

A N D E R S K N U T S S O N



The Ultimate Radical Painting

The Ultimate Radical Painting

Wow! What is it?

Oh my God, I've never seen anything like this!

How do you do this?

This exhibition invites you to step into an unknown art-territory where the traditional boundaries of painting are redefined by the physics of light. Spanning works from 1986 to the present, the collection explores the “dual character” of phosphorescent artworks that function as traditional paintings in the light but transform into dynamic, light-emitting entities in the dark. Each canvas contains two distinct images—one reflected, one emitted—acting as a metaphor for binary relationships, like night and day or Yin and Yang.

Phosphorescence, luminescence, man-made glow-in-the-dark has been around since Galileo's, Caravaggio's and Shakespeare's time. The medium has its root in alchemy and traces its lineage back to 1602. That was when an alchemist, Vincenzo Cascariolo, calcified the “Bologna Stone” and discovered that it glowed at night. This “light from a stone” is the ancestor of the pigments featured in this exhibition.

Light from a stone!

That is the kind of pigments in action you will see in this exhibition. While 400 years of scientific discovery and industrial work have made the contemporary pigments glow stronger and longer, the physics remain constant. Light is photons and photons have zero mass, no charge, and travel at a speed of light. Though Einstein proposed their existence and Arthur Compton proved it and got the Nobel Prize in 1923, these fundamental particles remain the essential “paint” of this medium. Photons are fundamental to understanding light!

My journey began in Cincinnati in the '70s alongside Tom Bacher (1951-2021) and later in New York with Marc Egger (1939-2014) - pioneers who experimented with “dull-looking” powders and “unorthodox” materials to create a new visual language. My journey with this medium began in 1975 when my friend and fellow painter, Tom Bacher, returned from Los Angeles with these dull-looking powders and asked if they could be turned into paint. Since I had been making my own paint for years from pigments, I said “Let's try”. We began to experiment - but it wasn't easy. Tom worked in acrylic while I worked in wax and oil, and the mixture was notoriously difficult to brush. Tom eventually resorted to squeezing paint from empty ketchup bottles, while I used long, flexible painting knives to trowel the paint on.

I moved to New York in 1976 and Tom, who had taken over my studio in Cincinnati, came a couple of years later. There we met Marc Egger, a smart, urban Swiss-born artist who had worked with phosphorescent paint since 1967. He exhibited in a big uptown gallery, lived in a Soho loft in New York City and had a house in Spain.

We were three different personalities with quite different approaches to how to use and integrate (or not) the concept of light, time and change, with all the art that had gone before us. What we did have in common was the excitement of working with this pigment: At openings when the lights were turned off, “wow” exclamations could almost always be heard in the dark. Our paintings glowed!

For Bacher, Egger and me (and surely many other painters) the first question was how to think (and what to do) about this ‘magic’ light in the dark? It had no known history in art. For sure painting in total darkness did not exist. Of course! No need to explain the self-evident, the axiom. And still, we had to.

Working with light emission presented a unique set of challenges. Historically, painters like Caravaggio, George de la Tour, Vermeer, Rembrandt, the Impressionists, the Modernists and many after them were masters of reflected light. As painting in total darkness had no known history in art, we were navigating unknown territory—an awesome “army” of masters behind us, but a blank map ahead.

We could draw from their insights and revelations. At the same time, I felt that this was totally unknown art-territory and as such fantastically exciting. Like starting all over, but with a keen eye on what had gone before and what was going on right here in New York.

The paintings in this exhibition are both very recent and a few are from as far back as 1986. The works showcase a shift from early zinc-sulfide pigments and linseed oils to modern, high-performance strontium aluminate-based materials and acrylic mediums. In 1994 I found that a new generation of pigments had been developed. Intense research had

been underway in this area - not for artist pigments but for the search of the elusive blue light-emitting diode (LED). A highly efficient semiconductor device that converts electrical energy directly into light via electroluminescence. In 2014 the efforts resulted in success. The new LED bulb was born, replacing the old and saving billions of watts of electricity every day. Three Japanese inventors received the 2014 Nobel Prize in physics!

Related to that work, already in 1993 Nemoto & Co invented the strontium aluminate-based Lumi-Nova pigments, mainly for the high-end watch industry, but also setting a „new“ standard for modern artistic applications, representing the latest generation of photoluminescent materials. They have more recently become widely available as high-performance art supplies.

I noted in the 1983 statement for the Albright Knox Art Gallery (now Buffalo AKG Art Museum) which I have included below, that these works possess that „dual character“ of:

- **The Day Image:** A painting in the traditional sense of paint on canvas.
- **The Night Image:** That is only light. A light that comes out from inside the paint. A dynamic emission of colored light that slowly changes and fades, different colors at very different rates of time, ranging from seconds to all night.

This creates a complex metaphor for the binary relationships that define our lives: day and night, good and evil, the visible and the incomprehensible.

The paintings in this exhibition have a dual character. Visitors can turn off the lights and see the effects of “luminosity”. In addition to being paintings in the traditional sense of paint on canvas, these luminous paintings emit lights in the dark, that change dynamically in front of your eyes and have a different image in the light – all without the aid of any mechanical devices. This is achieved through the use of harmless phosphorescent pigments, the same ones used toys, clock dials and notably, in various religious objects (praying hands, Jesus statues, crosses etc.) that glow in the dark.

I was introduced to this exotic and unorthodox material by a fellow painter, Thomas Bacher. Thanks to Tom's support and enthusiasm, I began to include luminosity in my work in the late seventies. It became clear to us both that this material is visually exciting and that it has a powerful creative potential. It is not just another pigment or color but a concept, an idea, with the potential to add significantly to the art of painting as well as to our way of seeing and experiencing painting. It also gives painters the potential to address the age-old involvement with light in a new way.

