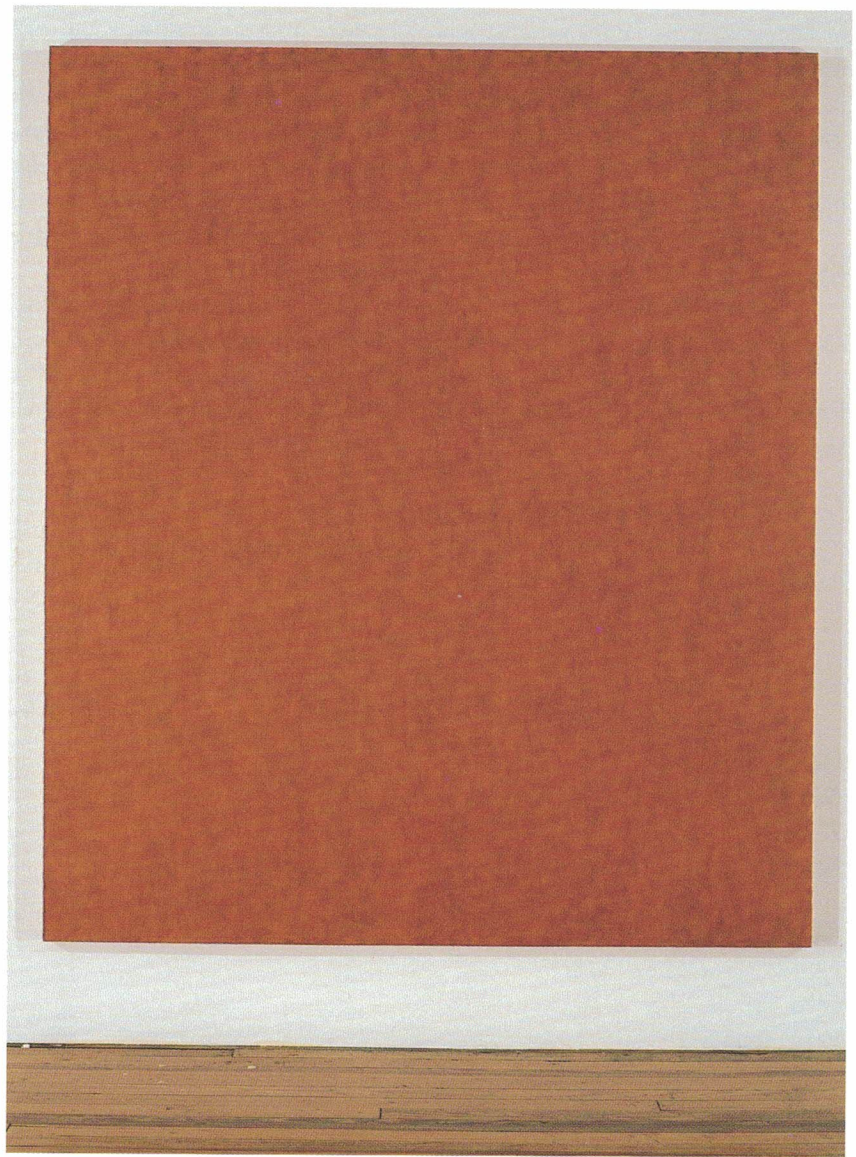




Anders Knutsson:  
A Retrospective



## Anders Knutsson: A Retrospective

Wellington B. Gray Gallery  
East Carolina University  
January 20–March 3, 1995

## Acknowledgments

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Organizing an exhibition of this size and importance always involves many individuals and institutions, but the very nature of Anders's artwork lends an extra challenge to this process. Because his paintings must be viewed in both the light and in complete darkness, physical changes to the gallery itself had to be made. I would first like to thank the artist for his patience and assistance. Anders's sensitivity and awareness of the unique requirements of his work have been essential to the preparation for this exhibition.

Special thanks to Michael Duffy for his wonderful essay and enthusiastic research into Anders's work and the history of this unique medium. He has been a wealth of information and advice.

I would like to acknowledge the contributions of Michael Dorsey, dean of the ECU School of Art; Susan Nicholls, Gray Gallery secretary; and the graduate assistants who worked so diligently on the installation.

Also, thanks to the ECU electricians and wood shop technician John Barkand for their frequent visits and advice about structural and lighting changes to the gallery.

This beautiful catalog was designed by Peg Gearhart and produced by Joanne Kollar in the ECU Department of University Publications in cooperation with Anders Knutsson.

The exhibition and catalog were made possible by generous financial support from the ECU Fine Arts Funding Board, Eunna Chung of Unna Gallery (Chicago, Illinois), the Swedish Information Service in New York, and the School of Art.

—*Scott Eagle, Interim Gallery Director*

On the cover:

*Oaks Guarding—a Triptych* and detail, 1994

72" x (20" + 68" + 20")

Magna, acrylic, wax/oil, oil on linen and cotton (center panel)

On the title page:

#22, 1977—*Cad Red Med*

66" x 83"

Wax/oil on linen


The exhibition was curated by Bo Nilsson, chief curator, Museum of Modern Art, Stockholm, Sweden.

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## Preface

Anders Knutsson

A retrospective exhibition is, for the artist, much like writing an autobiography—a task that I was not considering when we began to plan a show at the Gray Gallery in 1992. The theme of this exhibition, *A Retrospective*, was conceptualized after I visited ECU and the Wellington B. Gray Gallery in September 1994 when the entire gallery was made available for the exhibition. The design of the Gray Gallery permitted two types of installations. It appeared natural to exhibit the 1970–1980 works in the front gallery using the existing gallery lighting. The back gallery could be adapted to accommodate the unique lighting requirements of my later luminous works. This back gallery must be prepared so that the lights could be turned on and off at will. It is essential for visitors to experience the later works in total darkness, as well as under normal gallery lights.

From 1969 to the early 1980s, my work went through a simplification of the image and a focus on the fundamental elements of painting.

Paint making became a daily routine in the studio. The repetitive motions of grinding the pure colors developed into a meditation. All the materials that I used to make the finished object gradually became the subject of intense scrutiny. My hope was that this intimate awareness of the materials could be made real and conscious on the canvas and communicated to the viewer. Subject and object merged. But it was **color** and paint itself with its less obvious component—“light”—that was given the opportunity to communicate content. Color, paint, and light were the message, the emotional aspect, and the energy of the work.

On a deeper level, it was a search for “that something” that forges materials, ideas, theories, and prejudices into a compelling work of art.

One of the tenets of Minimal art that appealed to me was the belief that this could be a new beginning and a starting over on a clean slate for the art of painting. For me, this reductive, ascetic, and material-oriented mode was an interesting intellectual alternative to contemporary art forms such as Pop Art or as other narrative expressions.

Minimal art was not political art as we know it. However, the 1970s painting that has influenced me

most implicitly eluded to a powerful undercurrent of protest and a stubborn, ineffable anger and frustration with the Establishment. But the expression was not the “in your face” art of Jasper Johns and Robert Rauschenberg, or “for your eyes” art of the Color Field painters. It was rather the cool, gray “back” of Brice Marden, or the near blank, white panel of Robert Ryman that had suggested a possible way to continue.<sup>1</sup>

In the early 1980s, a question of artistic as well as spiritual and moral dimension began to surface. After sweeping clean and starting over (which was so refreshing and easy to define), are we the Minimalists not also obliged **at some point** to continue—to do the hard and infinitely more risky work of creating something, yes, something new, or something more specific, upon this clean tabula rasa? Or should we instead stick to developing a narrow virtuosity, to maintain content in order to exploit style, rather than work at changing style in order to achieve (a sense of a new and expanded) content?

