

**ANDERS KNUTSSON**

RADICAL PAINTING - MEDITATIONS  
ON THE MONOCHROME

FOR SALE AT BUKOWSKIS STOCKHOLM  
MARCH 25 - APRIL 3, 2011

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# THANK YOU

To work with art in your everyday life is to be continually surprised and challenged. When I entered art, and its essence had begun to open up, I soon realised the huge complexity involved. Just when you have managed to grasp one movement, one era, one taste, one group of artists, everything becomes contradicted by something else, even the opposite. The acquaintance with Anders Knutsson's art is just that. Everything I had learned about the 1970-80's would have to be reset. The delight was therefore immense when museum profiles David Neuman, Bo Nilsson and Lars Nittve came up with this idea for Bukowskis as Primary Exhibition.

When a work of art is sold at Bukowskis, the name is often already well known to a larger group of art connoisseurs. This is perhaps not the case in this instance. We feel privileged and thrilled to be involved in a reintroduction of such artistry in Sweden. To many of us, he is a mystery man that has been working actively outside the main route of contemporary art. Anders Knutsson's paintings, flaming monochromes, are refreshingly contemporary. How could he in 1979 have known that life, diversity, the rapid movements and fragmentation would create such a large demand of tranquil beauty and meditation thirty years later? You can only call this radical!

Many thanks to the curators as well as the editors in this catalogue, and most of all, we want to thank Anders Knutsson.

MICHAEL STORÅKERS, CEO BUKOWSKIS

# ANDERS KNUTSSON – MONOCHROME MEDITATIONS

Modernism is an artistic movement associated with the 1900s in the form of a “permanent avant-garde” that has constituted an aesthetic vanguard in the art world. However, Modernism has shown itself to be far less unequivocal than art history would have it. The movement can instead be characterised by a dualism spanning a “realism” firmly rooted in reality's physical environment and a “spiritual” tradition that is part of the metaphysical world of ideas.

In his famous essay, “Modern Painting and the Nordic Romantic Tradition”, Robert Rosenblum writes of the Nordic romantic tradition as being the starting point of the “spiritual” tradition of Modernism. He begins his account with the forerunner of German romanticism, Caspar David Friedrich, and ends it with Abstract Expressionism with Barnett Newman and Mark Rothko as forerunners of Modernism's “spiritual” tradition. But Rosenblum could just as well have continued written his essay today, where we find numerous traces of the “spiritualism” of the Nordic romantic tradition.

Anders Knutsson's paintings from the early '70s show clear traces of a European romantic landscape tradition rooted in the gestural brushwork of expressionism. But here one can also see signs of an American approach, where gesture has been replaced by larger colour fields that are clearly related to Barnett Newman's painting. Some of Knutsson's paintings even bear references to Newman's “zip”, the visual element that suggests the possibility of revealing the painting's underlying spatial dimension beyond the surface-oriented colour field. Newman merges the physicality of the painting with a hint of something larger, that he calls the sublime in his essay “The Sublime is Now”. The sublime is an awe-inspiring grandeur that exceeds human understanding, without incorporating the notion of a God as in the concepts of

religion. Over time, Anders Knutsson weaned himself off his addiction to Barnett Newman. In the painting “Regatta” from 1975, all traces of the vertical form have been replaced by a colour field that the artist has applied homogenously over the entire canvas using a palette knife. His use of transparent beeswax in the paint has created a virtually atmospheric space that seemingly appears to be a remnant from the era of open-air painting with an almost impressionistic treatment of the paint. Here we have a spatiality with no shape or specific point on which to fix one's gaze. This is a state that is often referred to in American painting as “overallness”. It is the feeling of a wholeness that suggests an expanded sensation existing beyond the physical material itself.

Anders Knutsson made his debut in Sweden at the Nordenhake Gallery in Malmö in 1978. At first glance, one can get the impression that Knutsson's painting bears a kinship to that of Joe Marioni and Phil Sims who had also exhibited at the gallery. Terms frequently used in describing these monochrome artists are “radical painting” or “fundamental painting”. Both of these terms suggest a concept-based approach related to Modernism's end station, where all content has been reduced, to the benefit of the artwork as physical artefact.

Anders Knutsson's paintings in the Nordenhake exhibition possess a density through the layered application of paint achieving a completely opaque surface where his use of beeswax does little to create any illusory space. In these paintings it is only the paint that functions as a strongly sensory element, one that is difficult to link to the artist's personality. There is a neutrality to the surfaces that leads one to interpret them as projection surfaces for a lifestyle rather than for aesthetic phenomena. In accordance with the individual precepts of the times, holistic thinking was held in high regard. Man is not simply the result of physical and intellectual processes, he/she also has the capacity to achieve an expanded experience expressed through an interest in new age, meditation and other outlooks on life that are part of the emotional sphere rather than the rational. This is not merely an endpoint with regard to a painterly tradition, but also the start of a new opportunity for painting to reclaim its spiritual content without denying its physical virtues.

Bo Nilsson

# SEEING – AN ESSAY BY DAVID NEUMAN FROM 1981

“What counts here – first and last – is not so called knowledge of so called facts. But vision – seeing. Seeing here implies Schauen (as in Weltanschauung) and is coupled with fantasy, with imagination.”

Joseph Albers from “Interaction of Color”

To view a painting by Anders Knutsson is to look at the facet, a moment in your life, your being that day. It is the viewer who decides if he will see more than the color, if he will see the mood in the color and the experience behind the color. The viewer’s insight of himself will decide what he will see in the color.

My fascination with Anders Knutsson’s painting (without touching the obvious aesthetics) is the mental image his paintings give. The meaning behind the color as color.

There is a choice behind every color, and the choice for a mental image might start years, months before the work on

the physical painting. The choice will always come from an experience, a feeling. Can a color represent a thought, the feeling – that mood? Can the color red be heat, excitement, aggression or “only” the color on the Coca Cola can. Can the color blue be cold, serenity, light, air, water ... ? Only the viewer can decide, can answer with his experience. The imagination – there is no right or wrong imagination.

The artist has many decisions to make with his feeling. While the color is hammered in his mind, he approaches other and just as vital decision. Size, balance – how does this specific moment, impression feel? Is it a graspable moment or is it overwhelming. What would happen if I changed my experience, if I shrank it or made it stretch. Can I stretch the red color, the blue color – how far can I stretch any color? If I would touch my experience, how would it feel? How would the surface of my experience feel?

These thoughts need decisions by the artist. Anders Knutsson deals with these complex decisions. Working with 15 types of linen canvases, from rough to smooth, painting in difference sizes, trying his experience and knowledge of life with color – light.

There are no scars in a color – Anders Knutsson paints with a knife, the palette knife is not scratching the surface, smoothly Anders puts paint on the canvas. The dialogue between the viewers’ seeing and Anders Knutsson’s experience – the color.

## EPILOGUE NEW YORK CITY FEBRUARY 2011

The earlier text about Anders Knutsson was written over 30 years ago. I had been living in New York City for 2 years and was investigating different avenues as to what shape my involvement would be in the visual arts. Not long after writing the original text I purchased two important paintings by Anders. It was a large undertaking; funds were scarce then. The first was a large canvas with an extraordinary surface in a very beautiful light blue, the second slightly smaller work was a more characteristic dark red.

We lived in a 5th floor walk-up on the Upper West Side. With Anders’ help we carefully carried the paintings through the hall and up the steps to the apartment. We hung the red painting on an exposed brick wall, a radical curatorial decision. There was only one wall where the blue work could be placed, in the dining room. This particular room had one striking feature, a skylight. In the early morning the sunrays met the surface of the Blue painting, starting my day with a good feeling. I could literally spend hours examining the surface and Anders’ brilliance in applying the thinnest layer of this multi-faceted color. Eventually two daughters would join us in this same apartment. The eldest and I would discuss the meaning of and behind the blue color, and why would a painting have only one color, and why were there no images.

Guests would engage in the Blue painting as well, “it feels meditative”, “it is reminiscent of the dome of a mosque”.

