

ANDERS KNUTSSON

GATES
OF
LIGHT

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BO NILSSON
LISA YOKANA

WILLIAMS COLLEGE MUSEUM OF ART



Anders Knutsson's studio with *Time, Space, and Patience*, 1981-87, in the light.

ANDERS KNUTSSON

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LIGHT

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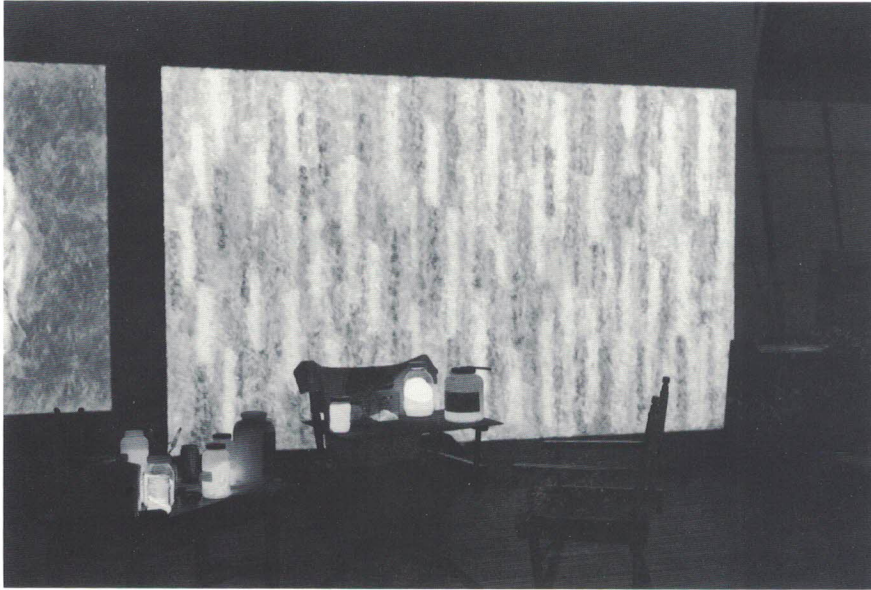
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This catalogue documents the exhibition "Anders Knutsson: Gates of Light" which was presented at the Williams College Museum of Art from March 12 through April 24, 1989.

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Anders Knutsson's studio with *Time, Space, and Patience*, 1981-87, in the dark.

FOREWORD

In 1984 the Williams College Museum of Art presented an exhibition of American and European artists titled "Radical Painting," which examined a new group of painters who practiced a reductive or "minimal" form of painting. Through his organization of that exhibition, former Williams College Museum of Art Director Thomas Krens became familiar with the painting of Anders Knutsson. Although Knutsson had already begun using phosphorescent pigments for paintings intended to be seen in normal gallery light as well as in the dark, they were not among his four works included in the "Radical Painting" exhibition. Four years later, however, the Museum had the opportunity to focus on Knutsson's unique phosphorescent works with the presentation of "Gates of Light."

To showcase Knutsson's paintings, which literally glow in the dark, the Museum created a special installation in its Kroh-McClelland Gallery that could be completely darkened. Visitors to the gallery were able to turn the lights on and off at will in order to experience the glowing phosphorescent compositions. The surprise of this experience and the ability to easily compare these works in light and dark made the exhibition extremely captivating and rewarding for our audiences.

The Museum is grateful for the efforts of the WCMA staff, particularly Deborah Menaker, Susan Dillmann, and Tim Sedlock, and for the insightful comments of the catalogue's two authors. Finally, "Gates of Light" could not have been realized without the enthusiasm and generosity of Anders Knutsson, who spent countless hours working with WCMA's staff to complete the exhibition and catalogue. On behalf of the College and Museum, I thank Anders for making the project such a success and for the engaging works which prompted it.

W. Rod Faulds
Associate Director

PREFACE

The title of the exhibition came from a group of paintings, *Fourteen Gates of Light*, 1984. They were sketches, meditations, and experiments on large handmade papers. In them I hoped to resolve, or at least come to terms with, some of the complexities and unknowns of the phosphorescent materials, as well as the concepts of how to "see" the paintings.

I came to realize that these glowing, yellowish powders--the phosphorescent pigments--are not just different colors that could be added to the others, they are conceptually different. This is a fact that I still find difficult to thoroughly internalize, since I am so used to thinking in terms of traditional paints and colors. In many languages, including my native tongue, paint and color are the same word--in Swedish, *färg*. A color that really is *light* has no word.

As the title implies, and hopefully even more so the paintings, these works express a mystical and spiritual content with meditative qualities. They also demonstrate the material findings and formal concerns. Much of my work of the 1970s and early 1980s was concerned with primary, fundamental issues such as color, line, form, light, texture, shape, etc. That interest evolved, partly as a function of time. And, as I delved deeper into the pursuit to understand and use the mysterious, luminous phosphorescent pigments, I become more interested in finding particular images and metaphors.

What later became the "Gates," started as one individual work on a 41 x 31" sheet of thick, rather porous (unsized) paper. For many years, I had practiced meditation before starting to work or when I ground or mixed pigments for my paint. In this work, I wanted to see if it was possible to bring that meditative state with me right in to the painting process in order to help me deal with a problem inherent to the concept. Part of the problem was knowing what the painting looked like in the dark while I was working on it in the light, and vice versa, which actually was even more frustrating to me. The earlier phosphorescent paintings were either monochrome, or rather monolux, and had much less emphasis on particular image, so this problem didn't really come up.

In meditation I realized that I didn't always need to "know," what I needed to do was relax! The Gate was not a hindrance, it was an opening, an invitation to another side of the light. I did not always need to be stretched out, eyes closed, on a yoga mat to meditate. Instead I began to see and feel the light energy that gently pulsated from the phosphorescent paints, perhaps similar to how some healers can see



Gates of Light #11, 1984, in the light. Photo: Dirk Bakker.

chakras and auras around our bodily energy centers. I was once shocked when, on a studio visit, a well-known healer, Barbara Brennan, could "see" the painting's glow before I had turned out the lights!