In 1980 I started to investigate and develop the possibilities of phosphorescent or self-luminous pigments in my painting. It quickly became apparent to me that the style, or expression, I had arrived at with the single color paintings, was much too limited—especially in relation to this new material. I knew I wanted to work with the phosphorescent material as a *painter*, visually—intuitively—with images—on flat surfaces; and decided that the concept of viewing paintings in the dark was not outside the tradition, but an addition to the tradition. Since the material and the concept of self-luminous painting had no known history in art to me, the problem of “what to do with it” was as simple—and as difficult as—*anything!* That is, anything that worked as painting. Apart from the work of my contemporaries Thomas Bacher, Marc Egger, and others, history has recorded the use of phosphorescence in art. For example, the frontispiece to a book of Mario Cellio, *Il Fosforo O'vero la Pietra Bolognese* (Rome, 1680), shows sunbeams striking a picture drawn with phosphor, which then luminesces in the dark.<sup>2</sup> The pigments have been produced commercially and by amateur chemists since the 1880s,<sup>3</sup> and have appeared in art from time to time in our century.<sup>4</sup> But

as far as I could learn, no one had followed, or sought, a path of discovery—to see if these pigments, and the concept of self-luminosity, had a unique and significant addition to make to the vocabulary of, and even the art of, painting.

This exhibition is then, in its latter half, a map of this path. But as the map is not the territory, the

medium also is **not** the message. The medium is the medium—with some added excitement, yes! And the message is the message. That is: The whole and total of the painting for you as you see it, in the light and in the dark—**both**.

*Notes:*

<sup>1</sup> Linda Sherer, *Brice Marden* (New York: The Solomon R. Guggenheim Foundation, 1975), pp. 16-17.

<sup>2</sup> E. Newton Harvey. *A History of Luminescence*. (Philadelphia: The American Philosophical Society), fig. 31.

<sup>3</sup> *Antiques Magazine* (September 1983). "Making phosphorescent powder, 1883." Gives detailed instructions for the home chemist. (*Jewellers' Circular and Horological Review*, July 1883). p. 190 . . . and

*wearing it, 1897*. Describes the latest fad in Paris; wall coverings, clothes, flowers, even cups and saucers covered with phosphorescence for evening entertainments. (*Jewellers' Circular and Horological Review*, January 6, 1897.)

<sup>4</sup> John Bernard Myers, *Tracking the Marvellous* (New York: Random House, 1983). Describes the opening of Marie Menken's phosphorescent paintings in 1951 at Tibor de Nagy gallery.

## Anders Knutsson: The Experience of Light

*Michael Duffy*

The paintings of Anders Knutsson bring to life the experience of light in its many forms. They raise our consciousness of reflected and emitted light, diffused and focused light. Abstract or expressionistic, these paintings yield real and fundamental insights about our life and the world of nature around us—truths that the viewer experiences on his or her own terms and from the perspective of culture. Few painters have explored with such commitment the mysteries of naturally luminescent pigments in the context of fine art, and very few have revealed with such eloquence and familiarity the complex nature of reality that these pigments embody.

Anders Knutsson was born and grew up in a suburb of Malmö, Sweden. Situated near Denmark on the western side of Skåne, Sweden's southernmost province and "breadbasket," the large city of Malmö rests in a region of rolling hills and well-kept farms that appears studded with villages and small towns—all connected by a dizzying network of roads and lanes. Much of the lavish lifestyle promoted by the wealthy farmers of the previous century is now gone. Yet, there remains among many native Swedes like Knutsson, a deeply felt consciousness of the landscape as a mixture of nature and culture. This identity expresses itself in terms of harmony and coexistence.

Knutsson moved to New York in 1976 and now lives in a loft in Brooklyn. He sees a great contrast in "body and spirit" between Skåne and Brooklyn. There is a pattern of crowding and urban neglect in Brooklyn that Knutsson finds repeated in other American cities. The time that he is able to spend in nearby Prospect Park and Brooklyn Botanical Garden, or the longer trips to New England and Canada, is especially precious to him. He needs the presence of nature to help restore balance to his senses and to reconnect with the creative and organic forces of nature. Every chance to be outdoors becomes a liberating experience for the artist. "And for me, that feeling is enhanced and articulated by the particulars of the moment: weather, wind, time, season and the landscape itself. There is a possibility, a promise, sometime even an insistence, of transcendence in the immersion in nature for me."<sup>1</sup>

The artist has regularly exhibited his paintings

since 1972, with solo exhibitions first in Ohio and Sweden and soon after in New York and New England. The success of his recent 1993 one-man exhibition in Seoul, South Korea, reflects the international interest in his work.

During the 1970s and early 1980s, Knutsson created large paintings that very often featured a single basic color and a relatively even application of paint over the entire canvas surface. "Much of my work of the 1970s and early 1980s," Knutsson wrote in 1989, "was concerned with primary, fundamental issues such as color, line, form, light, texture, shape, etc."<sup>2</sup> From 1970 until 1983, he preferred to paint with a medium of beeswax, linseed oil, damar resin, and turpentine. The artist still uses this encaustic medium and prefers to spread it with painting knives, when it is in a cool state. He began to make his own paint when he first worked on large-scale paintings in 1969. The labor-intensive process made him intimately familiar with a variety of dry pigments and oils, some of which were less commonly used as art materials. By 1975, this activity was part of the conceptual framework of Knutsson and several other "minimal" painters. Since 1983, the artist has used both resin and water-based acrylic paint to enhance the compatibility of certain pigments placed together. Acrylic paint is now used by Knutsson for entire paintings and is employed extensively in the underpainting of his recent "trees," where it has produced a more "natural" image.

The emotion of color has long been an important factor in interpreting Knutsson's paintings. The artist has recognized the capacity of color to contribute to our social, psychological, and physiological well-being. "Emotion and feeling" are central to color painting, Knutsson wrote in a 1981 published letter. "The absence of picture, or of form, scrambles and frustrates the mind's endless search for reason and idea, for 'figuring it out.'" Rather, the viewer is encouraged to participate through feelings that relate to his or her own experiences. "A field of vibrant orange beckons the viewer's own memories, associations and emotions." For the "single-minded color painter" choices about color, hue, chroma, medium, support, paint texture, and color density would all proceed from ideas, perceptions,

and feelings about the basic color chosen.<sup>3</sup>

The artist's discovery of phosphorescence led to a new concern with light in its different forms. In 1978, Knutsson first encountered phosphorus pigments as painting materials when he visited the studio of a friend, Thomas Bacher. He immediately fell in love with the luminosity of phosphorus paint, which provides the same mystery and excitement for Anders today that it did fifteen years ago. Marc Egger, a Swiss painter who has worked with phosphorus materials for twenty-five years, continues to be a valuable source of information for Knutsson with regard to commercial and technical information about phosphorus pigments. At his first exhibition of luminous paintings at Galerie Ressle in Stockholm in 1981, Knutsson was greeted with unexpected surprise and then applause by the sophisticated, urban audience, once his monochrome and mono-lux paintings were shown in the dark. This was followed by successful solo exhibitions in Lund, Sweden, and Buffalo, New York. More people in the art world will accept the phosphorescent aspect of his work, the artist believes, after they have actually seen the paintings in light and dark.<sup>4</sup>

Knutsson has openly discussed the difficulty he initially encountered in painting two pictures at the same time—one for the daylight and the other for viewing in darkness. When he painted in the light using phosphorus sulfide crystals mixed with traditional pigments, he could not always tell what the effects in the darkness would be. The same difficulty occurred in the dark when painting with glowing pigments. This problem became more acute in 1984, when he moved from single-color phosphorescent paintings to color combinations, where specific luminous images in glowing light frequently appeared.

