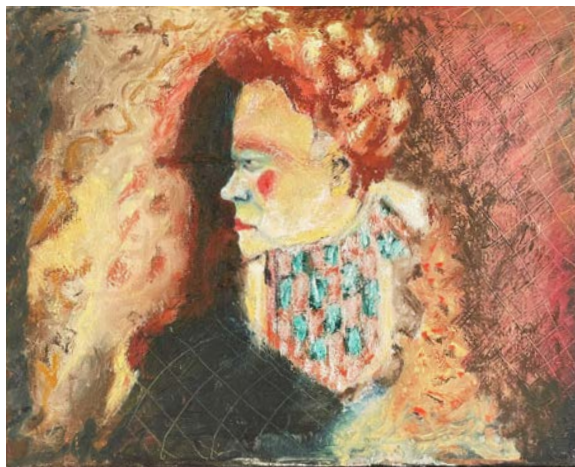
The Glance (dyptich)



The Concert



Tango, the Politician



Elizabeth



After Cezanne's Bathers



Bumping into Bathers
in Arles

Yet More Peoplescapes



Homage to Henry Moore



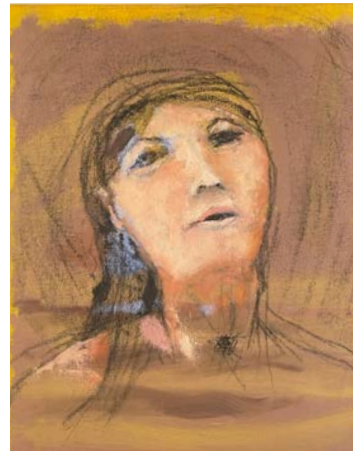
Man and His Masks



Portrait in Black



Hear (senses series)



Mezzo



Climate (Fires South Africa)



The Gathering

Encaustic



Maple



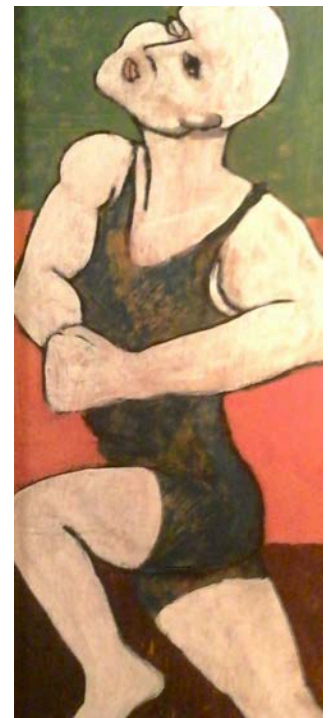
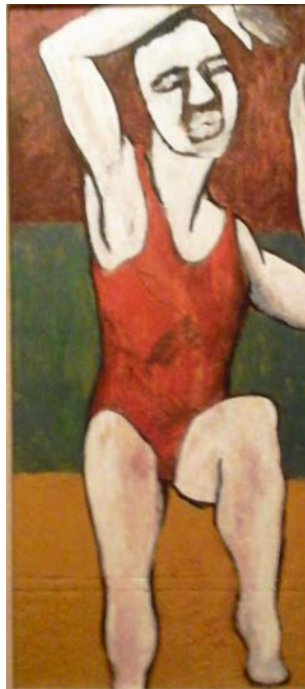
Oven



