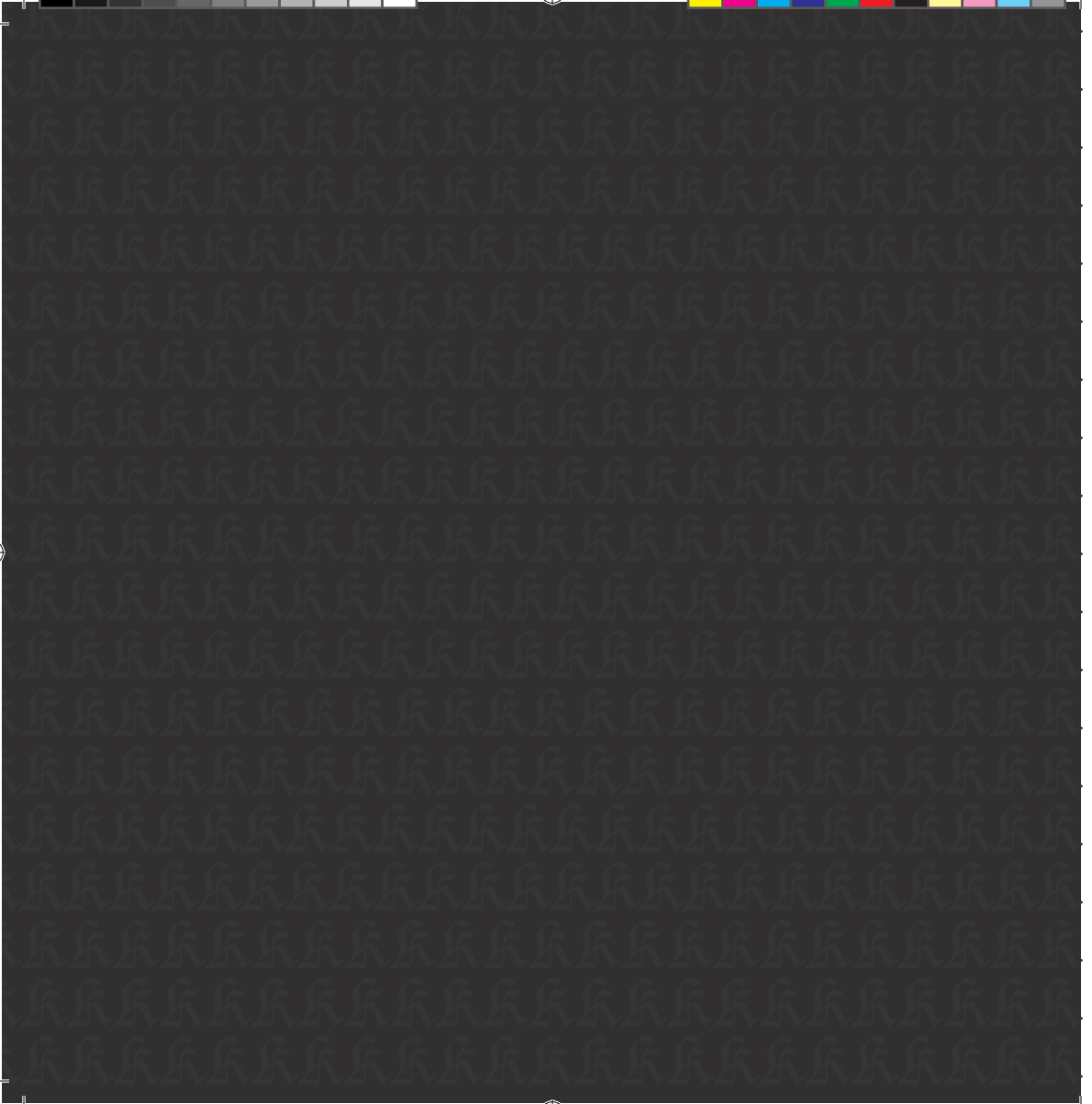
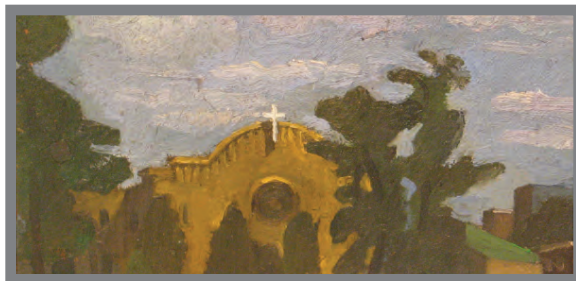




kurt knobelsdorf







kurt knobelsdorf





steven harvey fine art projects
&
Fred Bancroft

present

KURT KNOBELSDORF



Paintings

October 1- October 31, 2009

coleman bancroft llc
35 east 67th street
new york, ny 10065



published on the occasion of the exhibition:
Kurt Knobelsdorf: Paintings
at Coleman Bancroft llc
35 east 67th street
new york, ny 10065
914-419-1799

