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STAVER



ABOVE:  
*Valkyries* 2021 mixed media 9 x 12 inches

FRONT COVER:  
*Study for Summer* 2021 oil pastel 11 x 8½ inches

KYLE STAVER

paper trails

NOVEMBER 17 – DECEMBER 24, 2021

steven harvey fine art projects

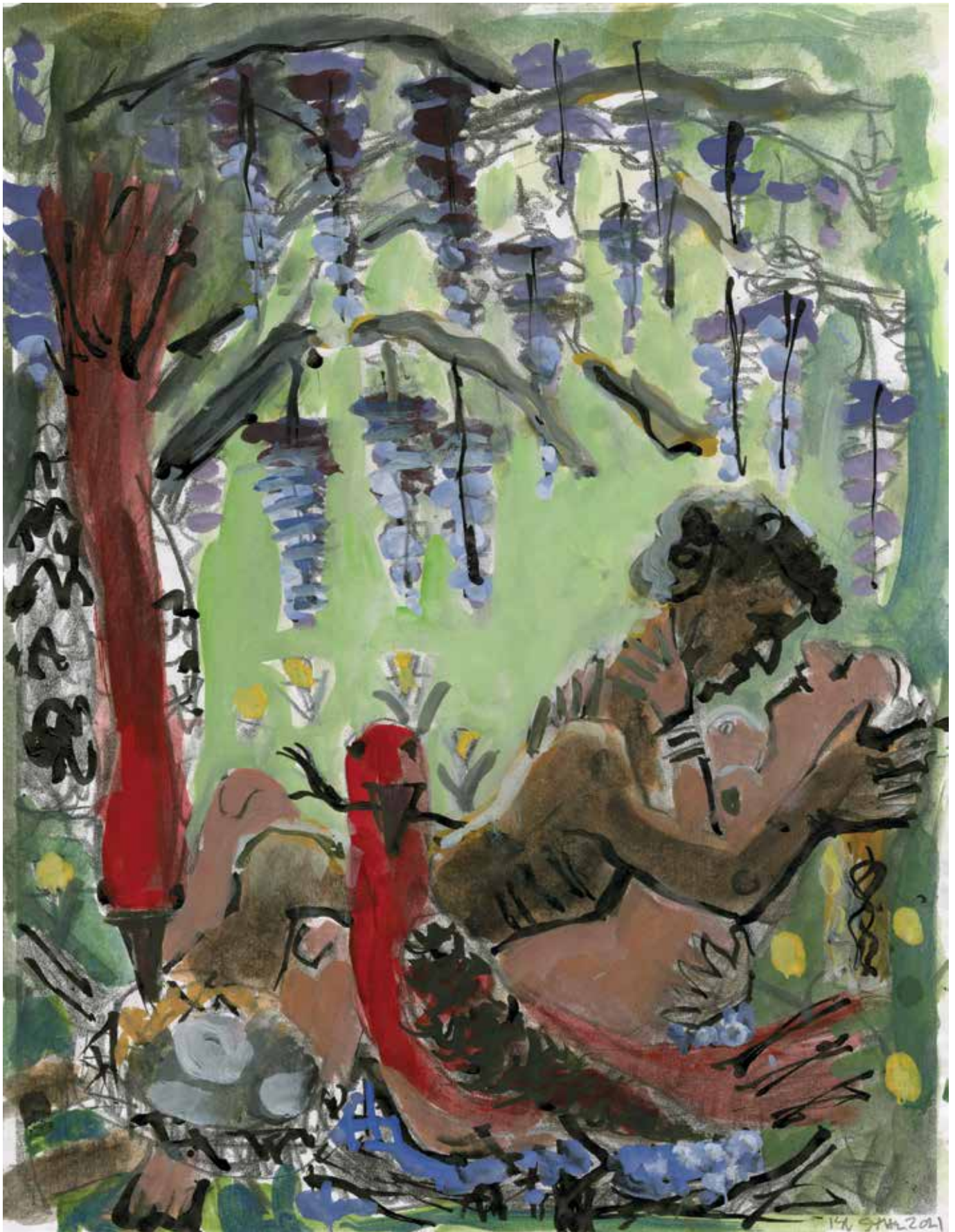
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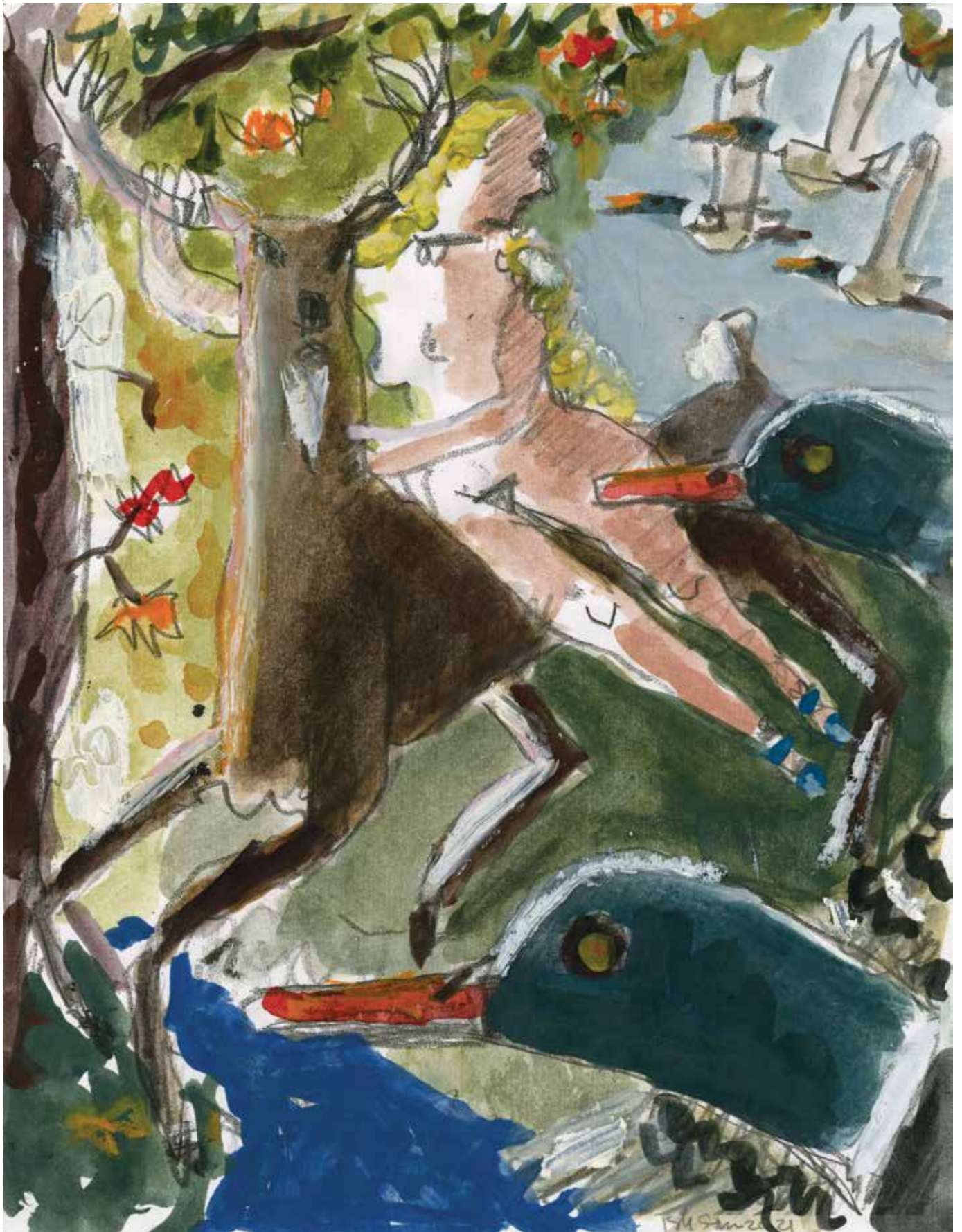
Winter (Four Seasons) 2020 mixed media 11 x 8½ inches