Oracle



Dancers



Acrobats

Small Seasonal Vignettes



Still Life



Collage



Small Figurative



Leap



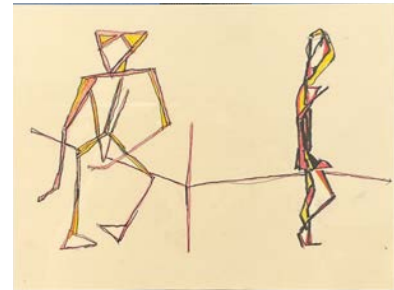
Tiny Avians



She Was a Force of Nature



Blue Dance



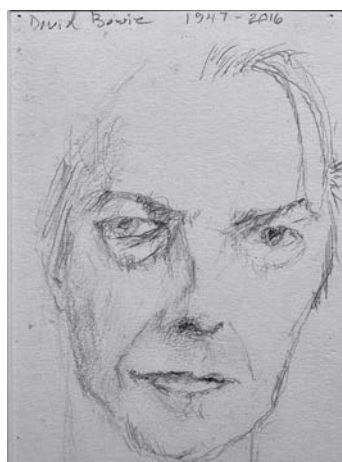
Dance



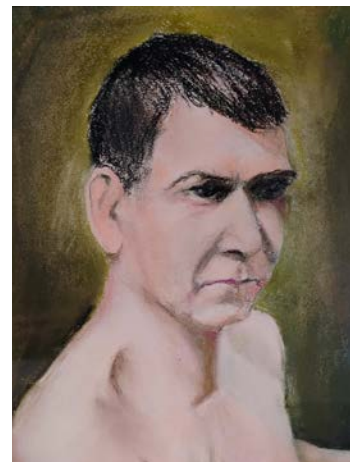
Italian heads



Anita



Bowie



Pastel portrait

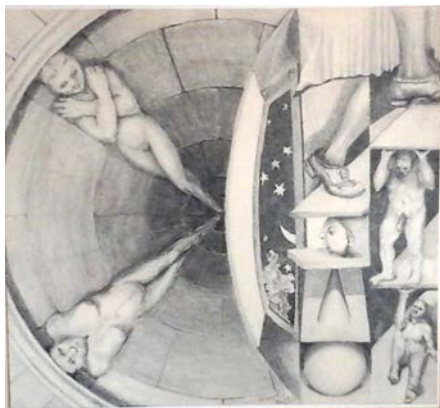
Looking at Art – and Painting It



Imitating a grotesque head



Recreating a Titian



Years of looking down at ruins

Magical Encounters in Narnia

Astonishing things often happened. Usually by chatting with locals



1991: A guard in the Medici chapel in Florence noticed Richard was crying. “You like Michelangelo, eh? Wanna see something?” He unlocked a secret door and led us into the chamber where Michelangelo hid from the Pope, to show awestruck Richard the drawings discovered in 1975. In 2023 in Venice, a sympathetic guide sneaked us up a stairway to show us a lost Carpaccio.



Finding CyTwomly's grave in Rome



Sawing artboard and sharpening chisels on our stone window



Richard enveloped and awed by Vedova, meets a 90-year-old artist who knew him



The annunciation!
A beam of light



Narnia in Stratford



Sept 2024, Miracoli

Music, Food, Art Art Art ... Italy and France

Stepping back and forth in time – Roman arenas in Provence, Byzantine mosaics & Postmodern energy at the Biennale – a giddy ride of discovery



Paris Pompidou



Notre Dame



Rome



Venezia home



Venice, Cannareggio



Teatro Olimpico,
Vicenza



Longing for Dolomites



Ca D'Oro



Rowing



Paris

The Art of Food

Food – growing it, preparing it, eating it – was always an art form. It made Richard SO HAPPY to share cooking with family, and friends. Whether brewing wine, making bread, pickling his garden, or making Pepin's pate, the process was intellectual and sensual. He made many paintings of food. His children and grandchildren were all in at the chopping, sauteeing, kneading, and eating. May you stop, contemplate a new or old dish, and eat some art with him ...



Paella!



Seagull stold this fish



Vintner



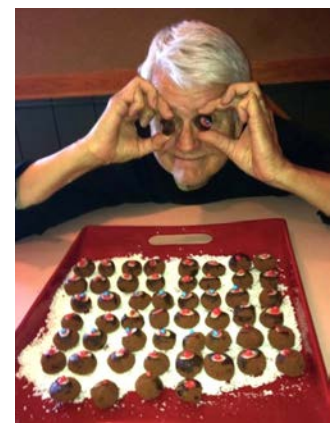
Brooklyn chef



Happy cooking in Venice 2024



Sourdough, and eyeball truffles for an art opening



Teaching the mystery of dough

PAELLA!!



RICHARD ROY BEATY

Born in **Cedar Rapids Iowa, Oct 6, 1946.**

Eagle scout, swimmer, skater, snake dancer

Marries Mary Hannon, Dec 21, 1967.

Studies history, art, and set design at University of Iowa, and poetry at Writer's Workshop.

Drafted for Vietnam War 1969.

Conscientious objector application rejected because he was an Eagle Scout, so had 48 hours to decide. Leaves for Canada, August 1969, in our VW bus, assisted by Toronto Quaker network.

TORONTO 1969

Live in "bohemian" Annex. Richard works at UofT, Mary works at OCA and we become friends with Canadian artists. Harold Town wants to paint us as a nude Holy Family. Richard says NO.

Taran born December 1970.

NOVA SCOTIA 1971

Richard builds a caravan and drive to Tantallon, NS to set up artists colony. He builds ferro-cement yachts, fishes, plants trees. Mary hitchhikes 30 Km to Dalhousie Law library. Homes include an unheated A-frame, a yurt and a fish shack on the bay.

RETURN TO TORONTO

23 GLASGOW ST (Kensington Mkt) 1972

Mary works at OCA library with artist/librarian Ian Carr-Harris. Richard runs art studio at UofT, hires life drawing models. Ian creates sculpture of Mary and Richard and Taran, bought by National Gallery of Canada. We open craft store in Yorkville, *Riverbottom Trade and Barter*, and make batiks, hobby horses, and dinosaur kits for ROM.