The artist relied on practice and skill to create pictorial imagery he could not see in the daylight. He learned to meditate while painting in order to sidestep the anxiety of constantly needing to know the result of his efforts. "I began to see and feel the light energy that gently pulsed from the phosphorescent paints, perhaps similar to how some healers can see chakras and auras around our bodily energy centers."<sup>5</sup> Knutsson and viewers of his paintings have felt the invisible energy from the glowing paint in the darkness. The glow of the luminous colors can also be perceived in daylight by sensitive viewers. The artist has, in fact, made use of his off-white, light green, yellow, and gray luminous pigments to create in daylight "a delicate, airy

translucency." These pigments also bring into the painting a "more pure reflected light."<sup>6</sup>

Viewers of Knutsson's paintings are often surprised to discover in the dark a different combination of images and a new sensation in viewing them. The energy absorbed by the phosphorus pigments in daylight is released when the gallery lights are turned off. The phosphorescent light is then emitted with a new intensity and liveliness. In total darkness, the individual phosphorescent paintings block out everything else in the room. "We can't see each other," observed Knutsson in a 1990 interview in front of his paintings. "We really can't see anything other than the painting. And in the total darkness, it erases everything else in the room. There are no distractions and no psychological interference either."<sup>7</sup> This has contributed to the directness of the experience before the paintings. Noted curator, critic, and art historian Bo Nilsson has explained how Knutsson's luminous canvases have begun to liberate painting from its material, physical support and stylistic history. This is accomplished by means of the paintings' greater spirituality and their emphasis on the heightened and holistic experience in the present moment.<sup>8</sup>

Knutsson has called attention to the "mystery" of unexplained imagery that first appears in the darkened room. The glowing area of light materializes from a mysterious source and cannot be touched on its surface.<sup>9</sup> It can create an emotion of excitement that wells up from deep within the viewer's psyche. The phosphorescent paintings provide a new way to enter into unexplored regions. They create "many possibilities for interpretation," Knutsson remarks, "both within the painting, as well as within the self." Our fascination with the glowing phosphorescence is a part of humankind's constant curiosity with the nocturnal luminosity of natural objects. The luminous paintings, Knutsson believes, also excite a perennial interest of artists since prehistoric times in visualizing the unknown and unseen in the world.<sup>10</sup> There is additionally the more personal sense of familiarity with the "white nights" of summer experienced by people who live in northern countries. Knutsson recalls his own boyhood memory of light-filled nights, when he "played soccer till 11 pm or a night sail in twilight."<sup>11</sup>

With their two faces, Knutsson's paintings acquire a new sense of wholeness from seemingly irreconcilable views. For the artist, the daylight painting, bathed in atmospheric and reflected light, "is the paint-



ing, but not the whole painting."<sup>12</sup> Knutsson has explored the metaphorical implication of these dichotomous parts as they seem to parallel the various oppositions that we encounter in our own lives. The different rates of speed at which the phosphorescent colors fade in the darkness add a dimension of activity and process to the painting's mysterious face, which is surrounded by darkness. The artist has thought of this process as one of peeling away layer after layer from the image.<sup>13</sup>

During the 1980s, Knutsson studied intensively *The I Ching*, *The Book of Changes*, a system of teachings that has evolved in China. *The I Ching* contains practical wisdom on the duality and connectedness of natural forces governing creativity, the self, and the world of phenomena. The sixty-four six-lined hexagrams of the book, along with their interpretive judgments on particular situations of existence, depict and predict the inner process determining these conditions. The universal principles of change directed through the two opposite cosmological modes of yin and yang reveal how their qualities can coexist with one another—heaven and earth, light and dark, hardness and tenderness, openness and tranquillity. *The Wanderer* (1984) was one of many paintings influenced by *The I Ching*. The book's commentary for the hexagram on travel underscores the wanderer's qualities of fire and mountain, illumination based on stillness and stability—passing through once and keeping to the inward journey. Knutsson has described *The Wanderer*:

Here the wanderer's lot is separation, traveling through strange lands. As a stranger he has no large circle of friends, and the advice is to lay low and be obliging. The image is: fire on the mountain. The light is bright but it moves on, is of short duration. The yin/ yang concept of change is an appealing one and, in some aspects, [a] fitting image for the luminous painting. But, there is also a point where the paths separate.<sup>14</sup>

In *The I Ching* fire brings about in the superior person a clarity of mind and the ability to penetrate human nature. The wanderer must be persevering and should keep in touch with his inner being, where he finds security and direction. He should remain outwardly cautious and adaptable.

The light and the shadow are parts of the same wholeness. Knutsson has explored the dimensions of

these modes in the human personality. His painting has, for example, represented "the shadow" and the troll, on the one side, *and* the saint, angel, and the god that is light, on the other. "C.G. Jung advised us to get in touch with, befriend and accept our shadow, our darkness," Knutsson remarks, "in order to heal and become whole." Carl Jung has referred to this realm of the shadow as the "unconscious other," the domain of the inferior or negative personality, where odious thoughts are part of an especially emotional, autonomous, and possessive existence. For Jung, the recognition of the dark aspects of the personality as present and real is the essential condition for self-knowledge and integration.<sup>15</sup> In life, Knutsson adds, this encounter with shadows "can be very difficult. . . . There are forever more difficult 'shadows', it seems. I see this medium, luminous paint, as a possibility to create an image, a picture, of this concept."<sup>16</sup> A flash of light in the dark will project the viewer's own shadow onto the luminescent painting so that it can become a part of the concept and experience of the painting.

Knutsson's recent paintings of trees represent a powerful and symbolic imagery to which the artist very deeply relates. For this reason, the trees are well suited to the medium of luminous painting. Knutsson either worked directly from memory and imagination, or painted over a light pencil line drawing on prepared canvas. The artist quickly became inspired by real trees in the park. They seemed to him "more powerful, personal and 'together'" than anything invented in his studio. In the studio, the pencil sketches from life are developed into drawings or used as an aid for drawing directly on the prepared canvas. His transparent paint medium is more forgiving with the water-thinned raw umber acrylic paint, used for the entire under-image, than with pencil or pen. In the "trees," the viewer encounters nearly the same image in the darkness; however, the glowing shapes in the dark pull the viewer in. They are stronger and more articulate in detail and perspective space than the daylight paintings.

The tree makes an immediate impact on us and is rich in association. Its meaning and expression reaches deep into our culture and the myths of both past and present. "It is an image of trust, strength, loyalty, knowledge," Knutsson acknowledges. "The tree is an integral part of stories, myths and most religions—the tree of life, the world tree, the tree of enlightenment." Knutsson points out that it sustains life and raises the quality of our lives. Economically, it is the

main source of wealth for countries like Sweden. Biologically, it is a principal source of oxygen for us all.