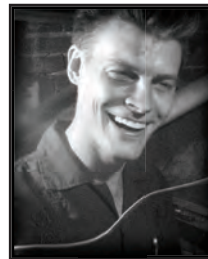
October 1-October 31, 2009

catalog and exhibition produced by:
steven harvey fine art projects
780 riverside drive, #5aa
new york, ny 10032
212-281-2281
info@shfap.com
www.shfap.com

printed at PS Print
in an edition of 500

designed by shfap
with john haubrich

shfap 6



Cover: *Strawberry Hill*, 2006, oil on panel, 8 x 8"

Half title page: *Fairmont and Girard*, 2008, oil on panel, 6 x 8" (detail)

Facing title page: *Schuykill House*, 2008, oil on panel, 8 x 7 7/8"

Rear cover: *Arby*, 2008, oil on panel, 8 x 8"





Back-Up/ Chris Wilcha



When will the seemingly endless inventory of found photographs dry up? With looming eventuality, the family photo albums, real estate photographs, casting agency head shots, corporate portraiture and every imaginable form of cast-off printed photography that currently overflows on thrift store shelves, in estate auction lots and at flea markets and garage sales will be replaced by permanently frozen hard drives, those sleek but useless data coffins, filled with unrecoverable JPEGs. Have you backed up your digital photos lately?

Kurt Knobelsdorf paints from these found analog artifacts or photos he has taken himself. The myth persists that photographs have the power to steal our souls but Knobelsdorf's paintings have the opposite, restorative effect. While the amateur snapshots he uses clinically archive what a family member or lover looked like at a particular moment in time, Knobelsdorf's paintings imbue his anonymous photographic source material with the feeling of deeply lived experience.

Like the now extinct FotoMats where we dropped off all of that film to be processed and printed, Knobelsdorf seems to paint obsolescence itself. Not only does his viscous and layered application of paint and the distressed surfaces of his canvases make the present tense deliquesce, but he'll occasionally show his hand, as in the post-collegiate still life of a prematurely period piece scanner, desktop computer and halogen light, which are likely bound for a third world e-waste dump. And many of his paintings are rendered in Polaroid and Kodachrome-ish hues, two recently discontinued film stocks whose vibrant, contrasty images seem to define the visual texture and color of memory for people born between the 1950s and 1980s.

There's an implied soundtrack to Knobelsdorf's paintings. You can hear the needle crackle and pop over the blistering but meditative dub of African Head Charge's "Off The Beaten Track" or the classic break beat in the middle of Tony Avalon and the Belairs "Sexy Coffee Pot," each image evoking a scavenged sonic gem. His paintings of houses and sometimes banal urban architecture echo the functional neutrality of location scouting photos for an unmade independent film yet simultaneously swirl with the messy humanity of unseen occupants. This is a film you want to see projected, in a theater, not on DVD.

Chris Wilcha is a filmmaker. In 2008 he won an Emmy for directing the television series *This American Life*.





Opposite: *Yellow House 158th St.*, 2009, oil on
canvas laid down, 12 1/4 x 12 1/4"

Above: *Mound on Columbus*, 2009, oil on cigar
box panel, 10 x 14"







Above: *Auto Salvage Lot III*, 2006
oil on panel, 10 x 14 "

Left: *Heckman Screen Printing Co.*, 2005 (detail)
oil on panel, 11 1/2 x 12 1/2"



