



IN THE LIGHT
OF COROT

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**Lennart Anderson
Israel Hershberg
Kurt Knobelsdorf
Sangram Majumdar
Hank Pitcher
Fairfield Porter
Seymour Remenick
Paul Resika
EM Saniga
Stuart Shils**

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hrs: 11-5:30 Tues - Sat



Paul Resika *The Abbazia- San Giusto*, 1966 Oil on canvas, 15 x 21 1/2 in

back cover: seymour remenick, *the tower*, oil on panel, 10 3/8 x 9 3/8 in (detail)



Israel Hershberg, *Distant Hillside, from Villa Pieve*, 2010, oil on linen and wood, 12 7/8 x 12 7/8 in.

Shfap presents a group exhibition about the relationship of 19th century French master Jean-Baptiste-Camille Corot (1796-1875) to contemporary landscape painting. Corot may appear at first an unlikely model for contemporary painters, yet his mixture of technical virtuosity and reticence led the painter Robert De Niro Sr to describe Corot's work as a "carnival of understatements." It is this sophisticated mix of reserve and virtuosity that speaks to contemporary artists. The exhibition title refers to the 1996 National Gallery exhibition that explored Corot's early work produced during two trips to Italy in relation to other pre-impressionist practitioners of direct landscape painting such as Thomas Jones

and Pierre-Henri de Valenciennes. Corot's early Italian works, brighter and blonder than his later work, often painted on paper are particularly relevant to many of the painters seen here.

Admired by earlier painters such as Picasso, Matisse and Eilshemius, Corot's paintings, with their soft-spoken eloquence, remains exemplary to recent generations of painterly representational painters. His images now appear and are discussed on Facebook. Corot continues his timeless conversation with the digital era.

Lennart Anderson
The Terrace, 1964
oil on canvas, 11 15/16 x 16 1/16 in

With his emphasis on tone in painting, Lennart Anderson has always considered Corot, as central to his scholarly conversation with painterly tradition. Indeed Anderson has painted in the Italian countryside small paintings of hillsides that evoke Corot's precise touch and light. Here, Anderson's 1964 painting from S. Dartmouth Massachusetts present a sparkling terrace alongside a bay broken by one lone tree related in its luminous softness and the jagged painterly shorthand of the tree, to Corot's paintings of Lake Como.



Jean-Baptiste-Camille Corot , *The Town and Lake Como*



Israel Hershberg

On the way to Orvieto, 2009-2010

oil on linen mounted on wood, 7 1/2 x 13 3/8 in

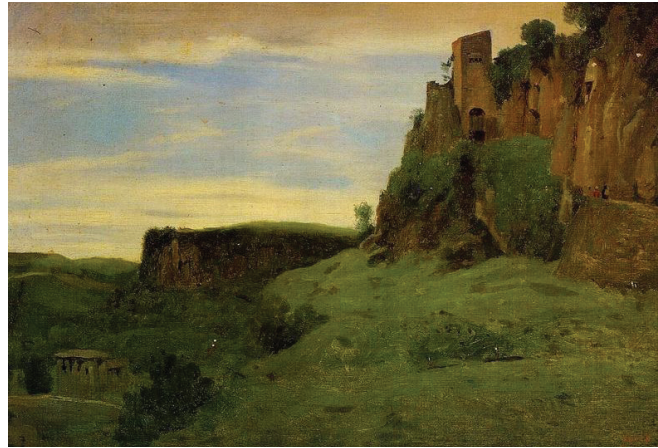
In recent summers Israel Hershberg, who runs the Jerusalem Studio School, leads a summer session in Italy. He has tracked down, photographed and painted spots where Corot worked just as John Rewald did with the Impressionists. Hershberg's own landscapes of Italy display a profound meditation on Corot's Italian period displaying a perfect pitch for hazy atmospheric tone.



Jean-Baptiste-Camille Corot, *Volterra - the Citadel*

Kurt Knobelsdorf
(from) Inwood Park, 2009
oil on panel, 7 x 8.5 in

Kurt Knobelsdorf is a young painter who studied at the Pennsylvania Academy of Fine Arts. He is presently working in Miami. Knobelsdorf often starts his landscapes in front of the motif and continues them later in his studio working from photographs he takes in situ. Knobelsdorf's synthetic approach to painting from nature recalls Corot's intermingling of direct observation and studio work.