In the *Gates of Light* paintings, I worked with combinations of chromatic and luminous colors and with presence and absence of light. The paintings are oriented generally the way most esoteric texts organize the chakras, the seven human energy centers of the body: white/blue on top (head) and orange/red at the bottom (pelvis), which also corresponds to the seven colors of the rainbow. They were not meant to be diagrams or specific "chakra portraits," but paintings inspired by an ancient and universal tradition.

I am sincerely and deeply grateful to Associate Director Rod Faulds and the entire staff at Williams College Museum of Art, for contributing so much talent and creative energy in the process of making this exhibition a most successful installation. The fundamental nature of the work is to be seen in the light as well as in total darkness, a challenge but also an opportunity for the exhibitor to create a special place. WCMA solved this with great elegance.

It was also very satisfying to meet so many of the Williams College students and share their enthusiasm, and to be surprised by the extensive support the Museum has in the community.

Finally, to all my friends--for all your support, patience and endurance--my warmest thanks.

Anders Knutsson

LISA YOKANA

Man has always been fascinated by and drawn to light. For centuries, painters have used light to convey highly charged emotional and spiritual meanings. From the halos and auras of specific religious iconography, to the strong spiritualism suggested by the light in Luminist paintings, light has been used to signify the existence of a more spiritual world. Anders Knutsson is conscious of this heritage:

...light has been used in painting to suggest the existence of another force, a non-material world, an inner reality we all know exists and whose presence is of vital importance to paintings as an art, regardless of style and time.

(*Albright-Knox Art Gallery Calendar, 1983, p. 3*)

Throughout his career, Knutsson has been interested in the emotional content of color and light. Knutsson views his paintings as records of the artist's mental and emotional state during the act of painting. It is difficult to describe such experiences with words. Thus the artist paints, attempting to transcribe some of the emotions within himself.

Knutsson has always used color to convey meaning. In speaking of a gallery showing of his paintings in Sweden in 1978, the artist stated:

My interest and aim have been to explore the sensation and effect of physical color in the context of perception and as a materialization of feeling.

(Galleri Nordenhake, September 1978)

In the seventies, Knutsson began to explore color through largely monochrome canvases. The artist mixed dry pigments with wax and oil, and applied paint to canvas with the calligraphic strokes of a palette knife. In some paintings, dots of different colors were evenly applied over the entire surface. As the viewer observed the paintings from various points in the room, the colors seemed to shift and change. In other paintings, Knutsson applied layers of color of differing transparencies. Individual colors were considered for their ability to absorb or reflect light, creating subtle plays of light within the surface.

Although Knutsson was loosely associated with a group of monochrome artists in the late seventies (from 1979-1983), his differences lay in his overriding concern with the emotive qualities of color. In a letter to *Art in America*, Knutsson responded to two articles on "single-color painting," objecting to the lack of discussion of the "emotional part" of color:

When we see a green forest, we don't care whether we're looking at a primary or secondary color; instead we feel the

life-confirming, fresh, lush, calming growth of it. If the field of vibrant orange makes you feel warm all over, let it in, accept it and bask in it! Color is after all a sensation, a mental and emotional interpretation of what the eye records. It has spritual, esthetic, psychic and psychological qualities.

(Art in America, No. 4, December 1981, p. 9)

Knutsson wanted the monochrome paintings to overwhelm the viewer with color. Once absorbed in its detailed surface and shifts of light, Knutsson hoped the viewer would become aware of his physical and emotional responses to the color.

In the late seventies, Knutsson was introduced to phosphorous pigments by another artist. Although he experimented with them in his studio, Knutsson did not begin painting with the pigments until 1980. The luminous paintings that resulted were a natural extension of the artist's concern with the relationship between color and light.

The phosphorous pigment allows Knutsson to use light literally as well as metaphorically in his works: light is emitted from within rather than reflected off its surface. Like the heat of the sun's rays on our skin, we might feel the warmth of the painting's glowing color.

Knutsson works in the light and in the dark. Using both traditional ground color pigments and phosphorous pigments suspended in various media--wax, oil, acrylic, or magna--the artist creates paints of different opacities and textures. The phosphorous pigments absorb energy and emit it in the dark as colored light. In the daylight, the paintings appear to be subtle, abstract works; with the lights off, the canvases come alive with vivid, glowing color.

Unlike the steadily reflective light of traditional chromatic pigment, the phosphorous colors evolve, each changing in tone and intensity at a different rate. In the dark some colors lose their initial brilliance in the first few seconds, others appear more stable. Because each color fades at a different rate, the surfaces of the paintings are constantly shifting and changing, offering the viewer a seemingly infinite number of permutations.