*Spring (Four Seasons)* 2020 mixed media 11 x 8½ inches



Summer (Four Seasons) 2020 mixed media 11 x 8½ inches



*Fall (Four Seasons)* 2020 mixed media 11 x 8½ inches



*St. George and the Dragon* 2018 pencil 11 x 8½ inches



## What's The Story?

When I was a kid I had this great series of books—*Books of Wonder*. They were fairy tales from all over the world and they had great illustrations. They came once a month. I must have been 7 or 8. I would make drawings from the illustrations in the books but I also loved the stories. I was also making little doodley-doot stuff, like tea parties, that I starred in, just me and my stuffed animals.

They were dramas and I was always the star. I remember I got a Barbie and Ken Doll Convertible Car. I put Ken in it and he had a terrible accident down the front staircase of my house. I was a doctor and arrived on the scene and saved him.

We had a grand piano that I didn't know how to play but I would be at some important recital all by myself pounding on the keys. Walter Mitty-ish. The drawings in the books were telling my story. Everything was about me.

Did that ever change? Was it ever not about me? I used to be scared. Do you know? I used to think OMG what would I ever say if Rembrandt walked in. Now I think we'd have a beer and we'd be best friends. Not because I'm Rembrandt level but because we're both painters.

It took me a long time to realize that paint could be as important as the words in the story. That I could do something with dramatic lighting that is as expressive and as clear as "then the princess saw the prince."

Titian, Rembrandt, Tintoretto are great storytellers. You have to have stories that live inside of everyone—a shared kind of baseline. When I first started painting, I wanted to be Bonnard, little domestic genre paintings, nothing really happened. You just paint them and you try to get them to mean something. That's fine, I liked paintings like that. Then I started using stories we all shared. The minute you see my painting, you know Adam and Eve. You've got opinion.

Then when I tweak them, like *Susanna in the Hammock*—my Susanna, she's an active participant. Everyone in the world has painted Susanna (and the Elders) and usually she's painted either unaware of people looking at her, or huddled in a ball, a shamed maiden with people poking at her. When I paint I get to put Susanna in a position where she's relaxed, safe and guarded. In my version, because of the way the tigers are making eye contact with us—we are the elders. I can choose to make her safe and confident. I can adjust the story. I remember a therapist that said that change is tiny and that's enormous. If you just turn your head a quarter of an inch the world looks different. Simply having her make eye contact and in a hammock, the whole scenario is decoded differently. Little things change everything. For so long these subjects felt off limits. Who can make a painting that Rembrandt made? They had so cemented the role of the lead character. There's no room for me. I don't think of the women in those paintings as having much self-determination. When I paint women I get to have them be aware. That's a simple step, right?

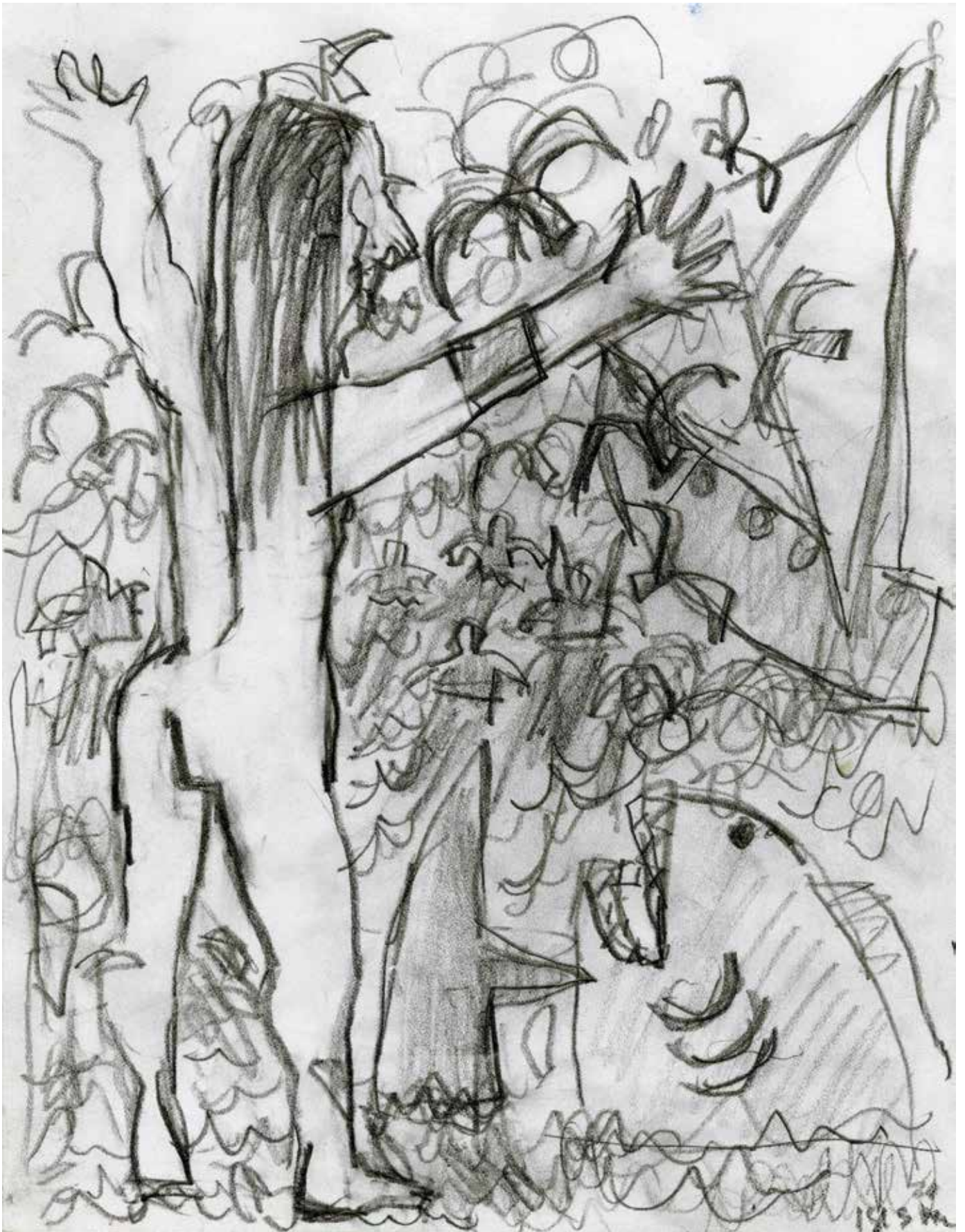
—Kyle Staver with Steven Harvey  
October 2021