MARCHMOUNT RD 1976

Rent Margaret Atwood's house. Richard does custom woodwork for Atwood and writer Marian Engel (down the block) who writes about us. Mary gets her Library Science Masters, works for Toronto Public Library.

Maev born January 1977

WYCHWOOD AVE 1978

Buy house near Wychwood barns. Richard studies at Toronto School of Art, builds studio in basement.



High school



Anti-war protest



chess kitten



The VW



Richard's caravan



Cement boat



Ian's NGC piece



Yorkville batiks

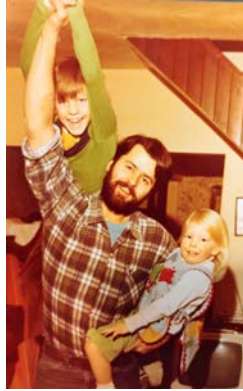


Recorder and harp

Country Life



Taran with Jesse,
Maev on Pepper



Lansdowne dad



Shepherd



Scalas and
Beatys on
Sand Bay Rd;
Maureen on
Barrie Street



457 Barrie

GANANOQUE 1980

Mary gets library job in Kingston.

Move to Gananoque stone
farmhouse and commute 35Km
We raise chickens, sheep. Richard
becomes dairy herdsman for a
Holstein farm

LANSDOWNE 1982

Poldevart House. Milk cows, set up
wood studio. Adopt Jess and Nell,
border collies. Buy 18 acres and
dream of a homestead, but too near
marijuana farm and had to sell, alas.

KINGSTON 1987

Buy house on Barrie Street, set
up studio in the basement.

Richard graduates cum laude
from St Lawrence, IT degree.
Works for RMC. Fortunate friends
with Scala and Garvie families.

Richard joins Kingston Art
Collective with Jayanne English,
and local artists. Moves studio to
art co-op, works in oil, pastel and
acrylic. Studies encaustic with Don
Maynard and life drawing with
Klaas van Weringh.

Group and solo art shows.

1991 – First trip to Italy



St. Lawrence

NEW YORK, 1998–2007

Art studio in apartment in Brooklyn,
Richard studies at Art Students League and New
York School of Art and exhibits in NYC

Richard works for IT on Wall
Street. After 9/11, leaves IT and
graduates as a chef from New
School University and works
many gigs. Mary works at UN and
marries people in Central Park.

Visit MET, MOMA, BMA, Frick
Guggenheim, Morgan, Whitney,
Neue Galerie, Cloisters, Noguchi,
endless galleries: horizons
expanded in time again.

Lots of theatre: See Gore Vidal,
Maggie Smith, Barishnikov, Sam
Ramey, Trocadero, Patti
Lupone, Bernadette Peters,
Bono, Samuel Ramey, Joel Grey,
meet chef Anthony Bourdain
(who was charming!)

Aidan born, 1998

Piper born, 2004

Family visits NYC often, and of
course we visit back home.



NYC guy



Dorothy on Bdway



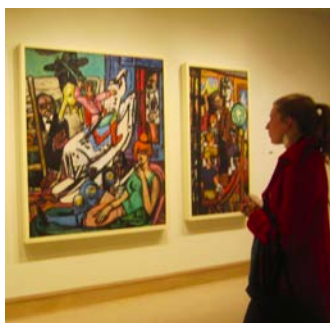
Central Park



Best friend Steven, NYC



Alan and Richard, Broadway



Maev at MOMA



Dot on Broadway



Grampa home visit

Back to Toronto 2007, Then off to Stratford in 2014

FULTON STREET, Toronto

Join Arts and Letters Club,
group shows, life drawing,
art and wood studio in home.
Cabinet-making (with Taran),
casting, welding course at
Centennial, private chef.
Solo Nuit Blanche show.

ESME born 2013



Custom radiator cover, Taran finish



Starting art and food early. Taran drawing at ROM

STRATFORD, 2014

"Theatre Grampa"

Buy **Milton Street, 2018**

Build studio. Join Art in
the Park, solo show
at Revel 2017. Art and food
and theatre and gardening.



Art in the Park, and
portrait by Hank Bos



Milton Street cottage



Goderich sunset

FAMIGLIA

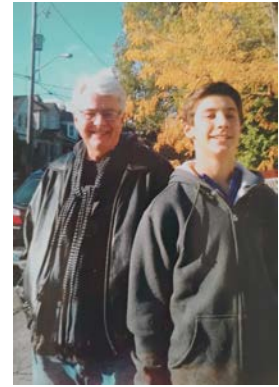
And always, his great love and excitement about our family. And never happier when he could cook with them, laugh with them, share their joys and hug them in happy and sad times. He's always with us, now.