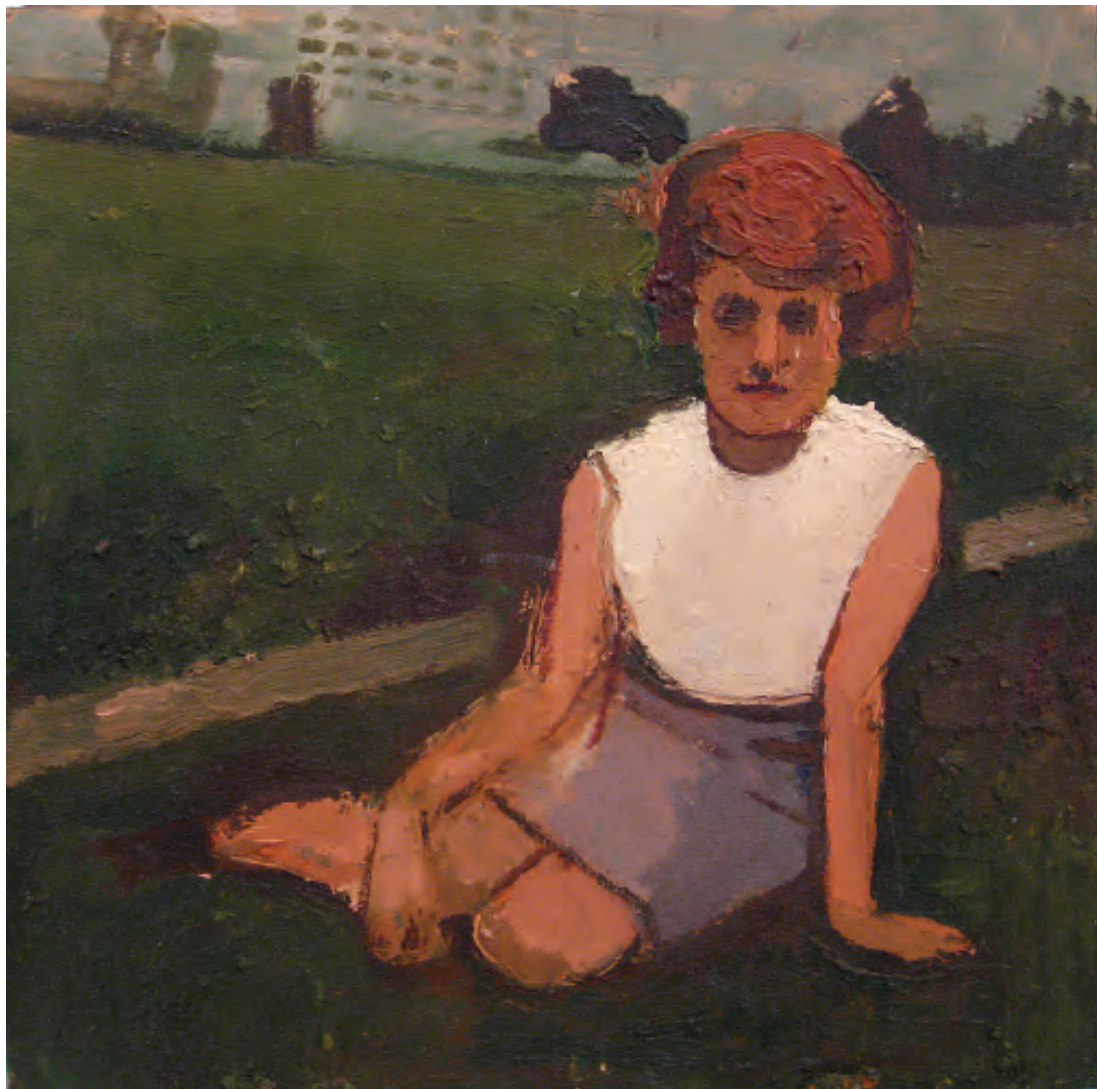




Above: *Gal in White Dress*, 2009, oil on canvas, 10 x 8"

Left: *Mountain Street*, 2008, oil on panel, 8 x 8 "