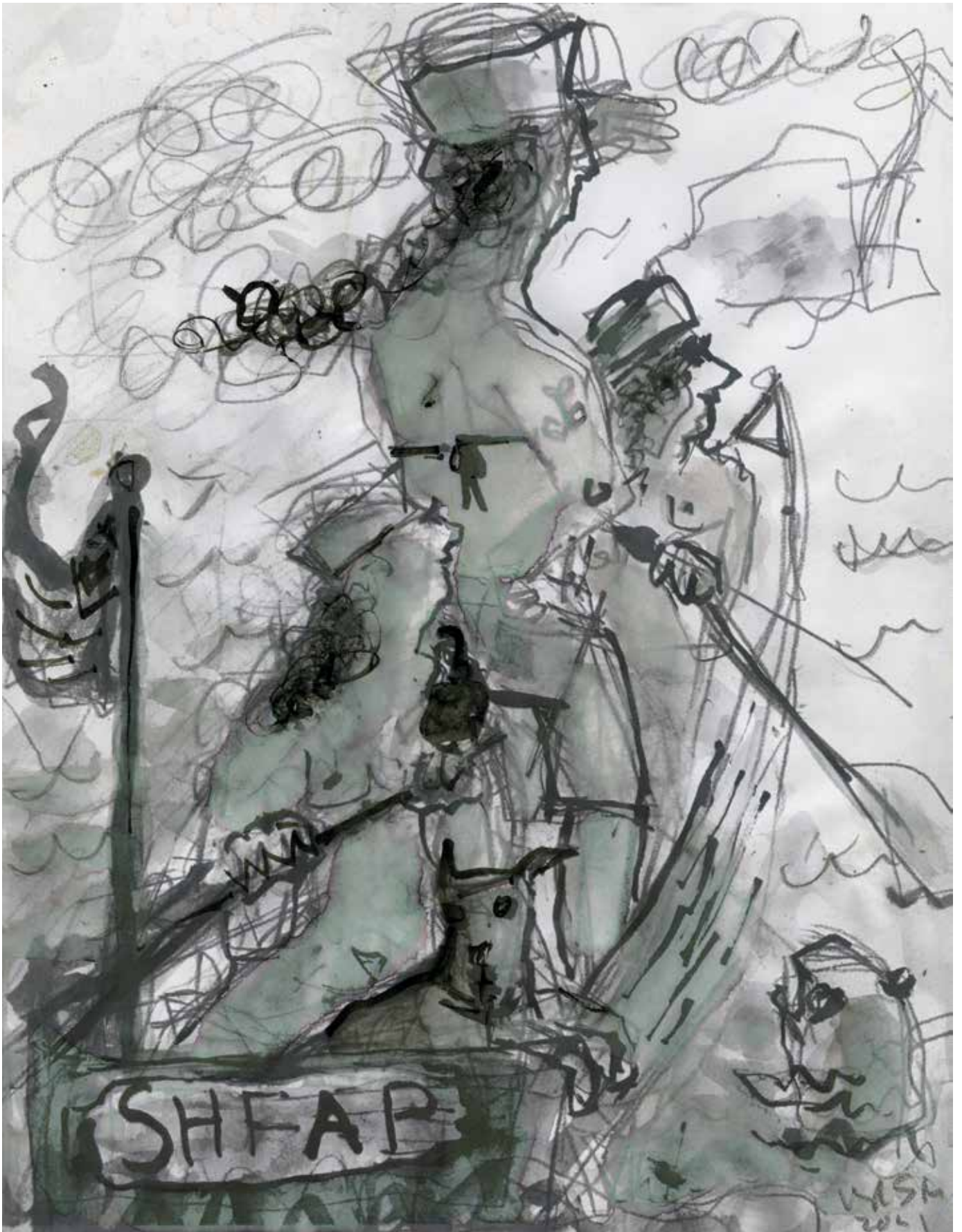
*Dolphins* 2021 watercolor 12 x 9 inches