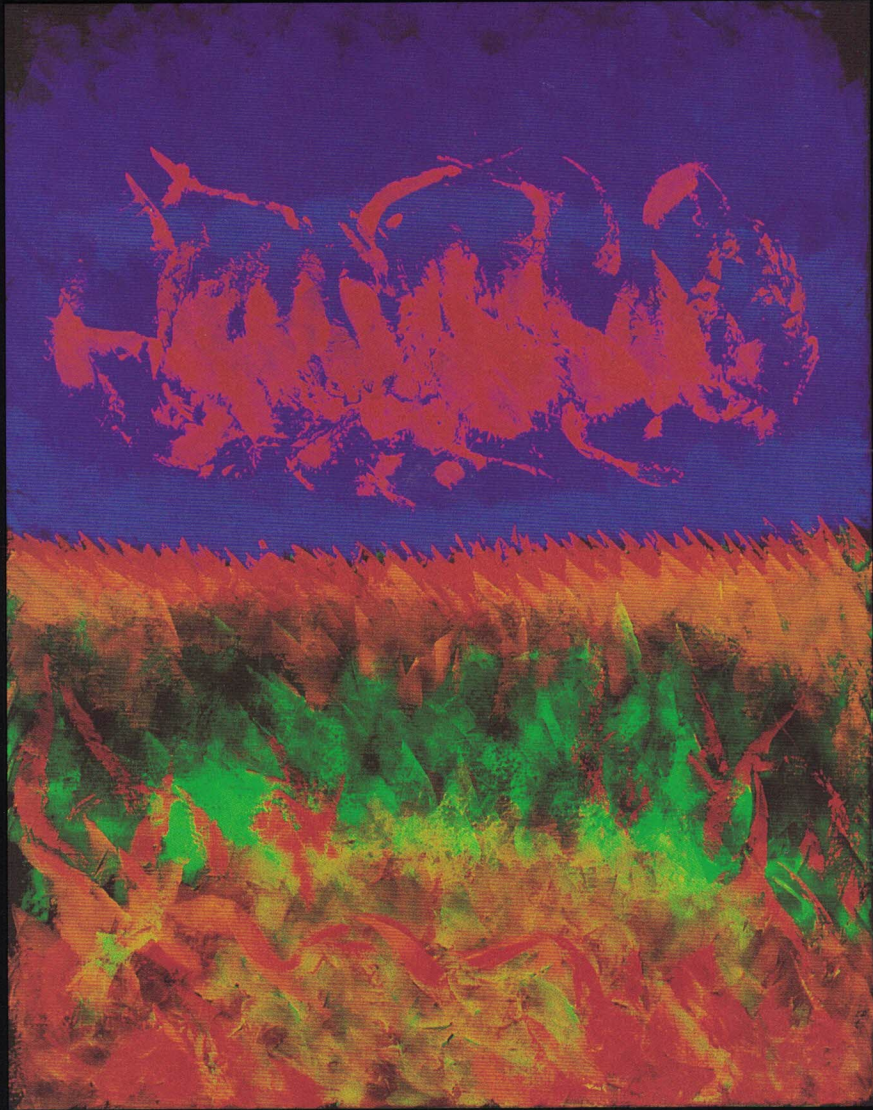
The fading light of the phosphorous pigments establishes a time-frame, divorced from minutes and hours, in which to view the works. Knutsson has written about this unique quality and its effects:

The passage of time in the painting is direct and literal. It is a unique occurrence having no parallel in traditional painting. For me it provides an opportunity to experience my own visual perception in a time-continuum.

("Luminous Painting," p.3)



Wu-Wei, 1987, in the light (above) and in the dark (right).



The necessity of viewing the phosphorous works in a darkened room intensifies the viewer's experience. In the everyday world, we are constantly bombarded by visual information. There are so many things vying for our attention that the brain blocks out certain information, making us aware of only a small amount of the sensory information we perceive. In a gallery full of paintings, there are many other things competing for the viewer's attention. Walls, signs, other people, colors, and sounds distract and dilute the effect of the paintings. A darkened gallery minimizes some of these distractions. When the lights go out, the relationship of the viewer to the work becomes more direct. Knutsson would like his works to create an environment which allows the viewer to experience sensations and emotions that might otherwise pass unseen:

What I am concerned with is a direct experience of reality
...When the rational mind is silenced, the intuitive mode
produces an extraordinary awareness; the environment is
experienced in a direct way without the filter of conceptual
thinking.

(Art and Science, p.3)

The phosphorous pigments have allowed the artist to further pursue his fascination with the emotional qualities of color and light. With the monochrome canvases, Knutsson hoped the viewer would become lost in the painting's colored surface. With the phosphorous canvases, the environment which is created allows for a more focused experience. Viewing the work in the dark removes some conflicting stimuli and the shifting and fading of the surfaces allows the viewer to become caught up in a time-frame divorced from the exterior world. Knutsson would like the viewer to become detached from the world around him, to focus on the paintings' infinite permutations, and become aware of the richness of these sensations:

It is through direct experience of reality that we can
transcend intellectual thinking, and eventually also
sensory perception. My point is that painting can be an aid
(but by no means the only one) to both the painter and the
viewer on this journey.

(A.K. to Eric Widing, March 12, 1981)

By juxtaposing the physicalness, the textures and layers of the paintings in the light, with the ethereal, floating planes of colored light shining from the dark, Knutsson suggests the presence of another level of awareness, "...a non-material world, an inner reality we all know exists...." Knutsson hopes his paintings, by their very nature, will act as vehicles to this level.

LISA YOKANA received her undergraduate degree in studio art and French in 1982 from Williams College. She earned a master's degree in art history from Columbia University in 1984. She is now concentrating on her painting, after several years in the curatorial department at the Solomon R. Guggenheim Museum, New York.



After the Wedding, 1972, 86 x 71", wax and oil on cotton, Collection of the artist.
Photo: Dirk Bakker

BO NILSSON

Anders Knutsson, in almost his entire production, has tried to unite modernism's demand for an anti-illusionistic artistic statement with the Nordic romantic tradition. The artistic dogmas and formal solutions of modernism have received most of the attention, but the romantic attitude has always been there as an undercurrent.

Knutsson's paintings were first shown in Sweden in 1978 at exhibitions in Stockholm, Malmö, and Gothenburg. They were large and mostly monochrome wax paintings that I was much taken by. The radical aesthetics they represented were associated, in my opinion, with a type of American painting, and with a number of concepts from the vocabulary of late modernism: monochrome painting, opaque painting, minimal painting, and fundamental painting. However, my understanding of Anders Knutsson's painting has changed quite radically through the years as I have had the opportunity to see a larger part of his *oeuvre*. Knutsson's paintings contain a number of opposing movements, and it is an awareness of the levels of complexity in his work that is an important condition for an interpretation of his art. To clarify my view of Knutsson's painting I have chosen to start with his work from the early seventies.

