



BLACK SUNLIGHT



steven harvey fine art projects presents:

black sunlight

a curatorial project for the la art show

including works by:

gregory botts

robert de niro sr

stephanie sanchez

sangram majumdar

kurt knobelsdorf

hank pitcher

louisa matthiasdottir

chuck bowdish

paul resika

stuart shils

roy fowler

"She is lovely, and more than lovely: she is astonishing. Darkness abounds in her, and she is inspired by everything deep and nocturnal. Her eyes are two caverns in which mystery vaguely flickers, and a sudden glance from her illuminates like a flash of lightning – an explosion in the dark of night."

- How to Paint by Charles Baudelaire

Black sunlight is about the metaphysics of seeing and the inherently abstract nature of representation. In Robert De Niro Sr's *Greta Garbo as Anna Christie* (formerly in the collection of the Hirschhorn Museum of Art), Garbo is a mask-like sign, her representation very much akin to Garbo's own self-created image. In Louisa Matthiasdottir's *Bust*, the figure (a representation of self?) is also sign for a woman- powerful worked with a blank mien. Critic Martica Sawin notes about Matthiasdottir's sculpture, "her ability to see through surface to fundamental structure and record it unerringly." Sangram Majumdar's *Daydream* shows a room as a kind of representational void- a descriptive space filled with details are an envelope for a woman's meditation- the central abstract occupant of a pictorial space.

Brooklyn Rail critic Ben La Rocco writes that the works of Chuck Bowdish "reveal a romantic vision of an unnameable world, one that is both exotic yet familiar." Both Bowdish in his painted collages and Paul Resika in his paintings make up ideal plastic worlds- a landscape visions far removed from plein air depiction. The poet Mark Strand writes about Resika "Those large areas of sumptuous color; the vigorous use of line are not merely descriptive, but are themselves the formal requisites that permit these paintings to be poised midway between realism and abstraction." Both Bowdish and Resika invent impossible poetic landscapes made up of black skies, zeppelin leaves, birds and sails

Even when choosing to paint the familiar- directly from life- as Hank Pitcher, Stephanie Sanchez, Roy Fowler Gregory Botts, Kurt Knobelsdorf and Stuart Shils do, we are confronted with the extreme and abstract nature of light- in Fowler's Hawaiian watercolors, Pitcher's silvery image of dolphins and surfers, Sanchez's mysterious Central Valley landscape, Knobelsdorf's found figures, Shils's Italian buildings or in the re-invented landscape of Botts' black and white Santa Barbara estuary, these painters develop a complex group of painterly signs as equivalencies to the intensity of the perception of nature.

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above: robert de niro sr. *greta garbo as anna christie*, 1965, oil on canvas, 40 x 50 inches

opposite: louisa mattiasdottir; *bust*, 1960, (cast in 2008), white patinated bronze, 32 x 12 1/4 x 13 1/2 inches, edition of 8



above: chuck bowdish, *palm black sky single figure*, painted paper collage, 69 x 47 inches

opposite: paul resika, *leaves and sail*, 2008, oil on canvas, 51 x 38 inches







above: gregory botts, *circles*, 1985, oil on canvas,

left: hank pitcher, *dolphins and surfers*, 2009, oil on canvas, 12 x 24 inches



stephanie sanchez, *central valley*, 2009, oil on canvas, 12" x 24"

roy fowler, *kapoho*, 2003, watercolor on paper, 12 x 16"



sangram majumdar, *daydream*, 2004, oil on canvas, 72 X 64"





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