His robust and leafless trees make a strong and gestural presence, as they reach deep into the earth and stretch upward and outward toward heaven. In the dark, they become dense and forceful in their growth. If the tree is viewed as a metaphor for life, then it relates to universal consciousness and appears as the archetype. Knutsson has thought about Yggdrasil, the mighty world ash tree of Nordic mythology, in this context. This tree had branches that reached everywhere and roots that penetrated the underworld. Yggdrasil was the tree in which Odin hung upside down in great pain. Odin was released after he had received some form of enlightenment. In the fall, he also obtained the magic runes, which gave him and humankind, as well, a new dimension of wisdom

#### Notes

<sup>1</sup> Written communication of Anders Knutsson, September 7, 1994.

<sup>2</sup> Lisa Yokana and Bo Nilsson, *Anders Knutsson. Gates of Light* (Williamstown, Mass.: Williams College Museum of Art, 1989), p. 11.

<sup>3</sup> Anders Knutsson, "Letters, Monochrome: Definitions, Amplifications, Repercussions & more . . .," *Art in America* 69 (December 1981), p. 9.

<sup>4</sup> "My commitment is to painting; to develop further the artform," wrote Anders Knutsson in a statement of October 3, 1994. "I'm sure it can be done in many ways, and I happen to believe that phosphorescent pigment is a very exciting way. There are material and conceptual difficulties here. My job is to sort them out and present solutions that I believe in."

"One large difficulty is the general perception of things that glow in the dark, since it is mostly encountered in toys, Halloween masks, Jesus statues, Star Trek caps. But the question relating to art and painting as well as the permanence of the material itself are to me the real ones. I can only solve them in the studio painting. In my case this takes a long time. I am very fortunate in that I have been able to exhibit my work regularly in galleries and museums. This to me is the reality check that promotes real development."

<sup>5</sup> *Gates of Light*, p. 13.

<sup>6</sup> Anders Knutsson, "Luminous Painting," in *Anders Knutsson. Color and Luminous Painting 1975-1981* (New Haven: Eastern Press, 1982), p. 28. Knutsson has five different luminous colors that glow in the darkness—blue, green, yellow, orange, and orange-red. Green, which is the color most frequently used for consumer products and the one that glows the longest, is much easier to obtain.

<sup>7</sup> Kit Pfeiffer, "Painting Extended into Darkness," *Preview!* (October 5-19, 1990).

through power and knowledge. The mythic symbols drawn from nature have always concerned Knutsson. The artist uses myths of the past in his creative efforts to further his own understanding about life. These myths along with comparable personal experiences infiltrate his pictorial symbols, which are personal as well as universal. The representation of such symbols constitutes the unique "imagery" of abstract painting, Knutsson recently explained.<sup>17</sup>

*I wish to thank Scott Eagle, interim director of the Wellington Gray Art Gallery, for his assistance with the essay and catalog. I would like to express my appreciation to Anders Knutsson for kindly and generously sharing with me information about his life and art. This essay is dedicated to him.*

—Michael Duffy

<sup>8</sup> See especially Bo Nilsson, "An Introduction to Anders Knutsson's Conceptual World," in *Color and Luminous Painting*, pp. 9-10, and "Bo Nilsson," in *Gates of Light*, pp. 21-30.

<sup>9</sup> See, for example, Anne Marie Macari's description of how the artist has "created light out of darkness" in *The Disciples* (1981). Anne Marie Macari, "Anders Knutsson: Painting from the Source," in *Anders Knutsson. Color and Luminous Painting 1975-1981* (New Haven: Eastern Press, 1982), pp. 21-2.

<sup>10</sup> Charles Shepard, Carlo McCormick, and Barnaby Ruhe, *Anders Knutsson: Lightscapes/Ljusskap* (Orono, Me.: University of Maine Museum of Art, 1990), p. 27.

<sup>11</sup> Written communication of Anders Knutsson, September 7, 1994.

<sup>12</sup> Quoted from Knutsson by Barnaby Ruhe in *Lightscapes/Ljusskap*, p. 14.

<sup>13</sup> "Painting Extended into Darkness."

<sup>14</sup> Written communication of Anders Knutsson, September 7, 1994; *The I Ching or Book of Changes*, trans. Richard Wilhelm, 3d ed. (Princeton: Princeton University Press, 1990), pp. 118-21 (the clinging, fire), 216-19 (the wanderer).

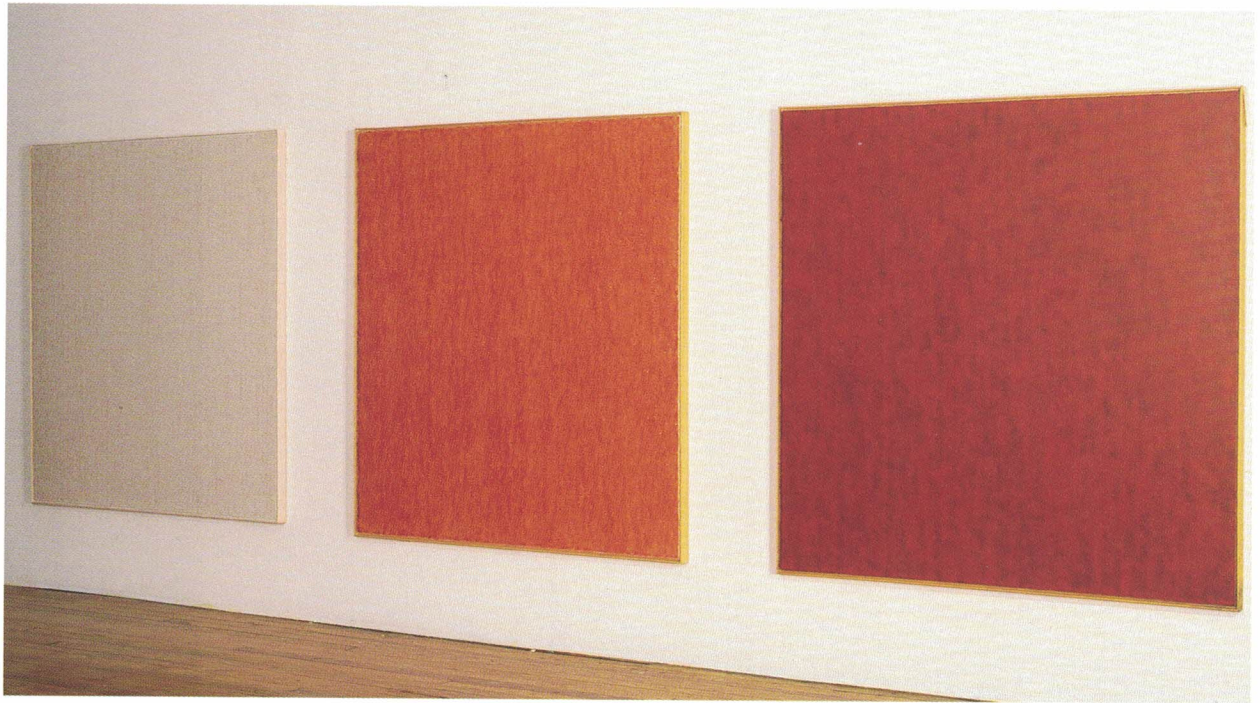
<sup>15</sup> *The Collected Works of C. G. Jung*, eds. Herbert Read, Michael Fordham, Gerhard Adler, and William McGuire, trans. R. F. C. Hull, vol. 7, *The Psychology of the Unconscious* (New York: Pantheon, 1953), pp. 33-6; vol. 9, pt. 2, *Aion. Researches into the Phenomenology of the Self* (Princeton: Princeton University Press, 1959), pp. 8-10.

<sup>16</sup> Written communication of Anders Knutsson, September 7, 1994.