There is a clear sense of nature in Knutsson's painting in the beginning of the 1970s. The form of this, however, is not the traditional panorama of the landscape. In most of the paintings, he has not used the traditional horizontal shape associated with landscape. Instead, he has used a shape with greater height than width, thus avoiding any similarity to an actual landscape image. These works could be described as quasi-abstract nature, for they get their characteristic look from a vertical division of the painterly surface which can be interpreted as a beam of light. The vertical shaft of light creates a suggestion of fictive space with limited dimensions. This limited slice of nature is, however, counteracted by stylized arabesques that, in most of the works, have been repeated over the whole of the painting's surface to create a sense of pulsating movement. The arabesques can be seen as metaphors for nature's forms, and their movements as the energies that flow through nature. Considering such an interpretation of the arabesques, and the vertical division of the painting's surface as a shaft of light, one could say that Anders Knutsson's paintings use the expressive means of traditional landscape painting.

Still, Anders Knutsson's formal approach directs our attention to considerations other than traditional representations of the landscape.

The vertical shape, traditionally associated with the portrait, is a way to emphasize the image of a person contemplating nature. The point of departure for these works is an actual landscape, but the paintings have been made tangible by replacing the illusion of reproduction with the artist's experience of the landscape. In other words, Knutsson's paintings are authentic experiences of nature. In addition, he has used a number of quite recognizable formal approaches.

I associate the linear arabesques with the method of imagemaking that Jackson Pollock used from 1947 on in his drip paintings. The result in Pollock's painting was rhythmically moving arabesques that cover the entire surface in a complex and organic spatial weave. Tiberated arabesques were the evidence of the artist's expressive will. Jackson Pollock's aspiration was to connect his creativity with the forces and energies that are everywhere present in nature, from microcosms to macrocosms.

The arabesques in Anders Knutsson's early paintings are not as free and spontaneous as in Pollock's. Knutsson's arabesques have a more controlled expressiveness; spontaneity is not the primary aim. The slower creative act has led to a stylization of the arabesques. Also, their kinetic energy has been reduced by Knutsson's use of a wax and oil medium applied with palette knives. Knutsson's more thoughtful creative process was not simply the result of a desire for a more controlled expressiveness, but was due also to the fact that he did not believe as strongly as Pollock in the personal possibilities to express. Above all, Knutsson's creative process was much more culturally based.

The other formal approach in Knutsson's work from the early seventies is the vertical division of the painted surface. It is not hard to relate this to Barnett Newman's infinite painterly space divided by a vertical force as in *The Command* (1946), a painting that came to be a point of departure for Newman's further explorations of the sublime. In his well-known essay, "The Sublime is Now," Barnett Newman refers to the English 18th-century philosopher Edmund Burke's main work, *Inquiry into the Origin of our Ideas of The Sublime and Beautiful* (1757).

According to Burke, the sublime is an exalted state of nature that is separate from culture and society, and is connected instead to the wilderness. The opposite of the sublime is beauty which is connected to culture and the domesticated beauty of the pastoral landscape. What is fascinating about Burke's theories is that, in the middle of the 18th century, he outlined the two diametrically opposed attitudes to nature that have shaped landscape painting to this very day: the romantic interest in the wild untamed nature and the picturesque way of seeing nature as a cultural category. Barnett Newman's interest in the sublime

is, at its foundation, a romantic attitude. The projection of the artist's personality into nature continues in our time under an expressionistic guise.

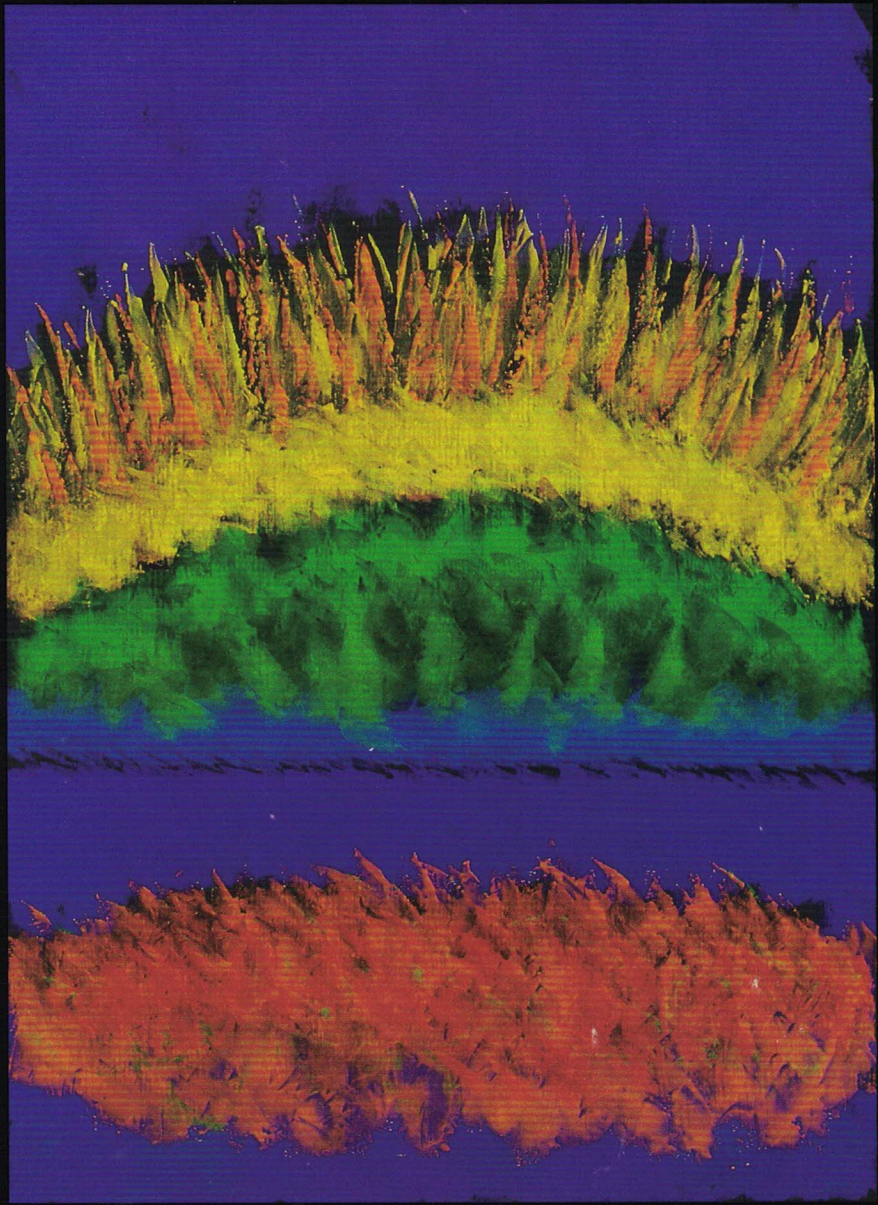
With all this in mind, it is difficult to categorize Anders Knutsson's 1970s paintings as authentic. His way to create an image of nature is layered with already existing artistic expressions of nature. And, it may seem rather remarkable that Knutsson used the abstract expressionists as a point of departure. But, in my opinion, his attraction to the great American masters reflects a desire to find a connecting link in American painting to his own Nordic cultural background. It might be difficult for those who are educated in a formalist American tradition to connect abstract expressionism to the Nordic romantic cultural arena. This seemingly impossible equation is, however, not as problematic as it may seem. The connection between the expressionistic praxis and nature's emotional undertone has been pointed out by Robert Rosenblum in *Modern Painting and the Northern Romantic Tradition* (Harper & Row, 1975). Rosenblum demonstrates the connecting links from Caspar David Friedrich to the abstract expressionists. It is in this line of development that we must see Anders Knutsson's painting.