The paintings remained in place for many years. In the late 1980’s it was time to move, more space was required. A problem arose, between moving in and moving out, illegal construction had occurred creating an untenable staircase. The Blue painting could not leave the way it had entered. Once again Anders came over, but this time to take the painting off the stretcher. Both works were carefully packed. Unfortunately the new home had no wall large enough to accommodate the Blue painting. Having moved several times since then, an area large enough for the Blue painting has yet to be had. So, I must admit, the paintings have remained packed and in storage. Although to this day I haven’t seen them since Anders lovingly rolled the blue canvas and packed away the Red, I nevertheless cherish the memories of being young, starting a family, and the role that this work played and placed in my life.

David Neuman is the founding director of Magasin 3 Stockholm Konsthall and Affiliated professor at Stockholm University’s Curatorial Program

# A MONOCHROME STORY

We may as well say it from the start: Anders Knutsson's monochromes from the late 1970s are not only among the best art produced in Sweden during that period. With his wax and oil surfaces, which he applied to carefully selected linen canvas, he gave us paintings that are among the very best ever to have been produced in one of the most difficult, most demanding corners of the ever-widening field of late modernism. He took on the ultimate challenge: how to imbue life – and meaning – into a monochrome surface. A surface that, by definition, is no different from that which a house painter applies to a facade or wall.

Ever since the 1920s, artists have been attracted to what could in some ways be regarded as the most absolute form of painting. The first to do so was perhaps Alexander Rodchenko, with his triptych “Pure Colour” form 1921. But many followed in his footsteps, most of whom with monumental aspirations on what these “absolute” paintings were supposed to do or symbolise.

For Rodchenko the monochrome was an absolute endpoint: “I reduced painting to its logical conclusion and exhibited three canvases: red, blue and yellow. I confirmed: This is the end. Primary colours. Each surface is a surface, and they

represent nothing else.” To others, the monochrome was a rebirth. To some, it had spiritual significance, and for yet others – such as the grand master of the white monochrome, Robert Ryman – it was primarily a literal, concrete study of all the material aspects of painting, an eternal ending. A persevering exploration, now spanning over 50 years, on what happens when everything apart from the colour on the surface of the painting – the foundation, format, mounting, etc – is changed. Robert Ryman existed like a – albeit very independent – satellite on the periphery of a loosely composed group in New York in the 1970s calling itself “Radical Painting”. A group of painters with a shared interest in the radicality of the monochrome – in exploring its possibility and impossibility, the boundaries of painting. Among its more famous members were Joe Marioni, Marcia Hafif and Phil Sims. And Anders Knutsson, a Swedish painter who had moved to the USA in 1967 and exhibited there since the early 1970s. I repeat: Anders Knutsson was, without a doubt, the greatest in this context. That is, if we put the masterly Robert Ryman in a category by himself, partly because he belonged to a slightly older generation, and also because even if all artists shared a fascination for the monochrome enigma, their fascination was of a fundamentally different species. For Ryman, the fascination was, in some sense, for everything but the colour – while the others, especially Anders Knutsson, were entirely absorbed by the very potential of colour, and not least by its emotional power.

My own relationship to these paintings is extraordinarily personal – seeing them again is like stepping into a time

machine. I experienced the same thing last year when we were hanging Moderna Museet's beautiful red painting, Long Painting (1979-81) with works by Frank Stella, Donald Judd and Eva Hesse. Suddenly, I was transported to the turn of the year 1979-80 and my first visit to New York. I stayed with David Neuman, now the director of Magasin 3 in Stockholm, on 96th Street, Upper West Side. He had moved there some six months previously and filled in my bookish knowledge of New York with his own suggestions. One was that we should visit Anders Knutsson's studio. It was somewhere in Midtown Manhattan, in the Garment District, I seem to recall. At the top of a building filled with textile manufacturing and distribution. A fabulous studio, with light from at least three, or maybe even four, directions. A sensory lab, a place for disciplined orgies in colour. Rows of pots with pigments along the windows, canvases stacked against the walls. Palette knives, wax, smells... This was a far cry from the conceptualism that still reigned – also in painting – in New York at the time. This was a place dedicated to sensation. As Anders Knutsson writes in an article in Art in America: “If the field of vibrant orange makes you feel warm all over, let it in, accept it, bask in it. Colour is, after all, a sensation, a mental and emotional interpretation of what the eye records. It has spiritual, aesthetic, psychic, and physiological qualities.”

Exactly what it is that makes some of his paintings from this period so extraordinarily good, so able to hold their own on the wall of a museum gallery along with some of the most prominent artists of the 20th century, is hard to define. I attempted to do so in an essay a couple of years later, when writing specifically about Moderna Museet's

Long Painting. The subtitle of my essay was “Painting as Transubstantiation”, and what I was probably attempting to do, as an enthusiastic 28-year-old, was to find a theory for the inexplicable. For the mystery of art – or, at least, a small part of it. I quoted philosophers such as Maurice Merleau-Ponty and Roland Barthes, referred to esoteric mysticism, Zen and speculative Christian theology... Merleau-Ponty still feels fairly relevant, with his ideas on colour – “colour is the place where our brain and the universe meet.” But my little musing on the rhythmical traces of the palette knife across the canvas, that remarkable sense that there actually is a rhythm there, even though every separate imprint of the palette knife is unique, which is totally contrary to the notion of a rhythm, which is based on repetition, well, that musing is actually not bad. And I also noticed the barely perceptible importance Anders Knutsson gave to the underpainting – the surfaces he applied under the top, waxily transparent surface colour.

The layers of colour, the “impossible” rhythm, the precise choice of colours, the saturation, transparency, and how they are matched with the dimensions of the canvas and, of course, its texture and the carefully selected materials – therein lie his greatness. There, and, of course ultimately, in the exquisite accumulation of separate, unique imprints of the palette knife. It's just so damned good. Fantastic to see them again!

Lars Nittve  
Executive Director M+ in Hong Kong



Anders Knutsson

## RADICAL PAINTING MEDITATIONS ON THE MONOCHROME

The paintings in this exhibition were created between 1974 and 1981 in New York during a time of exceptional growth in my artistic life. What I have learned through reflecting on this part of my life was that this dramatic and exciting time was one where the stars in the universe aligned in a very special way. New York in the late 70's was the birthplace of "Radical Painting", which is a form of post minimalism - and I was part of it! When I look back, the experience of exchanging ideas and exhibiting with Marcia Hafif, Joseph Marioni, Olivier Mosset, Fred Thursz, Raimund Girke, Phil Sims and others was an unparalleled experience of investigating new ideas and expressions. Our curiosity, discussions and experimentation resulted in a form of painting which we called "radical painting". "Radical" had to do with seeing the art of painting in a new light by questioning old forms such as realistic depiction and abstraction.

However, I am getting ahead of myself. The story of these paintings really began in 1969 when I started working full time as an artist in Cincinnati, Ohio. At that time, my focus as a painter was on the materials - making paint, using pure

pigments, and blending different consistencies. Consequently, my paintings over the next six years evolved from abstract expressions to become more about the materials themselves - and color, of course. After several visits to New York, it became clear to me that New York was where I needed to be - to experience being swept up in the "eye of the storm" of contemporary art.

Moving to New York City in 1975 was incredibly exciting - it was, after all, the center of the art world where new ideas could breathe! I can easily say it was one of those definitive acts that forever changed my life - it made me grow in my awareness about art as well as about myself. My friend Joseph Marioni had moved the previous year to New York from Cincinnati and, shortly after my arrival, invited me to the opening of the then monochrome painter Brice Marden at the Guggenheim Museum, and then to an after-party in his down-town loft. My impression of Brice Marden had been formed by various art reviews as an elitist, highly intellectual, philosopher of art. To my great surprise, he was an easygoing, hip guy who was engaging to talk with. It was a relief to experience that so many of the artists I had read about were accessible, interested in discussing and sharing ideas and, in general, easy to hang out with. In fact, none were native New Yorkers - they were from all over the world - New Zealand, Morocco, Germany, France, and Italy - but none from Scandinavia. Quite naturally, I gravitated towards the artists interested in ideas that were on my mind, such as reductive and fundamental aspects of modern painting and post painterly abstraction. We often met in each other's studios, at Fanelli's or other bars in Soho. Eventually a "group"

of likeminded individuals evolved. Exhibitions that focused primarily on single color painting appeared in New York and included Marcia Hafif, Joseph Marioni, Olivier Mosset, Raimund Girke, Phil Sims, myself and quite a few others. In 1979, Claes Nordenhake in Malmö, Sweden organized an exhibition of monochrome paintings in his gallery, called "Fundamental Color" that included Phil Sims, Joseph Marioni and me. In 1984 Thomas Krens curated the defining exhibition based on the group - "Radical Painting" - at Williams College Museum of Art in Williamstown, MA, which featured New York monochrome paintings for the period 1975 to 1981.