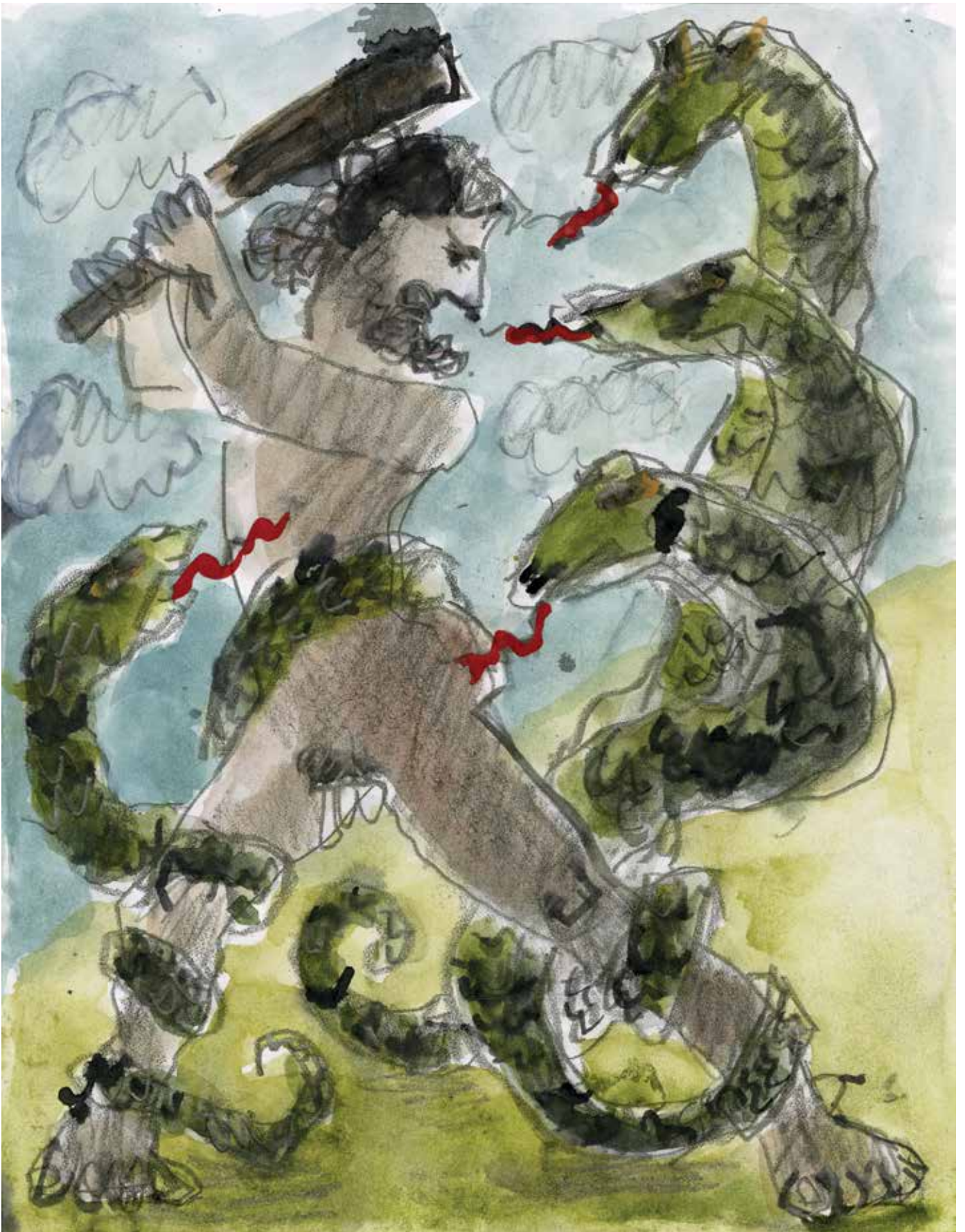
Salome 2021 watercolor 12 x 9 inches



*Christ on Water* 2020 pencil 11 x 8½ inches



SHFAP 2021 watercolor 11 x 8½ inches



*Hercules and the Hydra* 2021 watercolor 12 x 9 inches

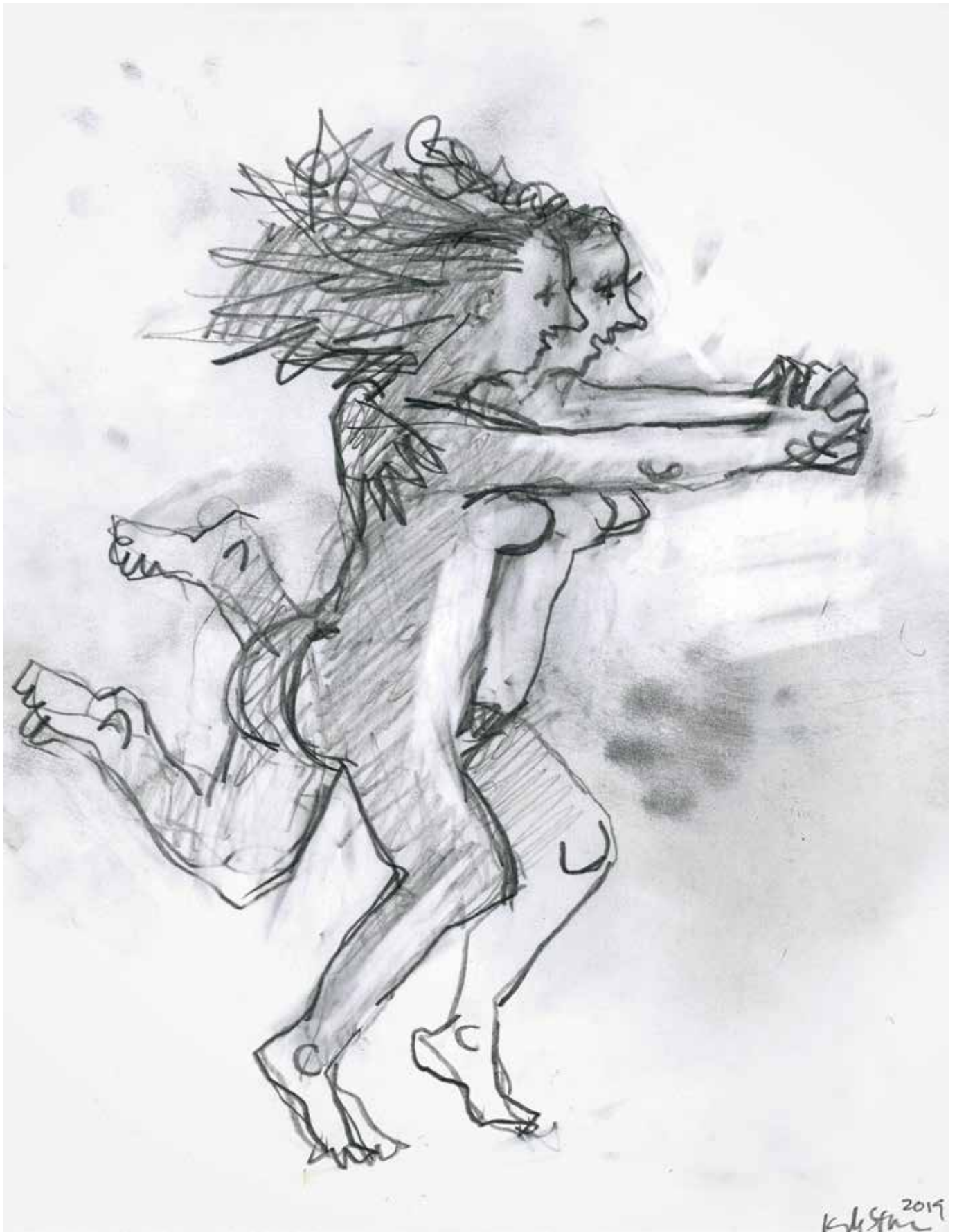