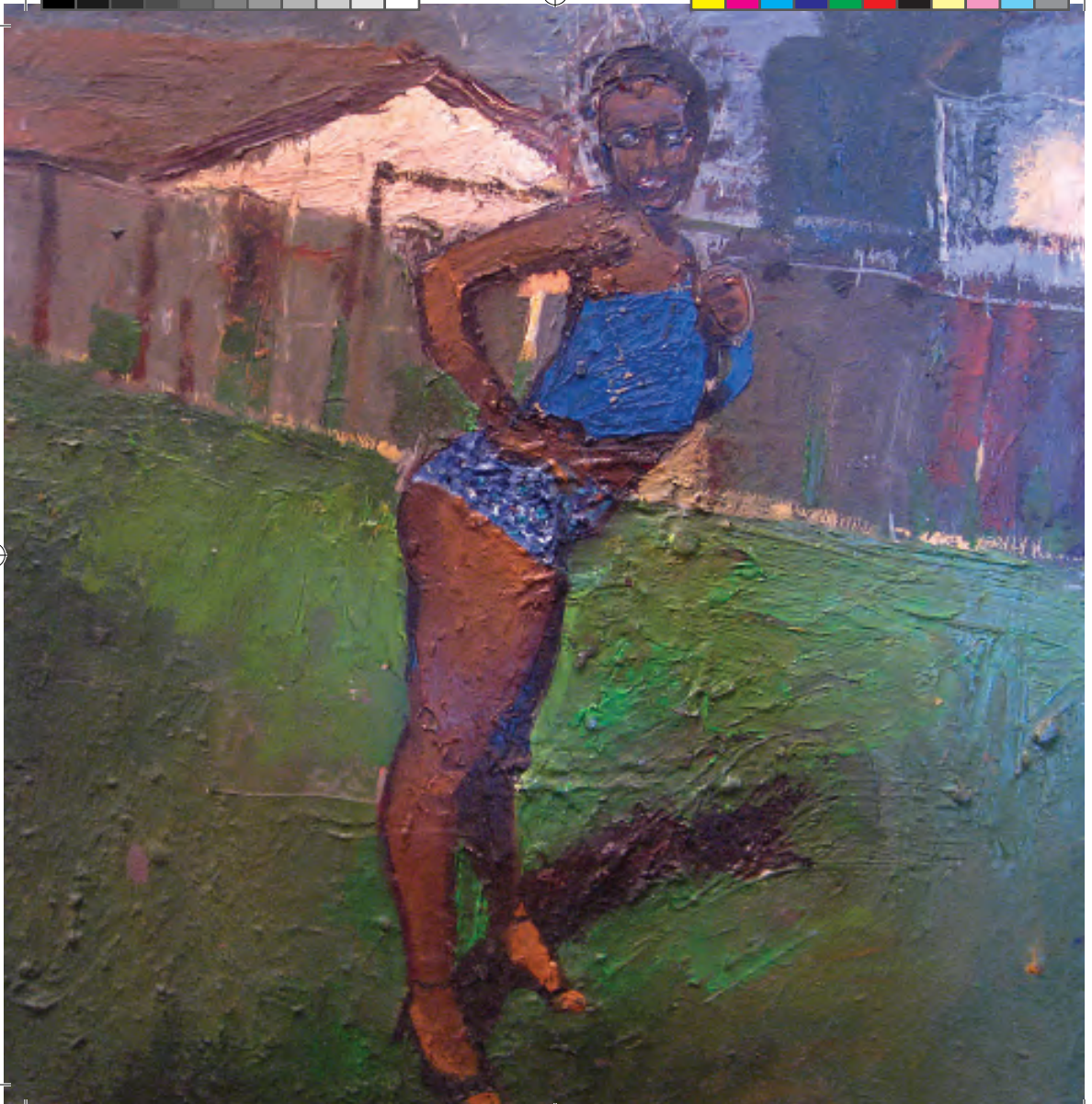




Above: *Camden, New Jersey*, oil on cigar boxtop, 6 x 10 3/4 "

Left: *Kimberly*, 2007, oil on panel, 12 x 12"