But it was not only the art scene that inspired me at that crucial time. At Columbia University I studied art history with the legendary giant on the subject, Dr. Meyer Shapiro, and contemporary art issues (such as "the end of art") with the prominent art critic and writer, the professor of philosophy Arthur Danto. At the New School of Social Research I studied postmodernist literature and was introduced to meditation.

Shortly after I came to New York, I also experienced an entirely new expression of music. At the Metropolitan Opera, I heard the premier of "Einstein on the Beach", the new "minimal" music and opera by Phillip Glass and staged by Robert Wilson. I sat transfixed, for five hours - literally, at the edge of my seat! I felt the hypnotic, mysterious music of Glass, Steve Reich, La Monte Young and other "minimalists" resonate deeply with my vision and way of painting.

My painting and studio practices that I had developed during

the previous five years in Cincinnati continued to evolve. In 1969 I mixed wax into my paint, then heated it to let it flow to create drip and flow patterns on the canvas. The effects were striking but without much lasting meaning to me. I liked working with this medium and continued to experiment and study its history (which to my surprise dated back to 100 AD Egypt). I was experimenting with waxes, varnishes and oils in various combinations to create a paste to which I ground in dry pigments. I was now making my own paint! The benefits were incredible - I had full quality control of all material and ingredients including the viscosity and transparency of the paint, and could play with these variables independent of each other. Through this process, I also got to know the paint medium very well. The final step was the grinding of the color pigment into the paint medium by hand on the palette. This could take hours of rhythmic, vigorous hand and arm movements to make a batch of paint for a large canvas. Now I look at these paintings in 2011 and understand that the intrinsic essence of these paintings are as a result of working with pure materials and alchemically transforming the energy of all of these materials into the experience of the painting.

The choice of support material evolved from commercial store-bought stretchers to my own design - made of lightweight, straight redwood stretchers - and from pre-gessoed cotton to many different styles of raw linen that I sized with rabbit-skin glue. At that time, the New York art supply stores were well stocked with a wide variety of top quality materials. My favorite store also specialized in handmade art papers from all over the world. Just before I left Cincinnati,

I visited the Twinrocker paper mill in Indiana. It is run by a Katherine and Howard Clark who pioneered the revival in American handmade papermaking. I came to appreciate the fascinating craft of papermaking and was inspired to work directly on these unique papers. I was also lucky to find a supply of exceptional, handsome oversize papers that were left over after a completed Robert Rauschenberg project.

In the paintings-on-paper, my intention when I paint is to relate to the paper as a distinct and individual object, as opposed to a fragment cut out from an unknown entity. In that sense the work is not a sketch or a "drawing". The same notion (perhaps taken for granted by many, but still worth pointing out - of the relationship and attitude to the materials on their own terms) also holds true for the paintings on canvas or linen.

The materials that the paintings are made from are important to me and become part of the intention of the final work.

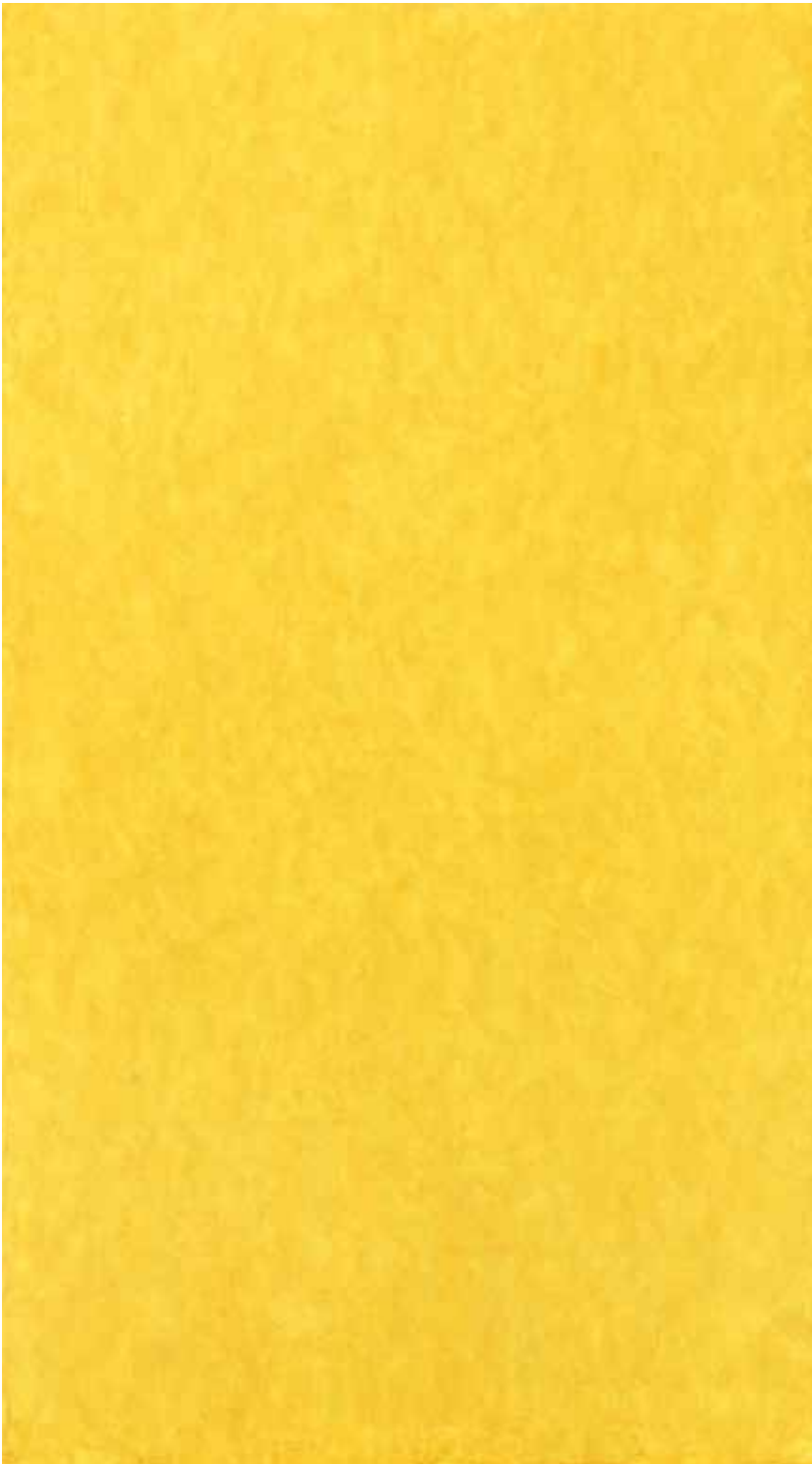
And yet, after all is said, it is ultimately your response and experience at the time of the encounter with the paintings that is the only one possible - for you. This catalog is meant to provide information about the paintings and the time in history they were created, in order to enrich your inner experience on seeing the work.

In conclusion I would like to share a perspective of what I miss from that time. People often ask me - what is different today. In 2011, I find that many of the artists that I meet mostly talk about marketing - not about art or ideas - and

this may be a product of our economic times. What I remember as very special about the 1970's and that time in my life was that most of my time was spent either making art, studying art or talking about art - that artists came together in an open minded way and the result was magical. The realization of this exhibition has involved the daring initiative, solid expertise and unselfish assistance by many dedicated people. I am especially grateful to Michael Storåkers and his inspired and professional staff at Bukowskis.