*Hercules and the Harpy* 2021 pencil 11 x 8½ inches

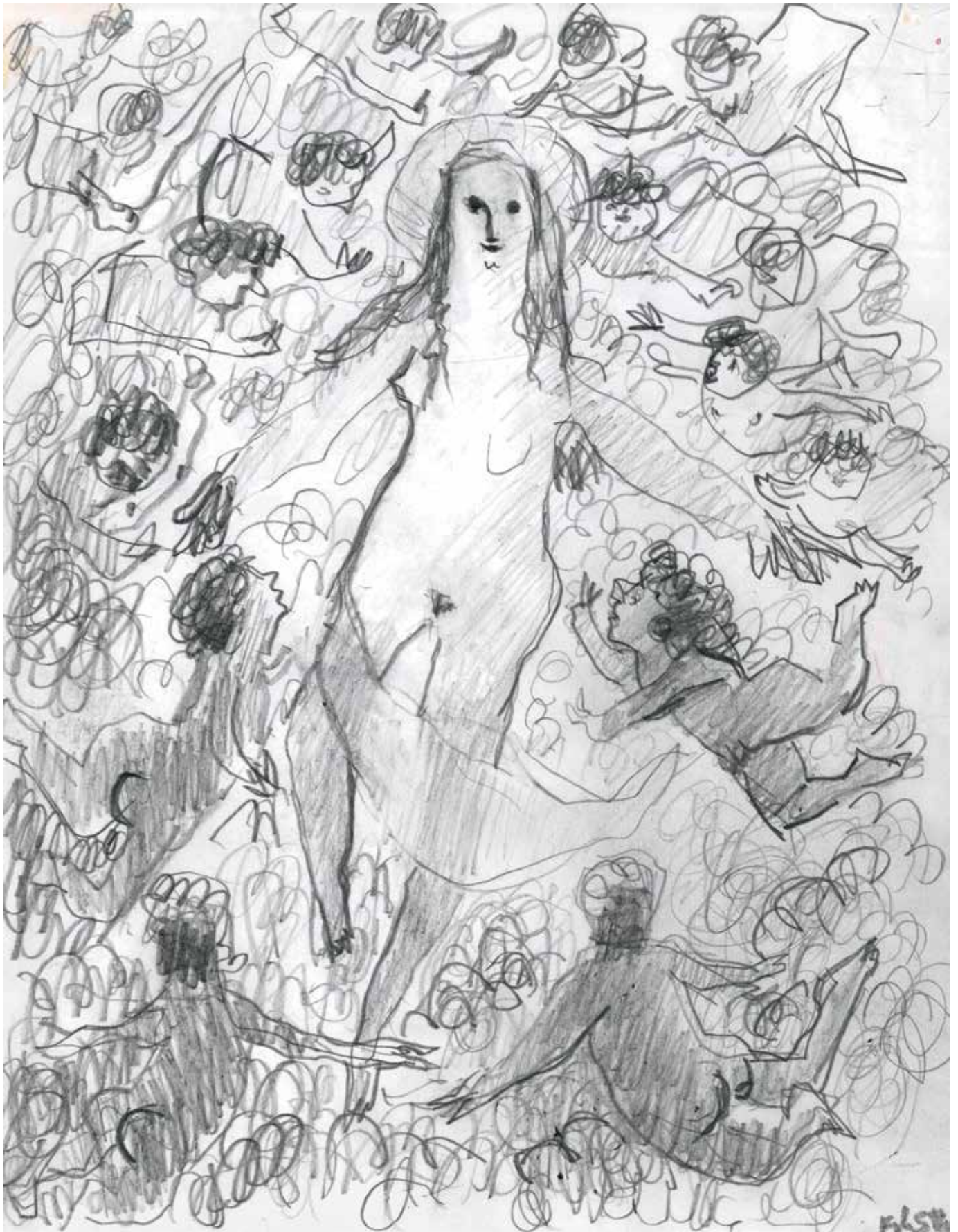


Salome 2 2021 pencil 12 x 9 inches





*Dance with Me* 2019 pencil 11 x 8½ inches



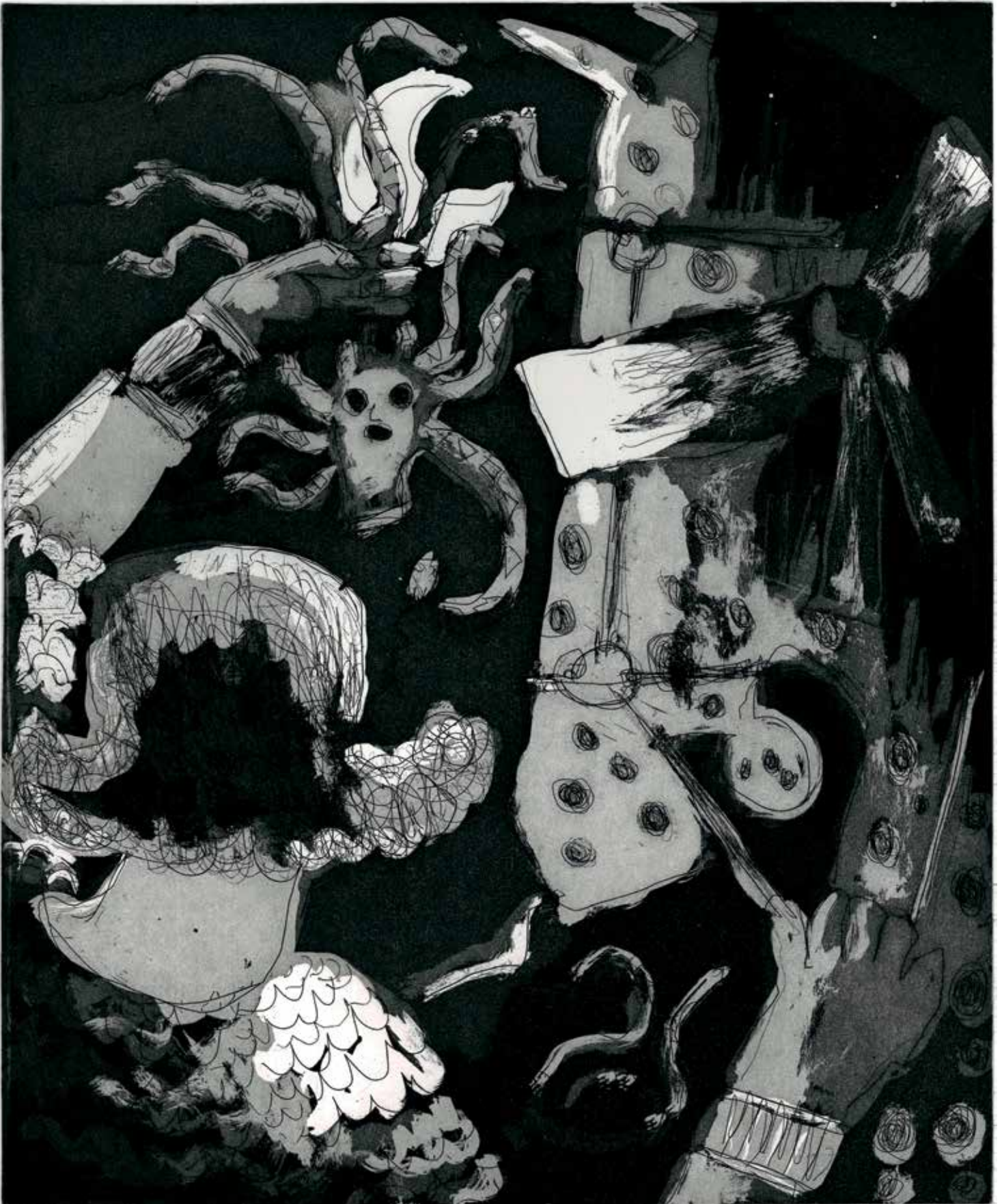
Ascension 2018 pencil 11 x 8½ inches



AP 3/3

Kyle Starn 2020

*Venus and the Octopus* 2020 aquatint etching, AP 3/3 10 x 8 inches



AP 3/3

Kym Stone 2020

Medusa 2020 aquatint etching, AP 3/3 10 x 8 inches



AP 1/1

14/11/2021

Miss America 2019 etching, AP1/1 10 x 8 inches



SP 1/2

Lynn Stone 2021

Valkyries 2021 aquatint etching, SP 1/2 8 x 10 inches



AP 3/3

Kyle Stiner 2020

*Susanna's Hammock* 2020 aquatint etching, AP 3/3 8 x 10 inches

BACK COVER:

*Daniel's Head* 2021 oil pastel 11 x 8½ inches