<sup>17</sup> *Beyond Boundaries. Contemporary Art by Scandinavian Artists* (Jamestown, N.Y.: Jamestown Community College, the FORUM Gallery, 1992), p. 10.



*Lightning*, 1972  
80 1/2" x 58"  
Wax/oil on cotton



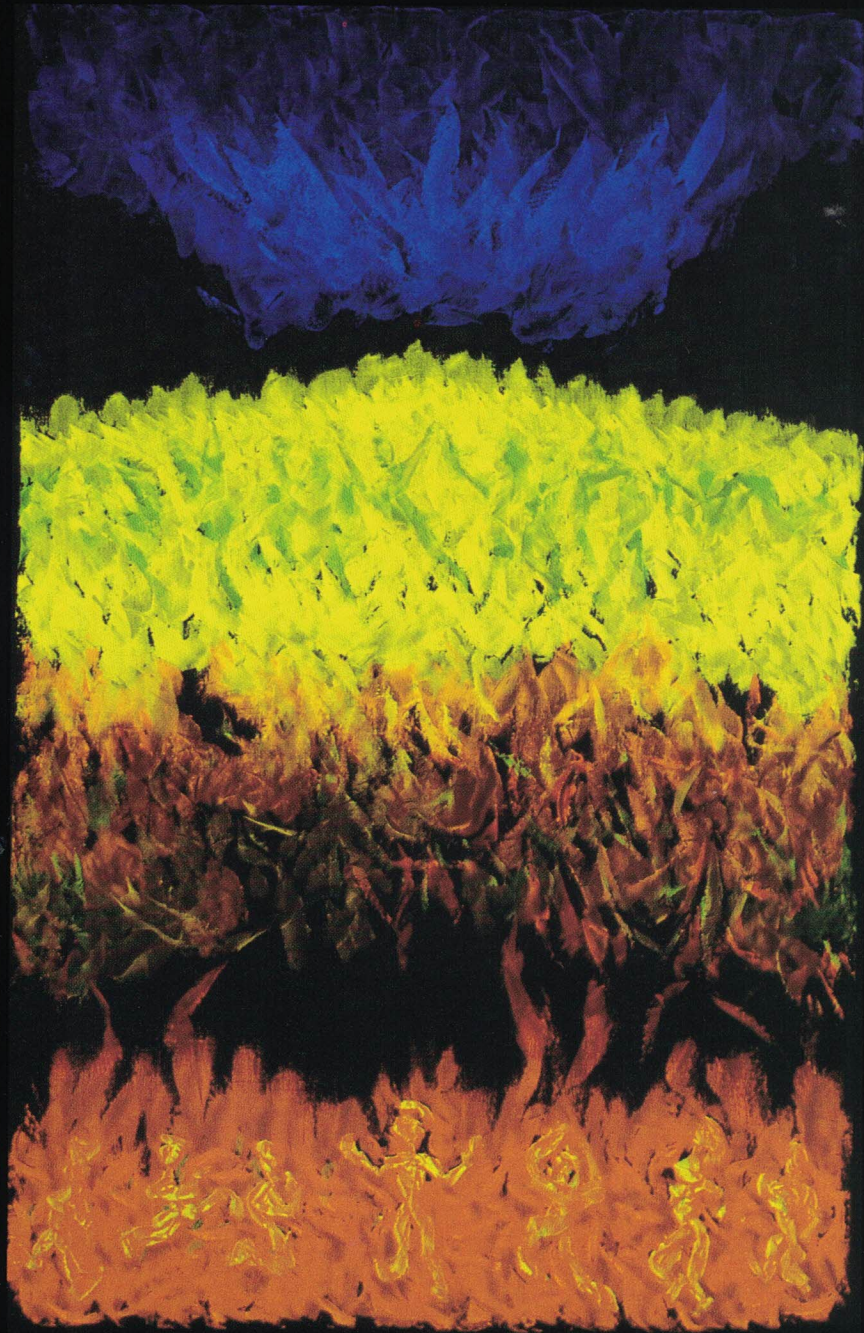
# 18, 1976—*Cad Red Med*, 1976  
60 3/4" x 55 1/2"  
Wax/oil on cotton

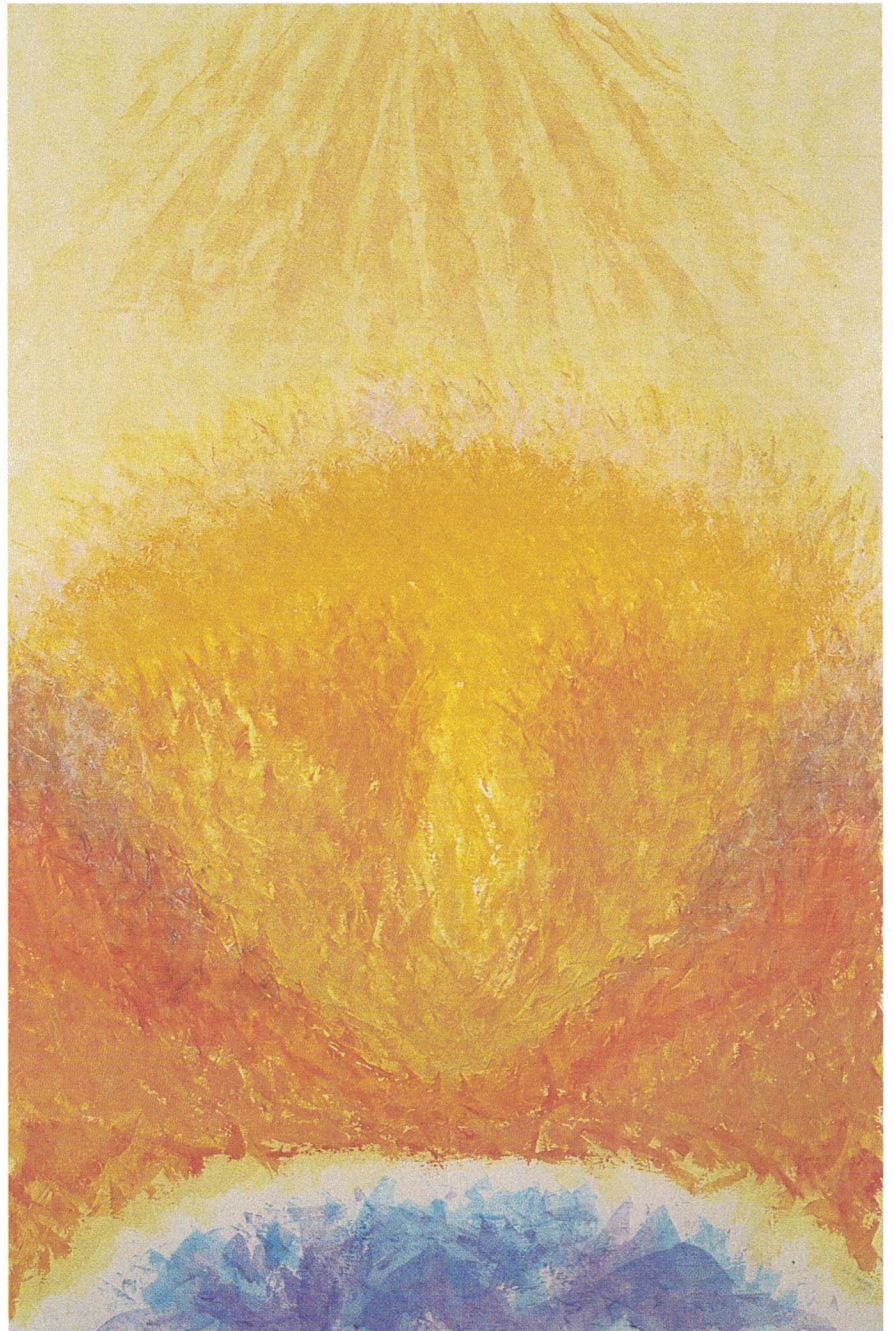
# 19, 1976—*Am Vermillion*, 1976  
60 3/4" x 55 1/2"  
Wax/oil on cotton