Warm and fond thank you Lars Nittve, David Neuman and Bo Nilsson for your contributions to this catalog and in addition to Bo Nilsson's curatorial expertise. I have known Bo, David and Lars for over thirty years and over the years I have come to especially value their sustained, altogether unique and invaluable contributions to our knowledge and appreciation of all contemporary art.

Anders Knutsson, February 2011



**ANDERS KNUTSSON**  
YELLOW ONE

Signerad Anders Knutsson och daterad 1981 a tergo.  
Olja och vax på duk 212 x 117 cm.



**ANDERS KNUTSSON**  
RED RED ALL RED

Signed Anders Knutsson and dated 1981 on verso.  
Oil and wax / linen 173 x 162 cm.





**ANDERS KNUTSSON**  
EARTH OF SINOPE # 5

Signed Anders Knutsson and dated 1975/79 on verso.  
Oil and wax / cotton 190 x 175 cm.



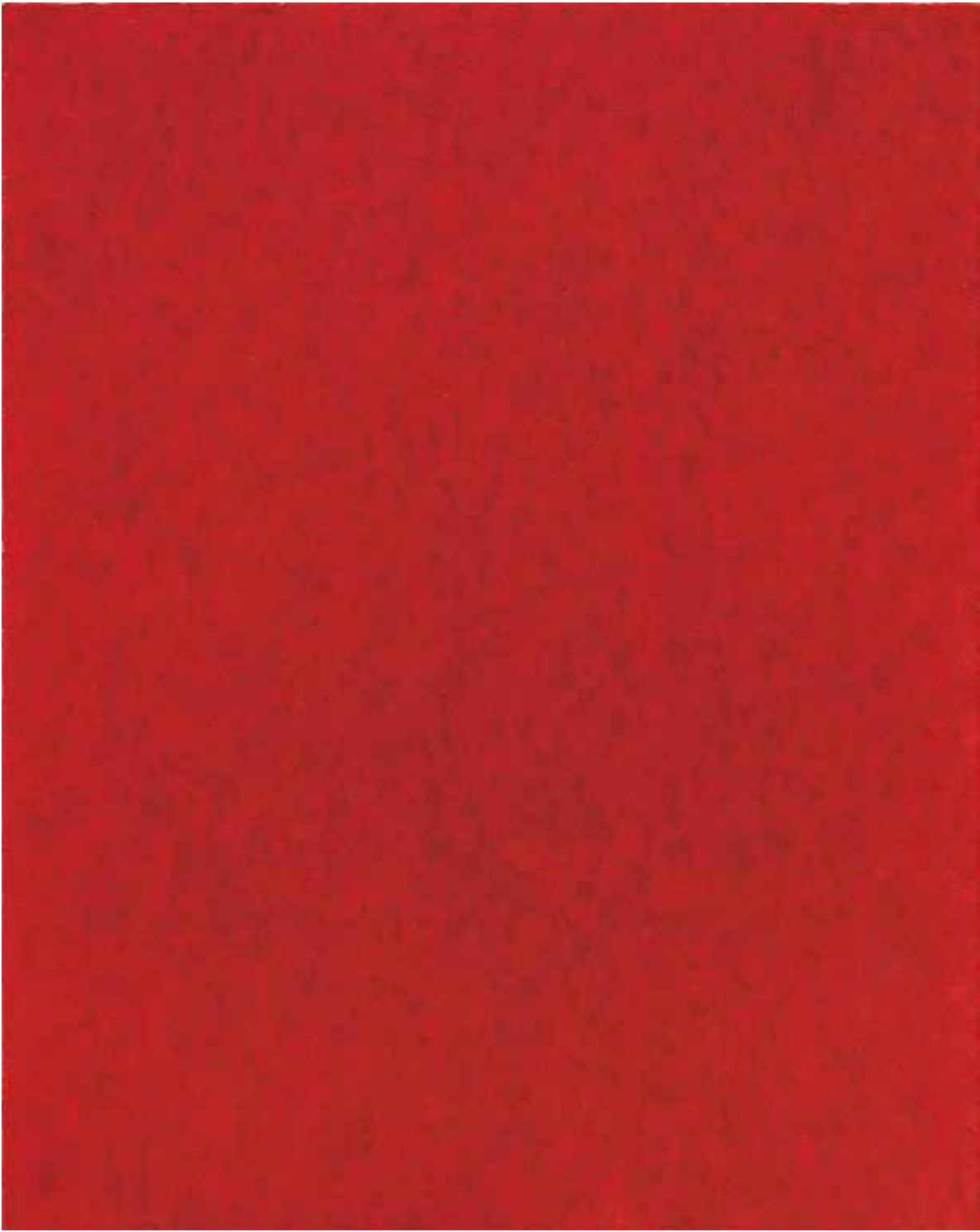
**ANDERS KNUTSSON**  
CARDINAL CADMIUM #23

Signed Anders Knutsson and dated 1977 on verso.  
Oil and wax / linen 213 x 183 cm.



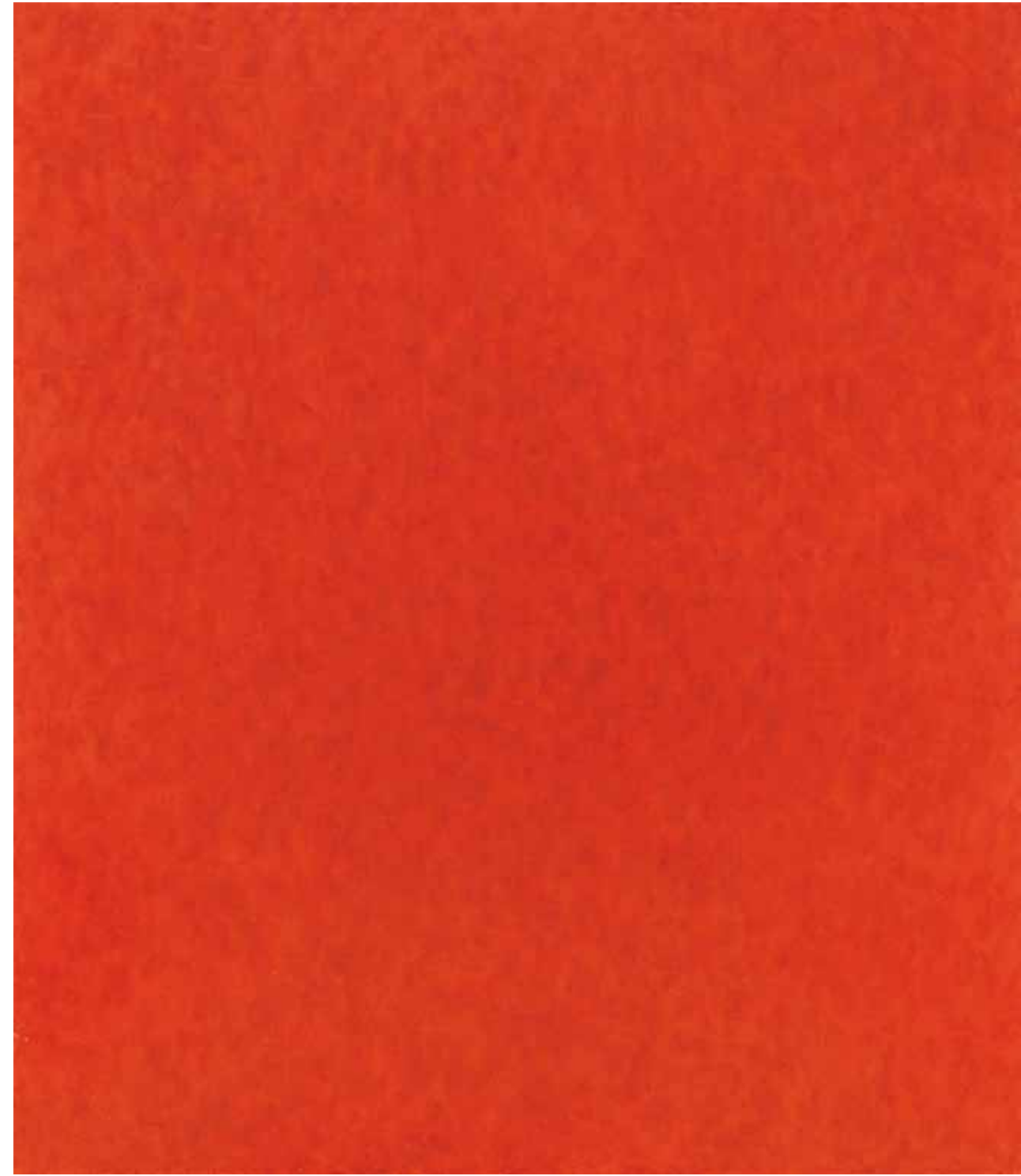
**ANDERS KNUTSSON**  
SARGENT SHAMROCK #32

Signed Anders Knutsson and dated 1980 on verso.  
Oil and wax / linen 183 x 130 cm.