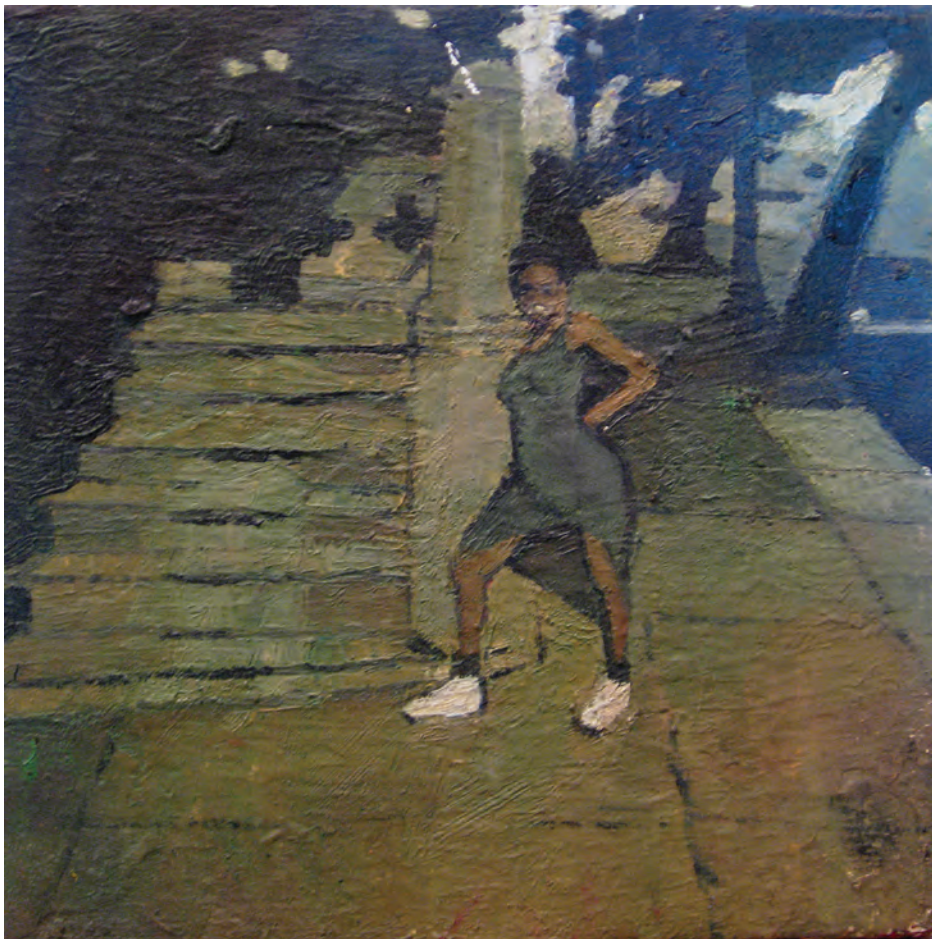


Above: *Fruitville Pike*, 2006, oil on canvas, 8 x 10"

Left: *Alabama*, 2007, oil on panel, 10 3/4 x 10 3/4 inches (detail)





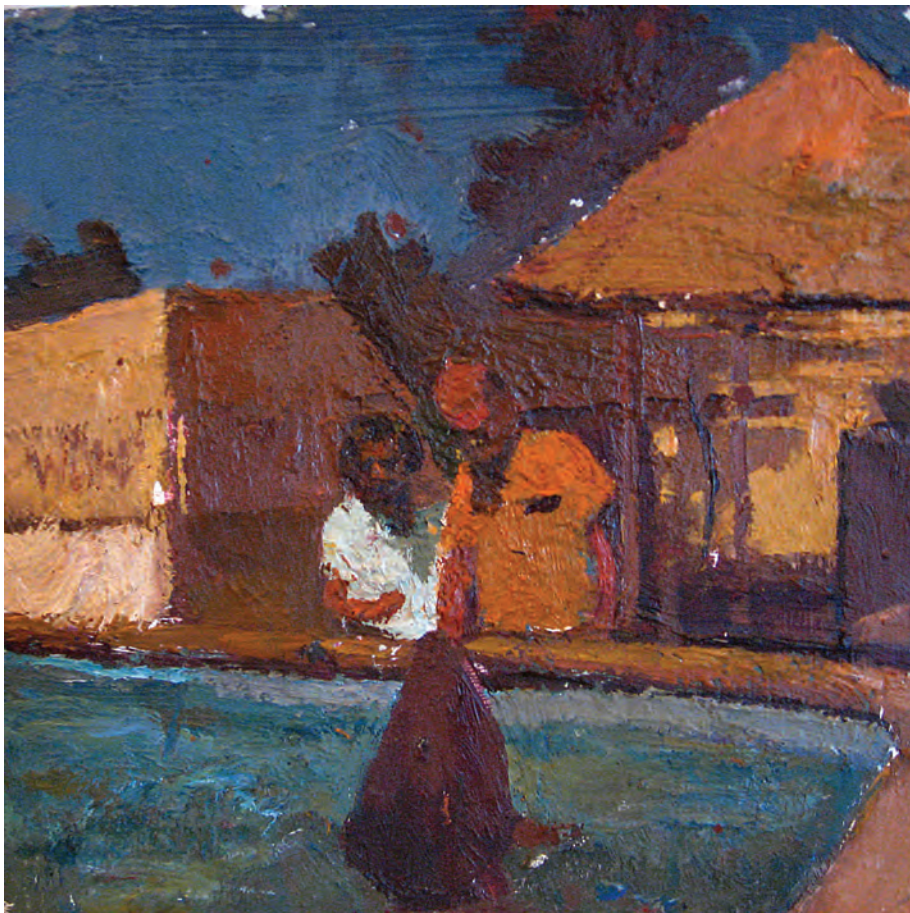


Opposite: *Fort Lauderdale #1*, 2007, oil on panel, 11 x 11"