# 12, 1977—*Bocour Red*, 1977  
60" x 59"  
Wax/oil on cotton

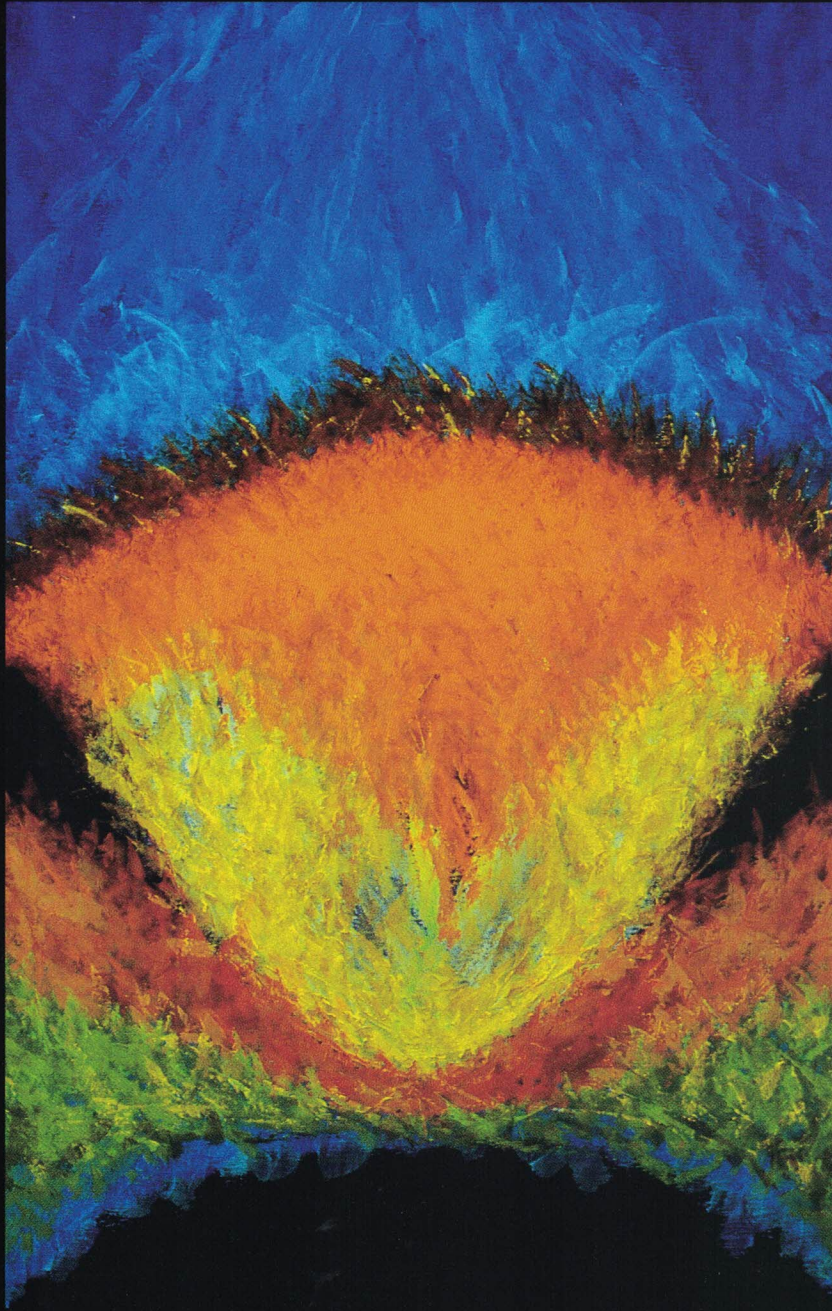


*Dancing thru the Wall of Time*, 1985  
80" x 51"  
Acrylic, magna, wax/oil on linen  
In the light (above) and in the dark (right)

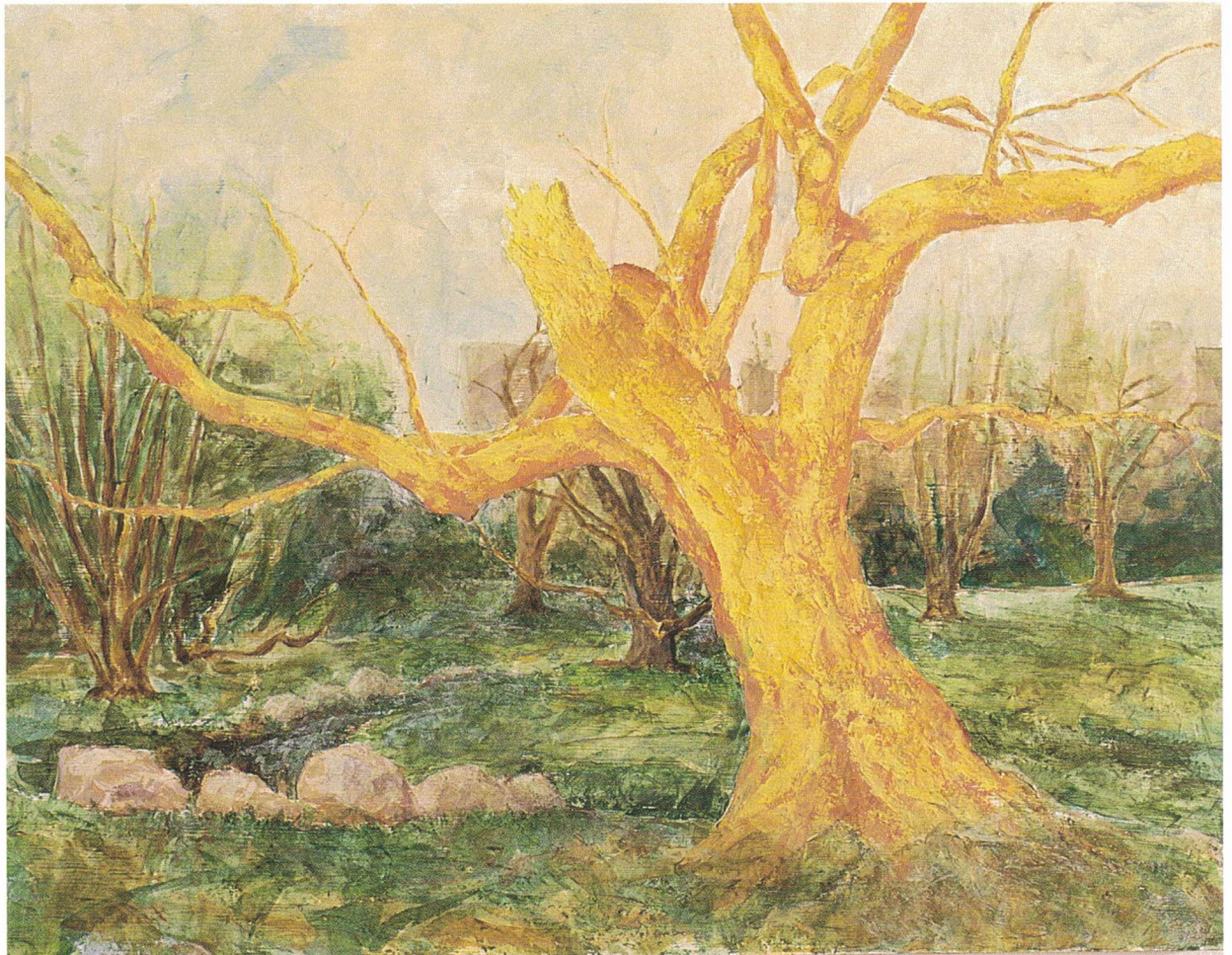




*Winter*, 1989-91  
80 1/2" x 53"  
Acrylic, magna, wax/oil on linen  
In the light (above) and in the dark (right)