By the mid-seventies, the characteristics of Knutsson's paintings changed radically. The linear arabesques that represented the creative act, and with it the artist's presence, disappeared. Although remnants of the arabesques appear as rhythmic marks over the painting's surface, the marks do not have the self-confident expressiveness of the arabesques. Rather, the conscious will to express has been replaced by a somnambulant work process where the application of paint is governed by a pattern. The work is not preceded by any sketches, color samples, or other preparations, but is created directly on the empty canvas. With a palette knife Knutsson pushed the paint into the structure (weave) of the canvas, or applied it layer on top of layer. During this monotonous and mechanical act of paint application, one can talk about a reduced degree of will to express. Instead, another form of consciousness is applicable, where coincidences and chance occurrences, such as irregularities in the weave of the canvas, are the stimulation for the very work process.

Despite the fact that personal expression was reduced, there was no aspiration for "the anonymous" in Knutsson's painting. The paintings have obvious marks of work; there are still tracks of the artist's subjective presence. However, the artist's ego is no longer the great connecting force as in abstract expressionism. Instead, the artist's authority has been minimized to the activity that takes place on the canvas surface.



Rainbow Realms, 1987, in the light (above) and in the dark (right).



The activity of applying paint does not have the limited degree of spontaneity, as before. The spontaneous tendency is now completely reduced for the benefit of a strict method of applying the paint. The work proceeds from top to bottom starting in the upper left hand corner and ending in the lower right. The paint material is distributed over the painting's surface in a completely equal way, where no part has more emphasis than any other.

But Knutsson's paintings do not relate solely to the surface plane. They are more complex than is first apparent due to the artist's layering of colors. At first, Knutsson's works were polychrome; then they became nearly monochrome, made up of tonalities of a single color. Later still, they became monochrome in a true sense through the use of different tonalities of a single hue. Thus Knutsson was able to make his colors oscillate between depth and surface, and thereby maintain a fictive pictorial space in his paintings, even if minimal.

Toward the end of the decade Knutsson, unsatisfied with many aspects in his art, continued his reductive efforts. The monochrome color use of the mid-seventies went from different hues of color to one singular hue. In this way, he could also reduce the already limited pictorial space. Further, Knutsson reduced the transparent component in the paint medium, and with it the last remnants of the suggestion of natural light in the paintings. He also reduced the painterly gesture so that one could no longer detect any traces of the artist's subjective presence. The result of Knutsson's reductive efforts was a painterly surface, static and lacking in incidents, and characterized by total anonymity.

One may wonder what made Knutsson try to erase all traces of a traditional relationship to the landscape, and what means he used to achieve such an attitude. Knutsson tried to purify his painting from everything that is illusionistic. He was not satisfied with just removing everything pictorial. He also reduced everything outside the material aspect of the work and the process that constitutes the creative act. All experiences and thoughts not related to this process have been regarded as illusory. Knutsson concentrated on the material elements that comprise the paintings and the decisions behind these choices.

It is interesting in this regard to notice that Knutsson's paintings at this time are no longer vertical in shape. Instead, he worked with a neutral format, related to neither portrait nor landscape. It was a conscious resolve to associate the paintings with their own material attributes. The attention was therefore directed towards the character of the paint and its ingredients, the form of the support, the thickness of the stretcher--the material decisions that created the character of the painting.

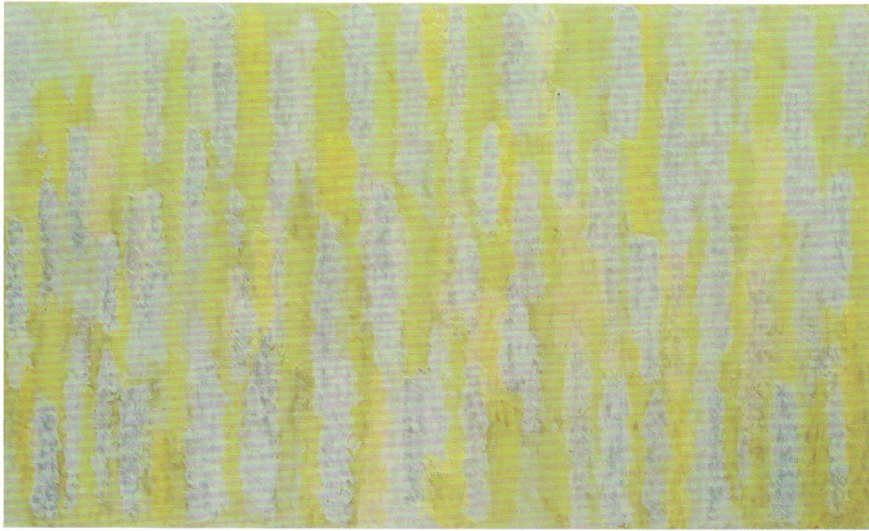
But it was not the minutia of painting that was of interest to Knutsson. These material aspects of painting were simply the way the artist reached complete mastery over his means of expression. The purpose of these reductive tendencies was to re-establish the authority of painting by starting with the material parts that give the medium of painting its characteristic qualities. It was a purification of painting from all earlier representations and all rhetoric, in order to start over. It was an antimetaphysical attitude that recognized painting's material points of departure as a fundamental whole and its only reality.