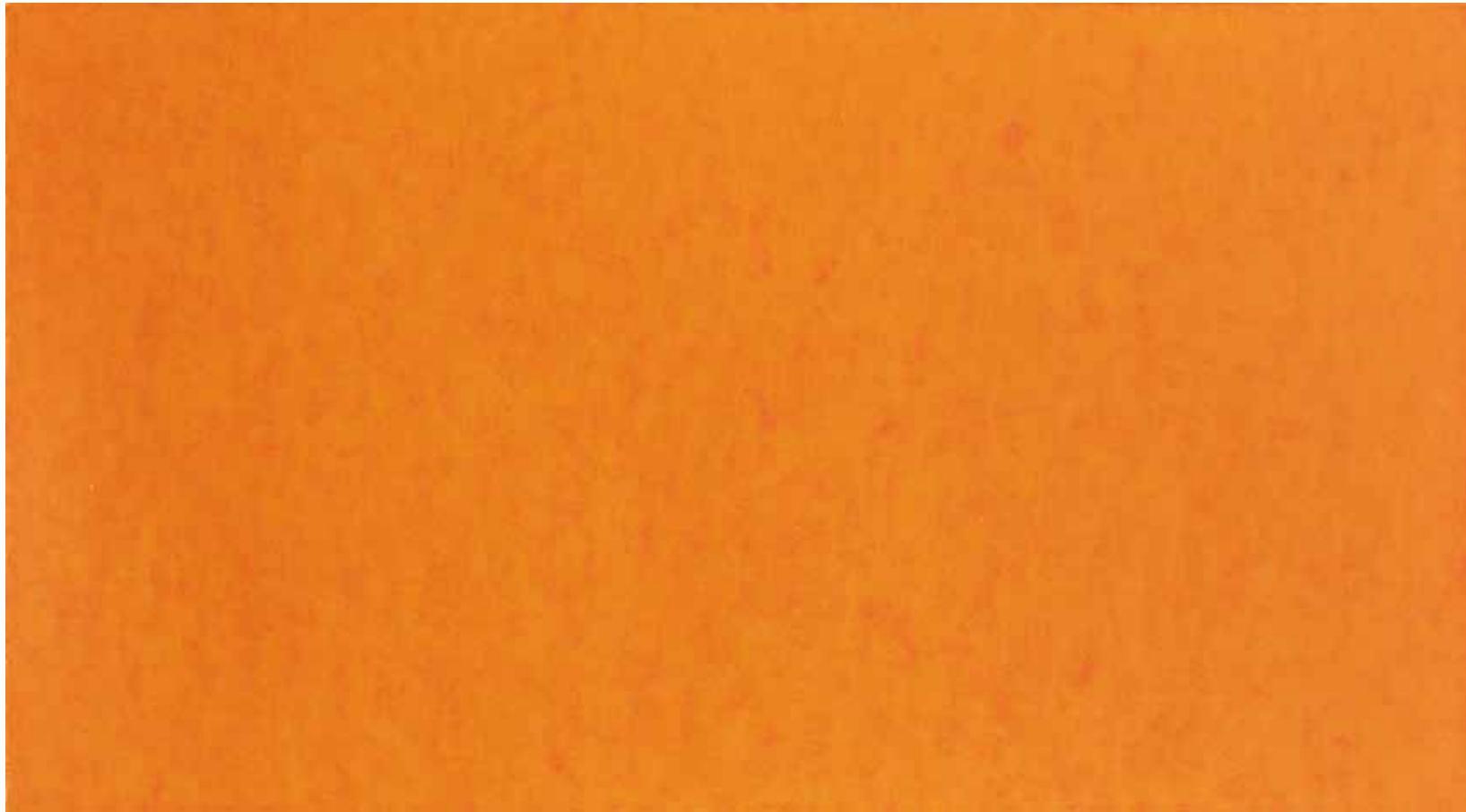
**ANDERS KNUTSSON**  
REDIVIVUS #24

Signed Anders Knutsson and  
dated 1977 on verso.  
Oil and wax / linen 211 x 168 cm.



**ANDERS KNUTSSON**  
SCARLET #16

Signed Anders Knutsson and  
dated 1977 on verso.  
Oil and wax / linen 130 x 125 cm.



**ANDERS KNUTSSON**

BIG ORANGE

Signed Anders Knutsson and dated 1974 on verso.  
Oil and wax / linen 128 x 231 cm.



**ANDERS KNUTSSON**

VESUVIUS #5

Signed Anders Knutsson and dated 1978 on verso.  
Oil and wax / linen 178 x 127 cm.



**ANDERS KNUTSSON**  
YELLOW (FOR ME) #23

Signed Anders Knutsson and dated 1975 on verso.  
Oil and wax / linen 89 x 86 cm.



**ANDERS KNUTSSON**  
STARRY MESSENGER #17

Signed Anders Knutsson and dated 1975 on verso.  
Oil and wax / cotton 152 x 141 cm.



**ANDERS KNUTSSON**  
TRU RED #3

Signerad Anders Knutsson och daterad 1981 a tergo.  
Olja och vax på duk 178 x 127 cm.

**ANDERS KNUTSSON**  
MONASTRAL COVERED #1

Signed Anders Knutsson and dated 1980 on verso.  
Oil and wax / linen 160 x 132 cm.



**ANDERS KNUTSSON**  
LIGHT STOPPER #26

Signed Anders Knutsson and dated 1979 on verso.  
Oil and wax / linen 130 x 134 cm.





**ANDERS KNUTSSON**  
ROSE #2

Signed Anders Knutsson and dated 1980 on verso.  
Oil and wax / linen 130 x 126 cm.