Above: *Woman with Sneakers*, 2009, oil on canvas, 8 1/8 x 7 7/8"







Opposite: *PS 186*, oil on paper laid down, 11 3/4 x 9"

Above: *Ocean World*, 2006, oil on panel, 8 x 8"

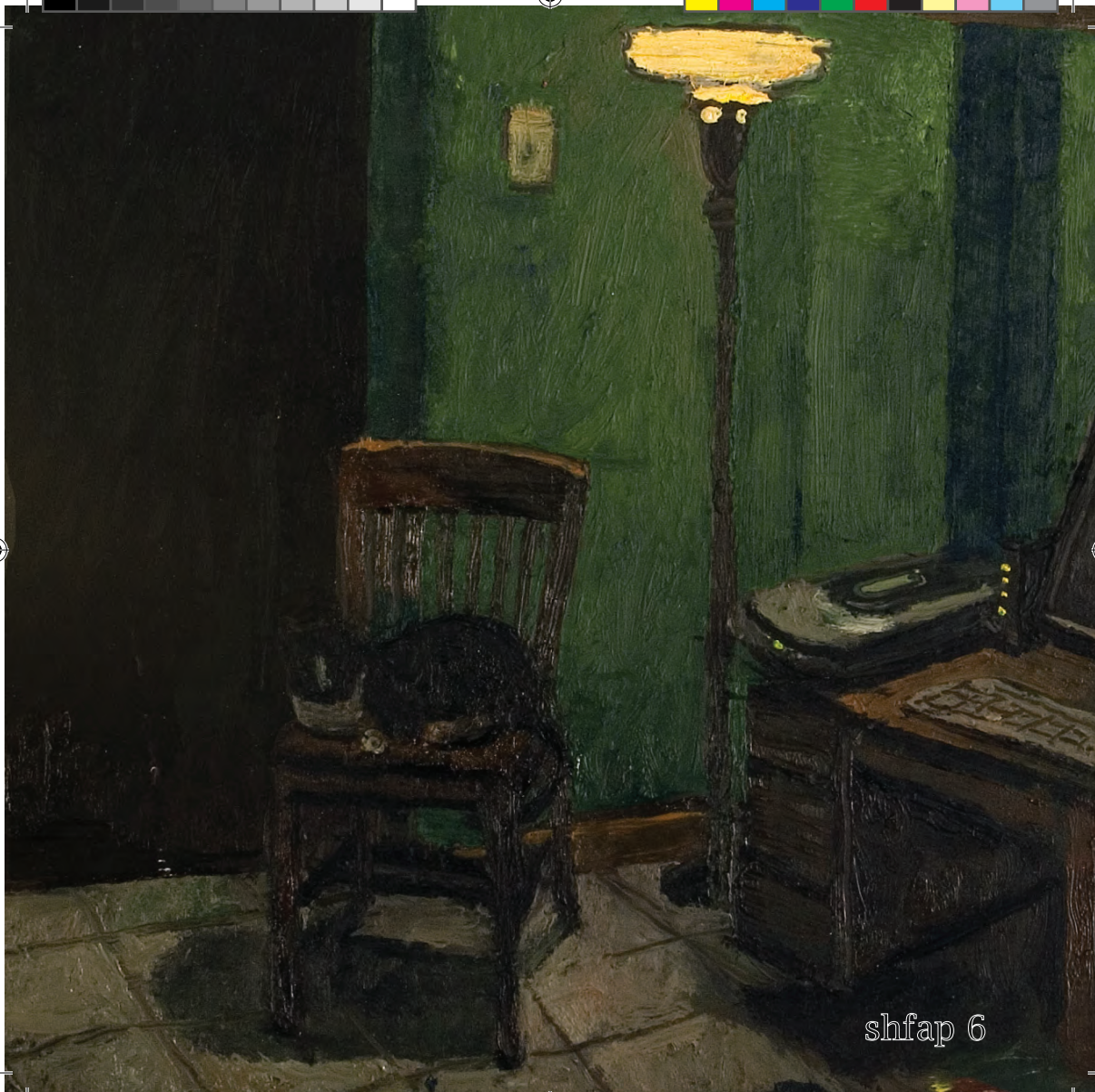




Above: *Naval Yard*, 2009
oil on panel, 9 x 11 "







shfap 6