Paradoxically, this effort to purify painting from all that was metaphysical marked the beginning of a new metaphysics in Anders Knutsson's painting. The aspiration for oneness had reduced all the fragmenting aspects, such as personality, form, material, to parts of a larger principle that communicated an expansive sense of a larger universal wholeness. However, Knutsson soon dissolved this oneness to work with a kind of painting based on two opposite aspects.

In 1980 Anders Knutsson began to experiment with luminous painting. He continued to work with dense, saturated color, but by mixing phosphorescent pigments in the paint a transformation occurred. It is not a complicated chemical process, and this chemical process is, in fact, not particularly interesting by itself; it is the result that is so remarkable. The phosphor sulphide crystals in the paint medium absorb light that they later emit when the light source is turned off. It appears that the paintings send out the light, as if they were made of a different and more spiritualized substance. In the dark, certain colors maintain their light longer, while others fade quite rapidly, continuously changing the way the paintings look (up to a point when only a dim and undefinable light can be perceived).

Knutsson's experiments with luminous painting are a logical consequence of the Nordic romantic tradition that has been latent in his entire production. Working with the phosphorescent pigments, Knutsson liberated paint from its material bondage and recreated it as pure light. It is a dream about art as a spiritualized state of existence, where the relationship to nature is not only that given to us by the senses and therefore seen through the fragmented prism of the personality, but also a greater union in a state where matter is converted into spiritual form.

Knutsson did not stop at creating this spiritualized painting in the dark. Step by step, he tried to alter the well-known look of his paintings. Rather than their dense and solid quality, they appeared light yellow and transparent, a look that even in daylight gave them an ascetic and spiritualized character.



Time, Space, and Patience, 1981-87, in the light (above) and in the dark (right).



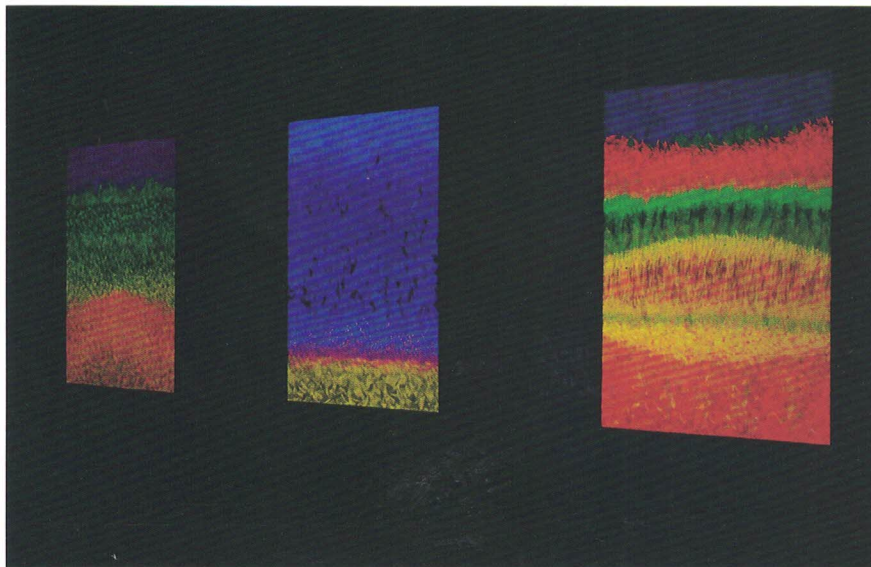
Knutsson's current works have returned to the landscape, although a rather primitive form founded on a division of the painted surface into horizontal bands that approach the abstract. This horizontal division is a metaphoric suggestion of a very elementary nature, where the yellow spiritualized color represents the light, and green, blue, and red bands become sea, sky, and verdant growth. In daylight these paintings have a character that approaches atmospheric light, while in the dark they luminesce in a way that can be related to their inner light. The two images of the painting become metaphors for the lights of the day and the night, where the cosmologic quality can be sensed.

Like his earlier works, these paintings do not use the experience of nature as point of departure, but rather as a model or a cultural point of departure. This time a Knutsson's starting point is an abstract expressionist--Mark Rothko. Rothko's abstract visionary landscapes with their luminous infinite space become Knutsson's point of reference. Perhaps Knutsson has used Rothko to create an imaginary landscape that has an almost mystical presence close to the realm of religious experience in a world that almost entirely has lost the religious dimension. Or perhaps the newly awakened interest in romanticism and the projection of fundamentally human emotions in nature are a secularized form of religious experience and the beginning of a foundation for a new spiritual tradition in modern painting

BO NILSSON is curator at Moderna Museet, Stockholm, Sweden. Educated at Lund University in Sweden, Nilsson is an art historian, critic, and author.



Installation at the Williams College Museum of Art of *Wanderer*, 1984, *Field of Faith*, 1987, and *Earth*, 1984, in the light (above) and in the dark (right).



CHECKLIST

1.

Time, Space, and Patience, 1981-87

phosphorous pigments in wax, oil, and acrylic on linen

80 x 156"

Collection of the artist

2.

The Face of Light, 1982-87

phosphorous and color pigments in wax, oil, and acrylic on linen

80 x 204"

Collection of the artist

3.