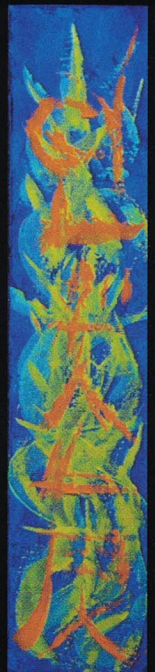
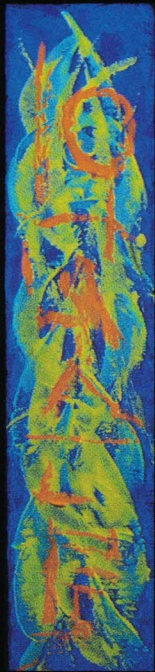


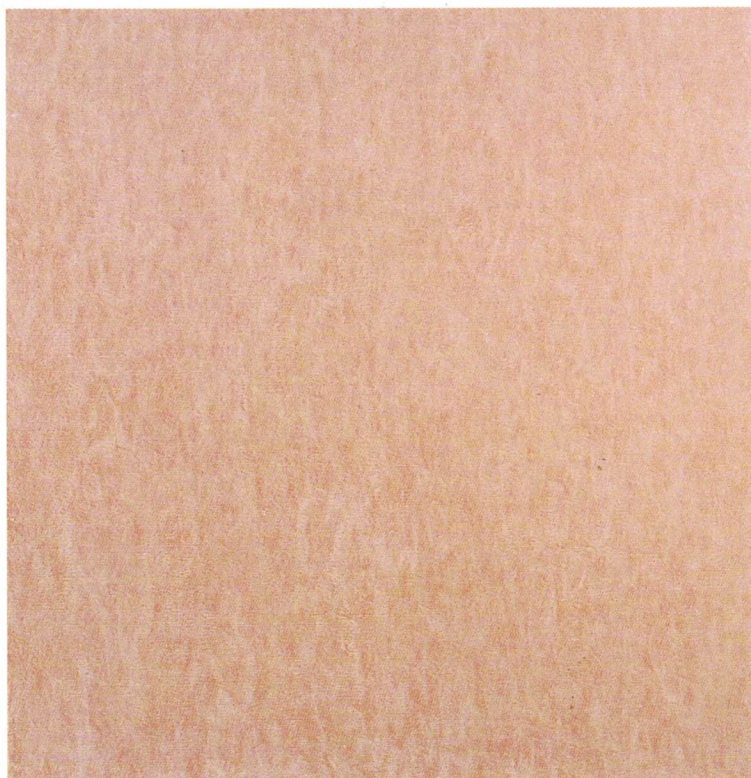
*Brittle Willow, Brooklyn, 1992*  
37" x 48"  
Acrylic on linen  
In the light (above) and in the dark (right)



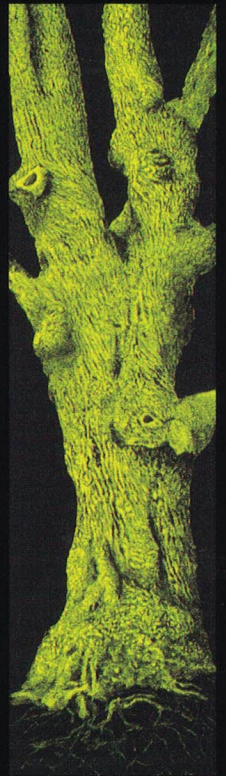
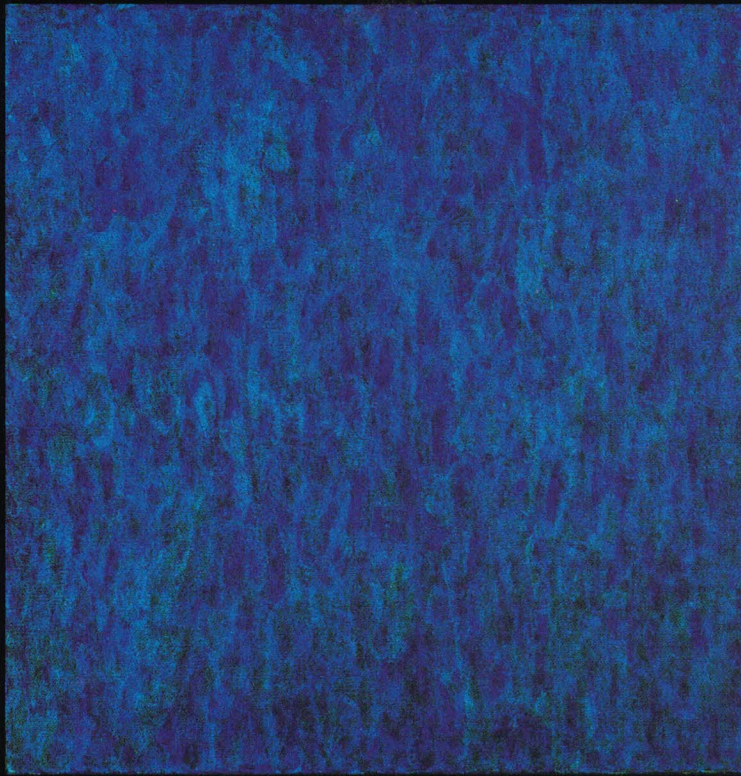


*The King of Prospect Park Triptych*, 1994  
45" x (10" + 61" + 11")  
Magna, acrylic on linen  
In the light (above) and in the dark (right)





*Oaks Guarding*, 1994  
72 1/4" x (20" + 68" + 20")  
Magna, acrylic, wax/oil, oil on linen  
and cotton (center panel)  
In the light (above) and in the dark (right)



## Checklist

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### Outer Room

#### Paintings

*The Big Wave*, 1971. 44" x 52".  
Encaustic on cotton.

*Hope*, 1972. 86 1/2" x 70 3/4".  
Wax/oil on cotton.

*Lightning*, 1972. 80 1/2" x 58".  
Wax/oil on cotton.

*Delphiniums*, 1974. 72" x 132".  
Wax/oil on cotton. Courtesy of  
Mrs. Margaret Minster, Cincinnati,  
Ohio.

*National Blue, # 16*, 1975. 75" x 69".  
Wax/oil on cotton.

*# 18, 1976—Cad Red Med*, 1976.  
60 3/4" x 55 1/2". Wax/oil on  
cotton.

*# 19, 1976—Am Vermillion*, 1976.  
60 3/4" x 55 1/2". Wax/oil on  
cotton.

*# 3, 1977, 1977*. 51" x 49". Wax/oil  
on linen.

*# 12, 1977—Bocour Red*, 1977.  
60" x 59". Wax/oil on cotton.