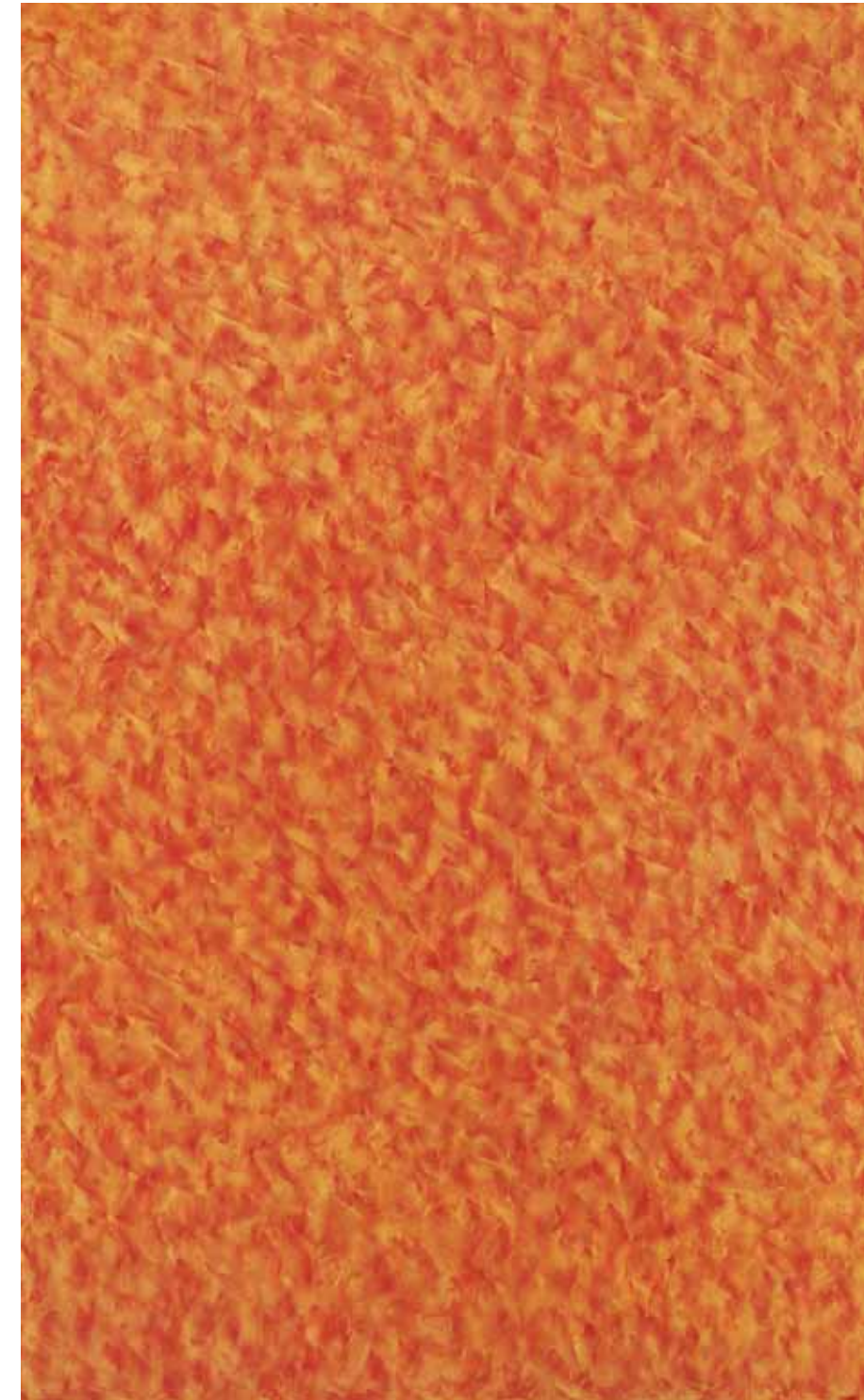
**ANDERS KNUTSSON**  
NIGHT GREEN #14

Signed Anders Knutsson and dated 1980.  
Oil and wax / linen 130 x 168 cm.



**ANDERS KNUTSSON**  
MIDNIGHT EARTHSHINE #16

Signed Anders Knutsson and dated 1979 on verso.  
Oil and wax / linen 152 x 141 cm.



**ANDERS KNUTSSON**  
TRANCE #6

Signed Anders Knutsson and 1981 on verso.  
Oil and wax / linen 211 x 127 cm.



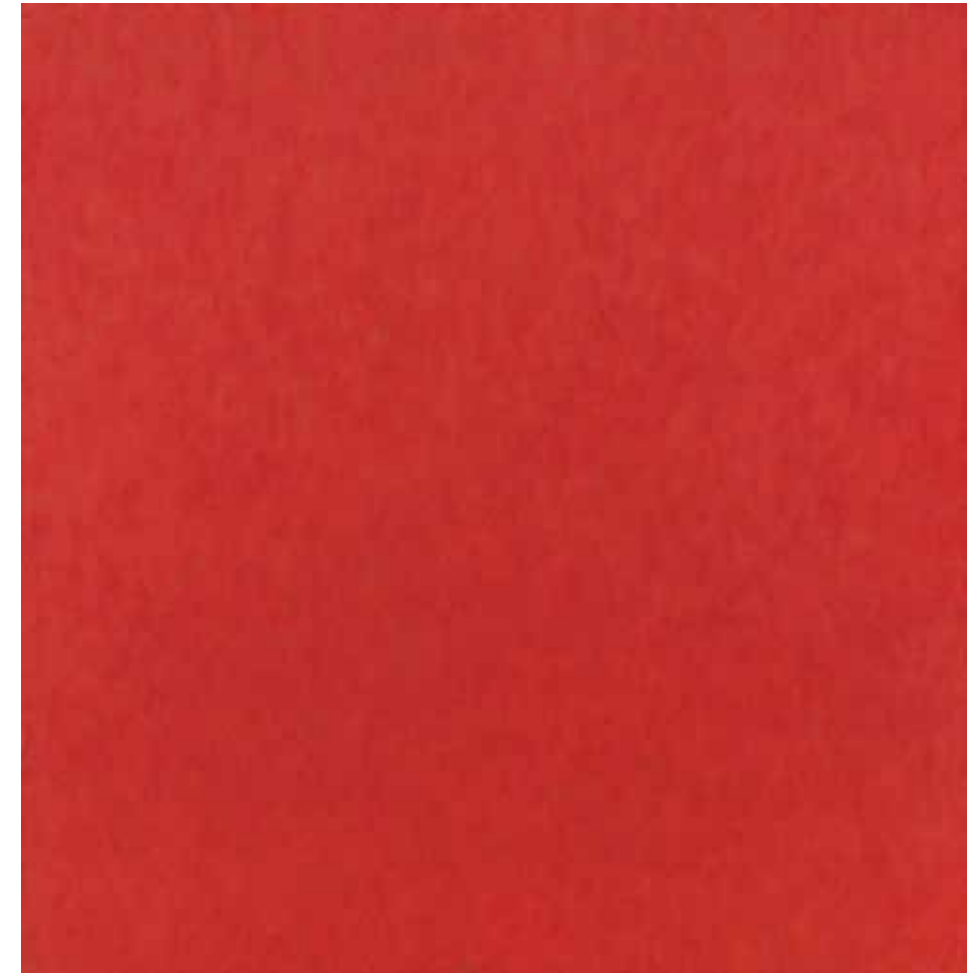
**ANDERS KNUTSSON**  
BLUE (FOR ELKON) #24

Signed Anders Knutsson and dated 1975 on verso.  
Oil and wax / linen 86 x 84 cm.



**ANDERS KNUTSSON**  
BEAUCOUP BOCOUR #7

Signed Anders Knutsson and dated 1978 on verso.  
Oil and wax / linen 206 x 132 cm.



**ANDERS KNUTSSON**  
THE INNER RED #29

Signed Anders Knutsson and dated 1980 on verso.  
Oil and wax / linen 183 x 175 cm.





**ANDERS KNUTSSON**  
UNTITLED #10P.

Signed Anders Knutsson and dated 1980 on verso. Handmade paper 58 x 41 cm.



**ANDERS KNUTSSON**  
UNTITLED #49P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #35P - 80

Executed 1980. Handmade paper 77 x 56 cm.



**ANDERS KNUTSSON**  
UNTITLED #13P

Executed 1980. Handmade paper 61 x 45.5 cm.



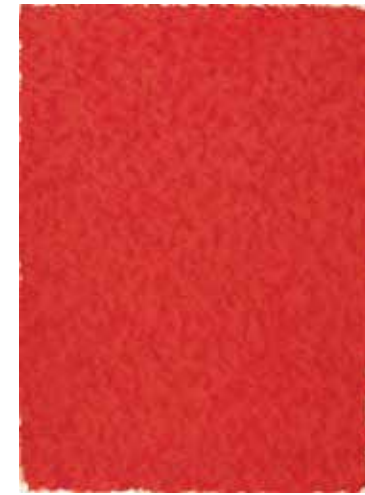
**ANDERS KNUTSSON**  
UNTITLED #65P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #24P

Signed Anders Knutsson and dated 1978 on verso. Handmade paper 66.5 x 50.5 cm.



**ANDERS KNUTSSON**  
BIG RED ON TWINROCKER

Signed Anders Knutsson and dated 1980 on verso. Handmade paper 104 x 74 cm.