Earth, 1984

phosphorous and color pigments in wax and oil on canvas

84 x 52"

Collection of Edward S. Heney

4.

Gates of Light #1, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of Rex Fuqua

5.

Gates of Light #2, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

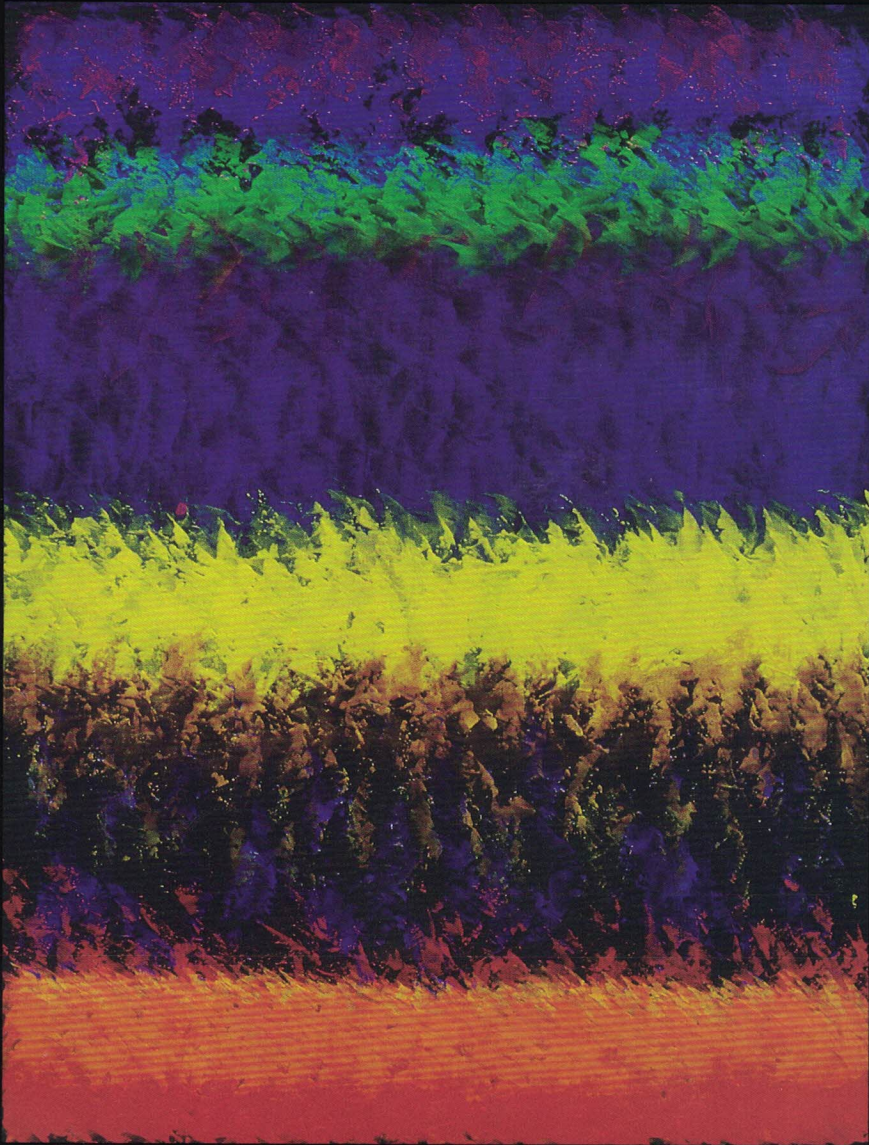
6.

Gates of Light #3, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist



7.

Gates of Light #4, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

8.

Gates of Light #5, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

9.

Gates of Light #6, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

10.

Gates of Light #7, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

11.

Gates of Light #11, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

12.

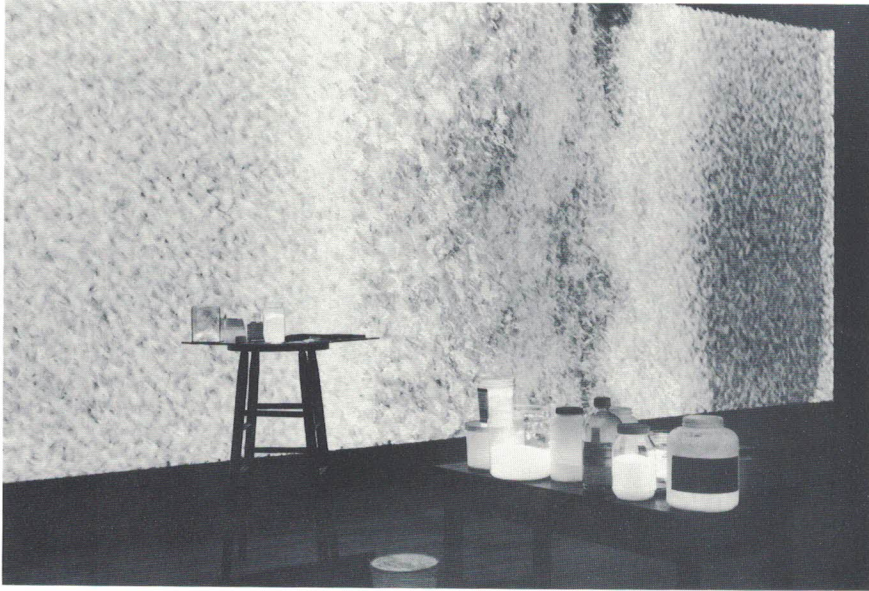
Gates of Light #13, 1984

phosphorous and color pigments in wax, oil, and magna on handmade paper

41 x 31"

Collection of the artist

Gates of Light #1, 1984, in the dark.



Anders Knutsson's studio with *The Face of Light*, 1982-87, in the dark.

