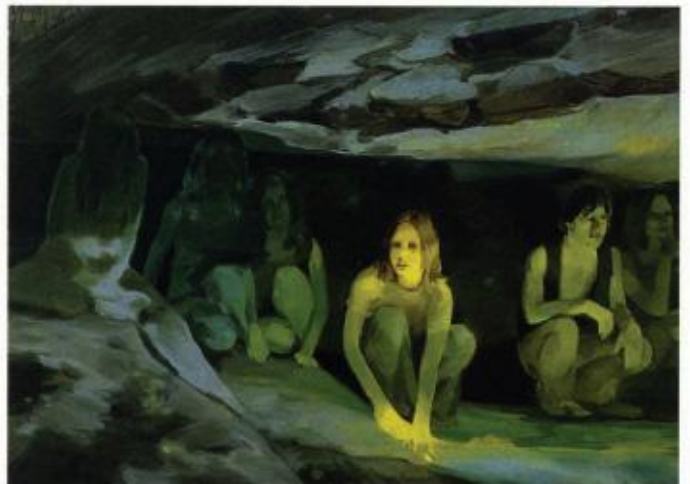


Mullins, Charlotte, *Painting People*,
Thames & Hudson, 2006, pp.98-99.



Kaye Donachie

All your life you were waiting for this moment to arise, 2004 [clockwise from top left]

Can't find nothin' I can put my heart and soul into, 2004

Every mornin' our love is reborn, 2004

Ah, you can have my world, 2003

In Donachie's recent paintings, teenagers sit in the dark recesses of forests and caves, waiting to be touched by the light. It's not clear if this is the recent past or the near future – young idealists have communed with nature for centuries – but it does seem apparent that these youths all strive for a greater understanding of their place in the world, fostering new-age spirituality through prayer, heads bowed and palms together. (The hippyish song-lyric titles of the paintings further emphasize

their desire for new beginnings.) In many of the works their concentration pays off, and pale apparitions seem to radiate light from their bodies, haloes of luminosity illuminating the dark scene. Donachie paints tonally, often in yellow, the pale lemon highlights contrasted by earthy ochre shadows. Her focus on light and dark adds tension and impact to her narratives, as if we are seeing each scene through a drugged sleep, as intense and unnatural as a dream.

Mullins, Charlotte, *Painting People*,
Thames & Hudson, 2006, pp.98-99.



Kaye Donachie

Submission is a gift go give it to your brother, 2003