Esme and Piper painting with Grampa



Piper & bday collage



Birthday twins



In front of the Acrobat series



The purpose of dining-room tables



Fulton Street



Cheers



Family egging

Grazie a tutti

It's impossible to thank you all. Richard and Mary and the family have been so inspired and moved and influenced and comforted by a whole village – several villages. We've eaten with you, laughed with you, mourned and marched with you, and sat up into the night discussing the turnings of the world with you. We gave each other joy and hope and mystery and companionship. Who can ask for more?

Art takes many forms – but whatever medium (visual, sculpture, music, dance, theatre, writing, gardening ... or cooking!), it's about the process of using human observation: looking, listening, seeing, feeling – and then trying to record that fleeting moment in some chosen way.

Richard LOOKED, and listened, and danced and dreamed – and tried to recreate those dreams and observations in art.

But as with his “landscapes,” the recording of it was about trying to catch the secret heart of the event, in all its swirling form and colours and music – as experienced by a truly humanist artist. And he was profoundly moved and changed by other artists' attempts to do the same, both in the past and in the present, the artists in his own family and those he met in life.

He was always astounded at the infinite variety of human imagination. He was fascinated by the organic life of this planet – people and plants and animals and elements, and also by the universe itself. He tried to record and interpret bits of our existence ... and perhaps he (and Carl Sagan, or Douglas Adams, among others) are exploring quantum physics from other perspective.

But in this temporal time, he's left us a few material traces of his observations. And we thank you for letting us share them with you.



Faces and Facets



1785 clay pipe head dug up
in the back garden



Hockney's portrait chair



Making a magic wand for Esme



Comforting



Listening

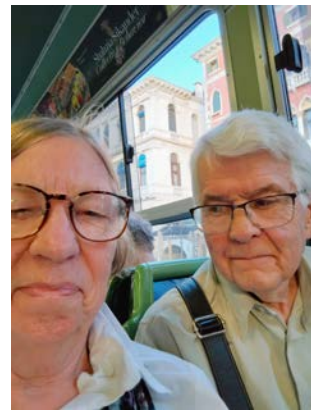


Cleaning artist graves
on San Michele



And always supporting ... with love

And Ever More Faces



Feasting

Richard in front Veronese's great *Feast in the House of Levi*, at the Accademia, in Venice. This painting was originally supposed to be a *Last Supper*, but it was condemned because of the company depicted: dogs and women, musicians and entertainers and foreigners and lots of wine and food. Hurrah. He loved visiting it each year and finding more bits. I hope everyone eventually turns up at this great feast, and he is there to greet you.



Coming and going ...

Flying



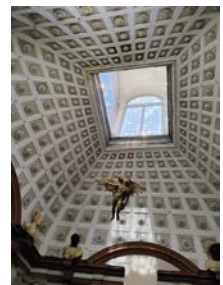
*“Prima di poter volare,
l’anima deve fare un bagno
di polvere, come gli uccelli.”*

– Maura Del Serra

*“Before it can fly, the soul
must take a dust bath,
like birds.”*

Richard standing under the
2nd-century eagle taking
Ganymede to the gods.

He made a yearly
pilgrimage to this
spot in the Grimani
Palazzo (based on the
pantheon in Rome).



One of the last Biennale
exhibits Richard saw, and he
found it hilarious. This is a riff
on Dante: a Renaissance
theme, with an escalator to the
afterlife, and a bunch of eager
Buddhists lining up for the trip.
The banner reads:

*"Even death is not to be
feared by one who has
lived wisely" ...*

Kinda Good Omens-y, eh?



Want some art?



This book was written for friends and family, and for the show of Richard's work at Gallery Stratford October 3-5, 2025

If you are interested in seeing any of his art, or want to chat, please contact MaryBeaty@gmail.com, and we'll be happy to say hello.

Many of the works shown are also available on the Gallery Stratford website, (<https://gallerystratford.bigcartel.com/products>) and this book and other works will be available on RichardBeatyArt.com



Art show table. Note Flossie Mae's still lifes behind Richard!

Art Show and Celebration for Richard Beaty

Oct 3–5, 2025, at Gallery Stratford
Come meet our family and see some art!



Richard's work will be on display (some available for purchase) on
Friday, Saturday, and Sunday during Gallery hours

Reception Saturday, October 4, 1pm–4pm

Remarks and toast at 3pm

Mary, Taran, and Maev will be present and we'll have food,
and gifts for you and a table of art supplies to share,
We would love a chat and a hug.

Contact Maev or Mary for information,
marybeaty@gmail.com, maevbeaty@gmail.com

Stay tuned for more available works for purchase on Gallery website
<https://gallerystratford.bigcartel.com/products>