13.
Gates of Light #14, 1984
phosphorous and color pigments in wax, oil, and magna on handmade
paper
41 x 31"
Collection of the artist

14.
Wanderer, 1984
color and phosphorous pigments in wax, oil, and magna on linen
85 x 54"
Collection of the artist

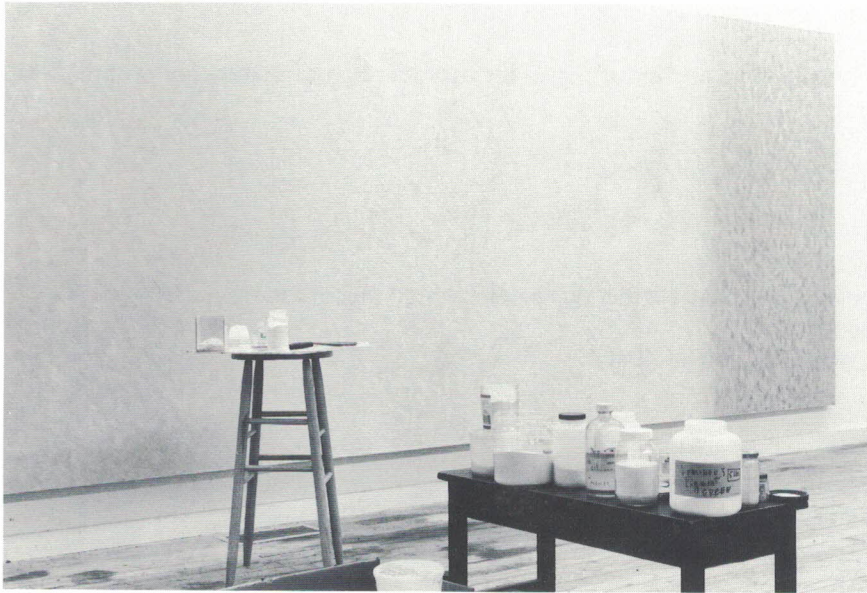
15.
Field of Faith, 1987
phosphorous and color pigments in wax, oil, and magna on linen
84 1/2 x 51"
Collection of the artist

16.
Rainbow Realms, 1987
phosphorous and color pigments in wax, oil, and magna on linen
52 x 37 1/2"
Collection of Jan Brink

17.
Release is in the Eye, 1987
color and phosphorous pigments in wax, oil, and magna on linen
61 x 47 1/2"
Collection of the artist

18.
Through the Looking Glass, 1987
phosphorous pigments in magna on linen
71 x 49"
Collection of the artist

19.
Wu-Wei, 1987
phosphorous and color pigments in wax, oil, and magna on linen
52 x 41"
Collection of Ulf Sverrung



Anders Knutsson's studio with *The Face of Light*, 1982-87, in the light.

BIOGRAPHY

Anders Knutsson was born in Malmö, Sweden, and he worked in machine and tool design in Sweden until 1966. He emigrated to the United States in 1967 and worked in Illinois in the American space industry for two years. Knutsson decided to paint full time in 1970, and he became an American in 1976.

SELECTED ONE-MAN EXHIBITIONS

- 1988 Williams College Museum of Art, Williamstown, Massachusetts
- 1987 Keith Green Gallery, New York City
Helen Day Art Center, Stowe, Vermont
- 1986 Mission Gallery, New York City
Gunnar Olsson Gallery, Stockholm, Sweden
- 1984 Gallerie Ressle, Stockholm, Sweden
- 1983 Albright-Knox Art Gallery, Buffalo, New York
"Featured Artist", Stratton Art Festival, Vermont
- 1982 Arkiv Museet, Lund, Sweden
"Matter/Memory," Lunds Konsthall, Lund, Sweden;
Kunstnerenes Hus, Oslo, Norway; Björneborgs Museum,
Björneborg, Finland; Konstnärns Gillet, Helsinki,
Finland; Charlottenborg, Copenhagen, Denmark
Edition Hylteberga, Skurup, Sweden
- 1981 Gallerie Ressle, Stockholm, Sweden
- 1980 Carolyn Schneebeck Gallery, Cincinnati, Ohio
Southern Vermont Art Center, Manchester, Vermont
- 1979 Gallery Händer, Stockholm, Sweden
- 1978 Gallery Nordenhake, Malmö, Sweden
- 1975 University of Cincinnati, Cincinnati, Ohio
- 1972 Jewish Community Center Gallery, Cincinnati, Ohio

SELECTED GROUP EXHIBITIONS

- 1989 Björn Olsson Gallery, Stockholm, Sweden
Yuma Art Center, Yuma, Arizona
- 1988 Hampden Gallery, University of Massachusetts, Amherst,
Massachusetts
Northampton Art Center, Massachusetts
Seoul Olympic Exhibition, Korea; Printemps, Seoul; Tong Art
Museum, Taegu
Frank Bernarducci Gallery, New York City
Gallerie Ressle, Stockholm, Sweden
- 1987 "Area in the Dark", Area, New York City
Mission Gallery, New York City
- 1986 Ellen Price Gallery, New York City
"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.
- 1985 Mission Gallery, New York City
Michael Katz Gallery, New York City
- 1984 "Radical Painting," Williams College Museum of Art,
Williamstown, Massachusetts
Brompton Gallery, London, England
- 1982 Gallerie Ressle, Stockholm, Sweden
- 1981 Lillian Heidenberg Gallery, New York City
Gallery Nordenhake, Malmo, Sweden
- 1978 P.S. 1, Long Island City, New York
The New Gallery, New School for Social Research, New York
City
- 1977 Dartmouth College Art Museum, Hanover, New Hampshire
- 1974 Drawing Invitational, Cincinnati Art Museum, Cincinnati, Ohio
- 1972 Cincinnati Art Museum, Cincinnati, Ohio

SELECTED COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York
Arkivmuseet, Lund, Sweden
Fleming Museum, University of Vermont, Burlington, Vermont
Museum of Art, University of Maine, Orono, Maine
Williams College Museum of Art, Williamstown, Massachusetts

Mr. & Mrs. Bruno Albinson, Sweden
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