Jean-Baptiste-Camille Corot , *Civita Castellana - Buildings High in the Rocks (or La Porta San Salvatore)*

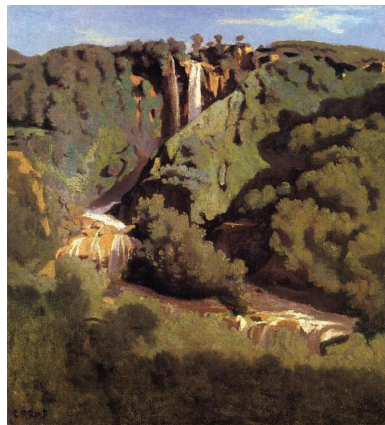


Sangram Majumdar

Midday Sun, 2008

oil on paper on panel, 19 x 21 7/8 in

Sangram Majumdar has taken the idea of working from life into an ever more complex studio practice. As with Corot, memory and actuality are comingled in the ultimate reality of the picture plane. In this overhead view painted in Umbria he plays with the idea of what is hidden and what is revealed under the intense sun of the Italian landscape.



Jean-Baptiste-Camille Corot, *Cascade of Terni*



Hank Pitcher

Winter Solstice at Point Conception, 2007

oil on canvas, 36 x 48 in

Hank Pitcher is a California based painter who has made direct landscape painting around Santa Barbara the center of his practice for many years. Pitcher makes a ritual of recording each solstice in a landscape. Here a legendary surf spot, Point Conception, is also a place that the ancient Chumash people may have seen as a “western gate” through which the souls of the dead could pass between this world and the next. Pitcher understands “blond” palette landscape painting with an easy flowing precision that easily seems to capture atmosphere and place and calls to mind Corot’s early work.



Jean-Baptiste-Camille Corot, *View of the S. Onofrio on the Janiculum, Rome, 1826*
coll: Fitzwilliam Museum - University Of Cambridge



Fairfield Porter (1907-1975)
Wareham, Rt 6, 1959
oil on canvas, 17 1/2 x 31 in

In Fairfield Porter's paintings from the late fifties, there is a nuanced, grey-inflected, quietude that recalls Corot. Though Porter seldom mentions Corot in his writing, there is something as well in his unassuming approach to subject matter that echoes the pre-impressionist master.



Jean-Baptiste-Camille Corot, *Sin near Douai, Village Street in the Morning, Grey Weather*, 1872



Seymour Remenick, (American, 1925-1999)
Manayunk from the Canal w. Figure
oil on paper, 10 1/2 x 14 1/4 in

Seymour Remenick studied with Hans Hofmann in the late 40's. He said that after making modernist pictures he was drawn back to working from nature as Hofmann had encouraged him to do. Painting around Philadelphia he moved from a darker almost Dutch palette in the 50's to a brighter palette often using the same technique of oil on paper that Corot used in Italy. Remenick found in the early work of Corot a doorway to a pure kind of modern landscape painting.



Jean-Baptiste-Camille Corot - *Windmill on the Cote de Picardie, near Versailles*



Paul Resika (American, b. 192)
Landscape Near Volterra, 1967
oil on canvas, 45 x 79 in

Paul Resika also studied with Hans Hofmann. After leaving Hofmann's school, he like his friend Remenick, made a left turn, removing himself from New York and the 50's hothouse of Abstract-Expressionism, to seek out alternative models. He went to Italy, to Rome and Venice to learn technique that he felt he'd missed while studying at Hofmann's. In the early 60's like Lennart Anderson, Resika was deeply influenced by Corot. In 1966 he went to Volterra in Italy to paint where Corot had worked, producing small paintings of the mountains there. After returning to his Washington Square studio he made the large landscape included in the exhibition. Resika lost many works from this period in a studio fire, so this is a rare major example of Resika's work from Italy.



Jean-Baptiste-Camille Corot, *Volterra, Italy*, 1834

EM Saniga

Landscape at Ostia Antica, 2008

oil on panel, 9 1/2 x 11 1/2 in

With their emphasis on tonal mid-range, EM Saniga's paintings relate to Corot's later work. This landscape from the ancient seaport near Rome evokes, with the easy solidity of its' values, Corot's landscape of shadows.



Jean-Baptiste-Camille Corot, *Rocks in the Forest of Fontainebleau*, 1860,
coll: National Gallery of Art , DC



Stuart Shils

Buildings in Germantown, 2010

oil on linen, 23 x 24 in

Stuart Shils landscape paintings, often oil on paper, refer to the tradition of pre-impressionist direct landscape painting that was the subject of the 1994 *In the Light of Italy* exhibition at the National Gallery. Justin Spring wrote that, “These beautifully focused small works are intimate in scale, suggesting that they have been designed for domestic spaces. They are inspired by European art of nearly two centuries ago but they partake in the contemporary dialog of New York painting. In recognizing and emulating the genius of Corot and other European, pre-modern masters and by incorporating them into what is essentially a contemporary style, Shils an American painter, has suggested new ways to consider the politics and precedents of landscape in contemporary painting.”

We can feel color memories of Corot in Shils very abstract treatment of the elegant decaying housing stock around his studio in Germantown, Pa.



Jean-Baptiste-Camille Corot , *Courtyard of a Bakery near Paris*



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