**ANDERS KNUTSSON**  
UNTITLED #1P

Executed 1980. Handmade paper 61 x 45.5 cm.



**ANDERS KNUTSSON**  
UNTITLED #15P

Signed Anders Knutsson and dated 1980 on verso. Handmade paper 58 x 41 cm.



**ANDERS KNUTSSON**  
UNTITLED #50P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
Untitled #14P - 80

Executed 1980. Handmade paper 77 x 56 cm.



**ANDERS KNUTSSON**  
UNTITLED #32P

Signed Anders Knutsson and dated 1980 on verso. Handmade paper 76 x 56 cm.



**ANDERS KNUTSSON**  
UNTITLED #69P - 78

Executed 1978. Handmade paper 65 x 50.5 cm.



**ANDERS KNUTSSON**  
UNTITLED #13P - 79

Executed 1979. Handmade paper 78,5 x 57 cm.



**ANDERS KNUTSSON**  
UNTITLED #64P

Executed 1978. Handmade paper 61 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #103P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #75P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #76P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #18P - 80

Executed 1980. Handmade paper 55 x 75 cm



**ANDERS KNUTSSON**  
UNTITLED #104P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
UNTITLED #94P - 78

Executed 1978. Handmade paper 66 x 51 cm.



**ANDERS KNUTSSON**  
BIG GREEN ON TWINROCKER

Signed Anders Knutsson and dated 1980 on verso.  
Handmade paper 79 x 104 cm.

# BIOGRAPHY

## ANDERS KNUTSSON

Anders Knutsson was born in Malmö, Sweden where he studied art and engineering. In 1967 he came to the United States to work in the aerospace industry and became a citizen in 1976. He has studied and developed his art throughout his entire life. He has lived in Illinois, Ohio, California, Vermont, Toronto and since 1976 in New York City.

## PUBLIC ART COMMISSIONS

2007	<b>University of North Florida, Jacksonville, FL</b> , Three large paintings, two drawings and two prints of Champion Florida trees for new LEED certified Art & Social Science Building 50. Commissioned by Florida's Art in State Buildings. <b>Stevens Institute of Technology</b> , Babbio Center, Hoboken, NJ. Commissioned Installation of paintings.
2004	<b>Clearwater Courthouse, Clearwater, FL</b> . Four 7' x 7' paintings of indigenous trees for the courthouse lobby. Commissioned by the Pinellas County Arts Council,
1998	<b>BYK International, Oakville, Ontario, Canada</b> . Coordinate a Corporate/Art Community project to lease art from local artists for a 12-month period. My role was to select the artists (total 15) as well as the individual art work ensuring that the total cost fit within the \$15,000 budget, ensure on time delivery, arrange the contracts with the corporation and the artist, arrange the administrative paperwork, curate and install the art.
1997	<b>Beauty Plaza Building, Seoul, Korea</b> . Proposal accepted to paint and ship six large paintings of Banyan Trees in Buenos Aires, Argentina. Total budget

	was \$50,000. My responsibility was to paint and deliver the paintings within the agreed price and time frame.
1997	<b>Noranda Inc., Toronto, Ontario</b> . Coordinate a Corporate/Art Community project to lease art from local artists for a 12-month period. My role was to select the artists (total 14) as well as the individual art work ensuring that the total cost fit within the \$40,000 budget, ensure on time delivery, arrange the contracts with the corporation and the artist, oversee the administrative paperwork, curate and oversee the installation.
1996	<b>Noranda Inc., Toronto, Ontario</b> . See details under 1997.
1996	<b>Korean Olympic Committee, Seoul, Korea</b> . Two paintings commissioned for opening ceremony celebration.

## SELECTED ONE MAN EXHIBITIONS

(Bold indicates a review, catalog or video was published)

2011	<b>“Champion Trees”</b> paintings, drawings. Steinhart Gallery, Brooklyn Botanic Garden, Brooklyn, NY
2011	<b>“Radical Painting, Meditations on the Monochrome”</b> paintings, Bukowskis, Stockholm, Sweden
2009	<b>”Treeology”</b> Konsthallen Hishult, Sweden
2009	<b>Tillie’s of Brooklyn</b> , Brooklyn, NY
2007/8	<b>AAF Contemporary Art Fair</b> , Gallery D3, New York City
	<b>Soapbox Gallery</b> , Brooklyn, NY
2006	<b>AAF Contemporary Art Fair</b> , Gallery D3, New York City
2005	<b>Rosewood Gallery</b> , Kettering, Ohio (paintings and luminous performance w. dancers from Sinclair College)
	<b>Gallery U, Cleveland</b> , Ohio (paintings and luminous performance with dancers from U of Ohio, singer and musicians)
	<b>Cool New York Dance Festival</b> (luminous performances; dancers and drummers) Video available

2004	<b>St. Thomas Aquinas College</b> , Sparkhill, NY (paintings & luminous performance; students, singer, musician)
	<b>D.U.M.B.O. Dance Festival</b> (luminous performance; dancers, singer, drummers) Video available
2003	Red Clay, New York, NY (luminous performance; dancers, recorded music)
	BAM/SONYA Spring Show (paintings & luminous performance; dancers, musician )
	Gallery 718, Brooklyn, NY
2002	<b>Nordiska Ministerrådet Gallery</b> , Copenhagen, Denmark (paintings & luminous performance; Dancers from local dance academy, musician)
	<b>Corridor Gallery</b> , Brooklyn, New York, New York (including performance with Gender Illusionist, Dréd Geresant) 100 Lex Gallery, Brooklyn, New York, New York (four performances May 19 with JoLea Mafei Dance Company, Joseph C. Phillips Jr., TK Blue composers/musicians)
	<b>Merce Cunningham Studio</b> , New York, New York (performances March 21 – 24, with JoLea Maffei Dance Company and Joseph Phillips Jr. composer/musician) Video/DVD available
2001	<b>Gallery Ami</b> , Seoul, Korea
	<b>Function @ Junction</b> , Whistler, B.C., Canada
2000	<b>Karlshamn Konsthall</b> , Karlshamn, Sweden
1999	<b>Ystad Art Museum</b> , Ystad, Sweden (performance Jan. 15, 2000 with Mats Gustafsson, Saxophone and Lotta Melin, dancer)
	<b>Galleri Gerthel</b> , Malmö, Sweden
	<b>Konsthallen Hishult</b> , Hishult, Sweden
1998	<b>Gallery Ami</b> , Seoul, Korea
1997	<b>MANIF International Art Fair</b> , Seoul, Korea
1996	<b>Samuel J. Zacks Gallery</b> , York University, Toronto, Canada
	<b>Solveig Bergström Gallery</b> , Jönköping, Sweden
1995	<b>“A Retrospective”</b> , Gray Art Gallery, Curator: Bo Nilsson, East Carolina University, Greenville, NC

1993	<b>Roger Smith Gallery</b> , New York, New York
1991	<b>Gallery Ami</b> , Seoul, Korea
1990	<b>Anders Knutsson</b> . Gallery Ami, Seoul, Korea
	<b>Stephen Solovy Gallery</b> , Chicago, IL
	<b>“Lightscapes”</b> , Curator: Charles Shepard III. University of Maine Museum of Art, Orono, ME Galleri Hylteberga, Skurup, Sweden. Bennett Siegel Gallery, New York, New York
1988	<b>“Gates of Light”</b> , Curator: Thomas Krens, Williams College Museum of Art, Williamstown, MA
1987	<b>Keith Green Gallery</b> , New York, New York
1986	Mission Gallery, New York, New York
	Gunnar Olsson Gallery, Stockholm, Sweden
	Galleri Ressle, Stockholm, Sweden
1984	<b>“Luminous Painting”</b> , Curator: Douglas Schultz, Albright-Knox Art Gallery, and Buffalo, NY
1983	“Featured Artist”, Stratton Art Festival, Stratton, VT
	<b>”Matter/Memory”</b> Lunds Konsthall, Lund, Sweden
1982	Curators: Bo Nilsson & Lars Nittve
	Kunstnerernes Hus, Oslo, Norway
	Björneborgs Museum, Björneborg, Finland
	Konstnärsgillet, Helsinki, Finland
	Charlottenborg, Copenhagen, Denmark
1981	Galleri Ressle, Stockholm, Sweden
1980	Carolyn Schneebeck Gallery, Cincinnati, OH
	Southern Vermont Art Center, Manchester, VT
1979	Galleri Händer, Stockholm, Sweden
1978	Galleri Nordenhake, Malmö, Sweden
1972	Jewish Community Center Art Gallery, Cincinnati, OH