*# 20, 1977—Cad Red Med*, 1977.  
83 1/2" x 71". Wax/oil on linen.

*# 22, 1977—Cad Red Deep*, 1977.  
83" x 66". Wax/oil on linen.

*# 1, 1979—Cad Orange*, 1979.  
72" x 47". Wax/oil on bleached  
linen.

*# 26, 1979—Cobalt Blue*, 1979.  
50" x 54". Wax/oil on linen.

*# 14, 1980—Greens*, 1980.  
52" x 67". Wax/oil on linen.

#### Works on Paper

*# 23 P, 1980, 1980*. 30" x 22".  
Wax/oil on handmade paper.

*Oranges—a sketch*, 1981. 41" x 29".  
Wax/oil on handmade paper.

*Med Greens—a sketch*, 1980.  
31" x 41". Wax/oil on handmade  
paper.

### Inner Room

#### Paintings

*Morning Star I*, 1983. 51" x 48".  
Wax/oil on linen.

*Wanderer*, 1984-90. 84" x 52".  
Magna, wax/oil on linen.

*Dancing thru the Wall of Time*, 1985.  
80" x 51". Acrylic, magna, wax/oil  
on linen.

*Morning of Memory*, 1987.  
72" x 48". Acrylic on linen.

*Release is in the Eye*, 1987.  
60" x 48". Magna, wax/oil on linen.

*New Morning*, 1988-89. 84" x 52".  
Acrylic, magna, wax/oil on linen.

*Winter*, 1989-91. 80 1/2" x 53".  
Acrylic, magna, wax/oil on linen.

*The Magic Rag-Rug*, 1991.  
42" x 52". Magna, wax/oil on linen.

*Raidho, Tree of Union*, 1992.  
36" x 34". Acrylic, wax/oil on  
cotton.

*Caucasian Wingnut, Brooklyn*, 1992.  
36" x 34". Acrylic, wax/oil on  
cotton.

*Brittle Willow, Brooklyn*, 1992.  
37" x 48". Acrylic on linen.

*High Park Oak, Toronto*, 1993.  
33" x 26 1/2". Acrylic on linen.

*Willow, Brooklyn*, 1993. 35" x 28".  
Acrylic on linen.

*English Oak Triptych*, 1993.  
58 1/4" x (11" + 45" + 11"). Acrylic,  
magna on linen.

*Multi-Maple*, 1993. 50" x 44".  
Acrylic on linen.

*The King of Prospect Park Triptych*,  
1994. 45" x (10" + 61" + 10").  
Magna, Acrylic on linen.

*Camperdown Elm, (The King),  
Brooklyn*, 1994. 66" x 48". Acrylic on  
linen.

*Oaks Guarding Triptych*, 1994.  
72 1/4" x (20" + 68" + 20"). Magna,  
acrylic, wax/oil, oil on linen and cot-  
ton (center panel).

*Beech—Planting Fields, L. I.*, 1994.  
32" x 30 1/2". Acrylic on linen.

*Heritage—a Triptych*, 1994.  
10" x (12" + 44" + 12"). Acrylic,  
magna on linen.

#### Works on Paper

*Painting with Changing Parts*, 1982.  
9pc 20" x 20". Magna, wax/oil on  
handmade paper. Courtesy of Doris  
Schultz-Knutsson, Toronto, Canada.

*The Gates of Light, #2*, 1984.  
41" x 31". Wax/oil on handmade  
paper.

*The Gates of Light, #6*, 1984.  
41" x 31". Wax/oil on handmade  
paper.

*Dance*, 1984-85. 34" x 31". Magna,  
wax/oil on handmade paper.

*Factory*, 1985. 34" x 31". Magna,  
wax/oil on handmade paper.

*Oak*, 1993. 30" x 22". Pencil on  
paper.

*Beech*, 1993. 30" x 22". Pencil on  
paper.

*Maple*, 1993. 30" x 22". Pencil on  
paper.

*Elm*, 1994. 22" x 30". Pencil on  
paper.

## Biography

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Anders Knutsson was born on May 8, 1937, in Malmö, Sweden, where he studied art and engineering. In 1967, he came to the United States and has lived in Illinois, Ohio, California, Vermont, and, since 1976, in New York City. He has exhibited his art regularly since 1972.

### Selected One-Man Exhibitions

- 1995 *A Retrospective*, Gray Art Gallery,  
East Carolina University, Greenville,  
North Carolina
- 1993 Gallery Ami, Seoul, Korea
- 1991 Stephen Solovy Gallery, Chicago, Illinois
- 1990 *Lightscaapes*, University of Maine Museum of  
Art, Orono, Maine  
Edition Hylteberga, Skurup, Sweden  
Bennett Siegel Gallery, New York City,  
New York
- 1988 *Gates of Light*, Williams College Museum of  
Art, Williamstown, Massachusetts
- 1987 Keith Green Gallery, New York City,  
New York
- 1986 Mission Gallery, New York City, New York  
Gunnar Olsson Gallery, Stockholm, Sweden
- 1984 Gallerie Ressle, Stockholm, Sweden
- 1983 *Luminous Painting*, Albright-Knox Art  
Gallery, Buffalo, New York  
Featured Artist, Stratton Art Festival,  
Stratton, Vermont
- 1982 Arkivmuseet, Lund, Sweden  
*Matter/Memory*, Lunds Konstall, Lund,  
Sweden  
Kunstnerenes Hus, Oslo, Norway  
Björneborgs Museum, Björneborg, Finland  
Konstnäs Gillet, Helsinki, Finland  
Charlottenborg, Copenhagen, Denmark
- Löwenadler Gallery, Stockholm Art Fair,  
Stockholm, Sweden  
Art Now Gallery, Gothenburg, Sweden  
*Contemporary Landscape*, Curator Ellen  
Price, J. P. Claire Gallery, New York City,  
New York
- 1989 Frank Bernarducci Gallery, New York City,  
New York  
Björn Olsson Gallery, Stockholm, Sweden
- 1988 *Seven Swedish Artists in New York*,  
Experimental Glass Workshop Gallery,  
New York City, New York  
*Luminous Painting & Sculpture in the 1980's*,  
University of Massachusetts and  
Northampton Art Centre, Massachusetts  
*International Olympic Exhibition*, Printemps,  
Seoul and Tong Art Museum, Taegu, Korea  
Frank Bernarducci Gallery, New York City,  
New York  
Gallerie Ressle, Stockholm, Sweden
- 1987 *Area in the Dark*, Area, New York City,  
New York  
Mission Gallery, New York City, New York
- 1986 Ellen Price Gallery, New York City, New York  
*Luminous Painting*, Curator Frank  
Bernarducci, Hi-Tech Exhibition Space,  
San Francisco, California  
Museum of National Arts Foundation,  
Curator Ellen Price, Mead Data Corp.,  
Washington, D.C.
- 1984 *Radical Painting*, Williams College Museum  
of Art, Williamstown, Massachusetts  
Brampton Gallery, London, England  
Stockholm Art Fair, Stockholm, Sweden

### Selected Group Exhibitions

- 1992 *Beyond Boundaries*, Forum Gallery,  
Jamestown Community College,  
Jamestown, New York
- 1981 Lillian Heidenberg Gallery, New York City,  
New York  
*Fundamental Color*, Gallery Nordenhake,  
Malmö, Sweden



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- Govan, Michael. "One-person exhibit: In darkness, in light." *The Transcript* (Williamstown, Massachusetts), March 11, 1988.
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