## SELECTED GROUP EXHIBITION

2011	<b>“Embrace”</b> theme exhibition on Emigration, Smålands Museum and others, Växjö, Sweden
2010	<b>International Art of the 1970’s</b> from the collection, Moderna Museet, Stockholm, Sweden
2009	<b>“Hello Living”</b> , Brooklyn, NY

2008	<b>“Brooklyn as a State of Mind”</b> , CHAF, Brooklyn, NY		<b>“Looking In/Looking Out”</b> , Paul Mellon Arts Center Gallery, Wallingford, CT; Curator: Ellen Pliskin
2008	<b>“The Quest to Define Ourselves &amp; Our Culture”</b> , Paintings. St. Joseph’s College, Brooklyn, NY	2003	Brooklyn Academy of Music/SONYA Group show, Brooklyn, NY
2007/8	<b>“Points of View-Contemporary Landscape”</b> Paintings, drawings, prints. Tabla Rasa Gallery, Brooklyn, NY		<b>Affordable Art Fair</b> , New York, NY
	“Blast - Ten Year Anniversary”, print, Holland Tunnel Gallery, Brooklyn, NY	2002	<b>“Ground Zero”</b> , Museum of New Art, Detroit, MI
	<b>“Forte Condo”</b> , Paintings, Model apartments Installation, Brooklyn, NY	2001	Works on Paper Flat file, LFL Gallery, 531 W. 26th St., New York, NY
	<b>Kentler International Drawing Center</b> , drawings, Brooklyn, NY		<b>“Young at Art”</b> , The Hope Center, Jersey City, NJ. Curator: Robert Costa
2006	<b>“The Diligent Hand”</b> , drawings, Gallery 64, Brooklyn, New York	1999	<b>“Water is Life”</b> , Wetterling Gallery, Stockholm, Sweden
	<b>Kentler International Drawing Center</b> , drawing, Brooklyn, NY	1998	Wilson Bismarck Gallery, Baltimore, MD, Curator: Ellen Price
2005	<b>AAF Contemporary Art Fair</b> , Gallery D3, New York City	1998	<b>Kristal Gallery</b> , Warren, Vermont
	<b>“Project Diversity</b> , a multi-venue exhibits. By Brooklyn Artists; G Carver Gallery/Magnolia Tree Earth Ctr, Brooklyn	1996	<b>“Ontario Landscape”</b> , BYK International, Oakville, Ont. Canada. Curator: Anders Knutsson
	<b>“Faces of the Fallen”</b> , ten portraits of US soldiers fallen in Iraq, for a Memorial at Arlington Nat’l Cemetery, DC. Curator: Annette Polan	1996	<b>MANIF International Artfair</b> , Seoul, Korea
	<b>“The New Landscape”</b> , California State University Channel Islands, Curator: Jack Reilly	1995	<b>“A Northern Vision”</b> , Noranda Inc., Toronto, Canada. Curator: Anders Knutsson
2004	<b>“Winter Sonata”</b> , Gallery at Marmara-Manhattan, New York, NY (with Ragna Berlin and Madeleine Hatz)	1995	<b>“Tribute to Ingmar Bergman”</b> , <b>Thomas Nordanstad Gallery</b> , New York, New York. Curator: Elfie Alwin
	<b>“They Came From Da Hood”</b> , Pratt Institute, Brooklyn, NY (Curator: Danny Simmons)	1993	<b>Mission Gallery</b> , New York, New York
	<b>Clinton Hill Arts Festival</b> , Brooklyn, NY; co-director, curator; two luminous performances	1992	<b>“Beyond Boundaries”</b> , Forum Gallery, Jamestown Community Gallery, Jamestown, New York
	<b>Affordable Art Fair</b> , Gallery D3, New York, NY		<b>Löwenadler Gallery</b> , Stockholm Art Fair, Stockholm, Sweden
	<b>“Art Downtown: Connecting Collections”</b> , Presenter: Deutsche Bank, Curators: Danny Simmons, Russell Simmons, Diane von Furstenberg, Mikhail Baryshnikov, Robert Wilson	1991	“Contemporary Landscape”, J. P. Claire Gallery, New York, New York. Curator: Ellen Price
		1989	<b>Lillian Heidenberg Gallery</b> , New York, New York
			<b>Frank Bernaducci Gallery</b> , New York, New York
			<b>Björn Olsson Gallery</b> , Stockholm, Sweden
			Yuma Art Centre, Yuma, Arizona
		1984	<b>“Radical Painting”</b> , Williams College Museum of Art, Williamstown, MA. Curator: Thomas Krens.
			Brampton Gallery, London, England
			<b>Gallerie Ressle</b> , Stockholm Art Fair, Stockholm, Sweden

1982	<b>“Matter/Memory”</b> , Park West Galleries, Detroit, Michigan
	Gallerie Ressle, Stockholm, Sweden
	Galleri Erichs, Malmö, Sweden
1974	Drawing Invitational, Cincinnati, Art Museum, Cincinnati, Ohio
1972	Cincinnati, Art Museum, Cincinnati, Ohio

#### CURATORIAL PROJECTS

2009	<b>Five Brooklyn Artists, Gallery D3/Bayside Builders</b> , 105 Lex Ave, Brooklyn, NY
	<b>“Hello Brooklyn”</b> , <b>Installation of art by 32 artists in 21 loft apartments</b> , Triumph Realty, NYC
2008	<b>Clinton Hill Art Festival</b> , Art by 52 artists at 95 Lex, Producer/curator, Brooklyn, NY
2007	“Nikita Hunter – To Japan with Love”, Grand Dakar Gallery, Brooklyn, NY
	<b>Forte Condo Project</b> – co-curator with Danny Simmons. Brooklyn, NY
2006	<b>Magnolia Tree Earth Center</b> – George Washington Carver Gallery, Brooklyn, NY – Chief Curator Gallery D3, AAF Art Fair, Chelsea, New York City
2005	<b>Magnolia Tree Earth Center</b> - George Washington Carver Gallery, Brooklyn, NY - Curator AAF Contemporary Art Fair, Pier 92, New York City
	<b>“Brooklyn Kicks Ass II”</b> , September 11, Stairways/ Gallery D3 Gallery, Brooklyn, NY
	Yolélé Art Gallery (resident curator, monthly exhibitions), Brooklyn, NY
2004	<b>“Brooklyn Kicks Ass”</b> , Clinton Hill Art Festival, Brooklyn, NY
	Yolélé Art Gallery (resident curator, monthly exhibitions), Brooklyn, NY

#### LECTURES

2008	Public art and Environmental Issues, University of N. Florida, Art & Design Dept. Jacksonville, FL
	Art and Global Survival, Tabla Rasa Gallery, Brooklyn, NY

#### VIDEO

2009	Tree Friends <a href="http://www.youtube.com/watch?v=yvX_t985uIU">http://www.youtube.com/watch?v=yvX_t985uIU</a>
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#### AWARDS

2003	Artist of the Month (March 2003) – Liquitex Painting Materials (www.liquitex.com)
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#### GRANTS

2004	Ruth Chenven Foundation – Travel, research and paint Baobab and Fromanger trees in Senegal
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#### SELECTED PUBLIC COLLECTIONS

Albright Knox Art Gallery, Buffalo, NY  
Museum of Modern Art, Stockholm, Sweden  
Williams College Museum of Art, Williamstown, MA  
Ystad Art Museum, Ystad, Sweden  
University of N. Florida, Jacksonville, FL  
University of Vermont, Burlington, VT  
Pinellas County, Clearwater, FL