After my initial delight, I began to experiment and found there was more to this medium than meets the eye. First, there is the complexity of dealing with the two “different” paintings on the same canvas. One that you can't see while you are working on the other, plus a whole new color theory that includes adding emitted light to the traditional theory of reflected light, and the fact that these luminous colors all change in the dark at very different rates. Experimenting with these materials was like arriving on a whole new continent, with only a general outline of what the territory might be. I tried to see this material objectively, without prejudice, to find out if deeper and richer meanings could be extracted from it and expressed in painting. I asked myself more than once: what does it all mean? Is this still “painting”? have I overstepped some invisible line? Is there a limit? But these fears and worries were eventually overridden by the excitement of discovering the unknown: the failures as well as the successes.

The first time a person experiences a luminous painting in the light and then in the dark, their response is often one of baffled surprise, or even shock. It seems paradoxical or magical, that a painted surface can produce light like a stained-glass window, and that the same image can become so different. These phenomena, not readily comprehended by our rational mind, explain the appeal and mystery of this medium. Children jump and clap their hands. People with no special interest in art make exclamations, while professionals rub their chins in wonder. Luminosity in itself does not constitute art, no matter how brightly it glows; but light emission is inseparably attached to the art form. This paradox has probably been the greatest stumbling block for artists who have tried this medium.

Since the painting is like Siamese twin, or a coin with two faces, it contains and reflects the pair-duality that surround us in endless variation: night-day, good-evil, failure-success, Dr Jekyll-Mr. Hyde, Yin-Yang etc. The painting then becomes a metaphor for binary relationships: for the invisible and incomprehensible forces that connect the two, that makes one impossible without the other. The way the two images relate to one another is important to the meaning of the painting, but there are many different interpretations possible. For example, Dr. Jekyll and Mr. Hyde do not seem to have anything in common, yet not only are they the same man, but we feel that we have some of the seemingly contradictory traits of each of them in each of us. We have even come to believe that there is something to gain in understanding and accepting this duality in ourselves. (Artist Statement, Luminous Painting, Albright Knox Art Gallery exhibition, 1983)

Phosphorescence is essentially a „slow-motion“ version of light emission, and it is one of the most visible ways to witness quantum mechanics right in front of our eyes.

The duality - lights on/lights off - described above can be seen as an example of the classic wave-particle duality of light at the atomic and subatomic level. Light is either a wave or a particle. Light would exist simultaneously in two different states. But that turned out to be a rather limiting definition. But if we were to slowly dim the light, we would at some point experience the light both reflect and glow from the phosphorescent painting. The light, i. e. the photons, would simultaneously reflect and glow.

Now, 43 years later, so much has changed, and then again, so much is still the same – the baffled surprise of the audience remains the same. Whether it is a child clapping their hands or a professional rubbing their chin in wonder, the mystery of a surface that produces its own light continues to bridge the gap between the rational mind and the spirit. Actors learn Hamlet’s lines, tickets to Caravaggio exhibitions are sold out and we all know, Galileo was right; we are not the center of the solar system.

The technology has evolved significantly over the decades. The paintings in this exhibition range from 1986 to the present day. My early works used zinc-sulfide based pigments, but I soon learned simple chemistry, after several years of early work ruined, that acidic linseed oil would slowly oxidize the luminous paint, turning it a muddy brown. Direct sunlight can also ruin the paint. I switched to an acrylic medium in 1985 to preserve the luminosity.

In recent years, my focus has shifted toward the surface of the support. Recent works feature handwoven linen created in collaboration with Swedish weavers, adding unique physical patterns that interact with the luminous paint. In 2013, I began collaborating with Swedish weavers Hanna Isaksson and later Bettina Posselt to create handwoven linen. Unlike commercial linen from a bolt, these singular pieces also have their own personalities, providing a rich landscape of textures and patterns even before I apply the first stroke of paint. We were experimenting with different types of surfaces, threads and colors to create material to paint on. For me, that was radically different from painting on the traditional flat linen cut out from a huge bolt of fabric. It added a whole new range of textures and patterns before I even started to paint. I also particularly liked the uniqueness of a singular piece of material with its own particular personality, that the commercial linen did not have. In 2018-19, I started working with Bettina Posselt. She worked on wider looms that presented a new challenge – much larger canvasses.

The *“Jazz in the Pentagon”* (5 x 23.5-inch artboards, pins and unsupported paint, 2025) painting evolved, like many of my paintings, over several years and in unexpected stages. I had the art boards sitting around for another project, now long forgotten. I thought of doing a new version of the 9 parts *“Painting with Changing Parts”* 1982 - My tribute to Phil Glass. With only five boards, they became a pentagon. Dynamic and without a beginning or end or horizon, even. While installing them, my thoughts wandered to the most famous of pentagons: The Pentagon, DoD Headquarters in Washington, DC. So, the painting became *“The Pentagon”*. But what was in the inner space? Oh no! A McDonald’s restaurant and some trees... Then jazz came to the rescue. The great NEA honored jazz pianist Joanne Brackeen invited us to her award presentation and performance at Jazz At Lincoln Center with Wynton Marsalis and band. Starting all cool and a bit formal, until at the end when they all decided to ‘loosen up’ have some fun – to literally play! And that’s when the real jazz came out. Everyone started clapping, swinging, dancing between the tables. Just taken away by their fun... after that I went home and played in my studio – the looseness of the evening inspired me to pin scraps of ‘unsupported paint’ – actually pieces of paint that I had saved from a performance project - in the center of The Pentagon – capturing the spontaneity and playfulness of the music.

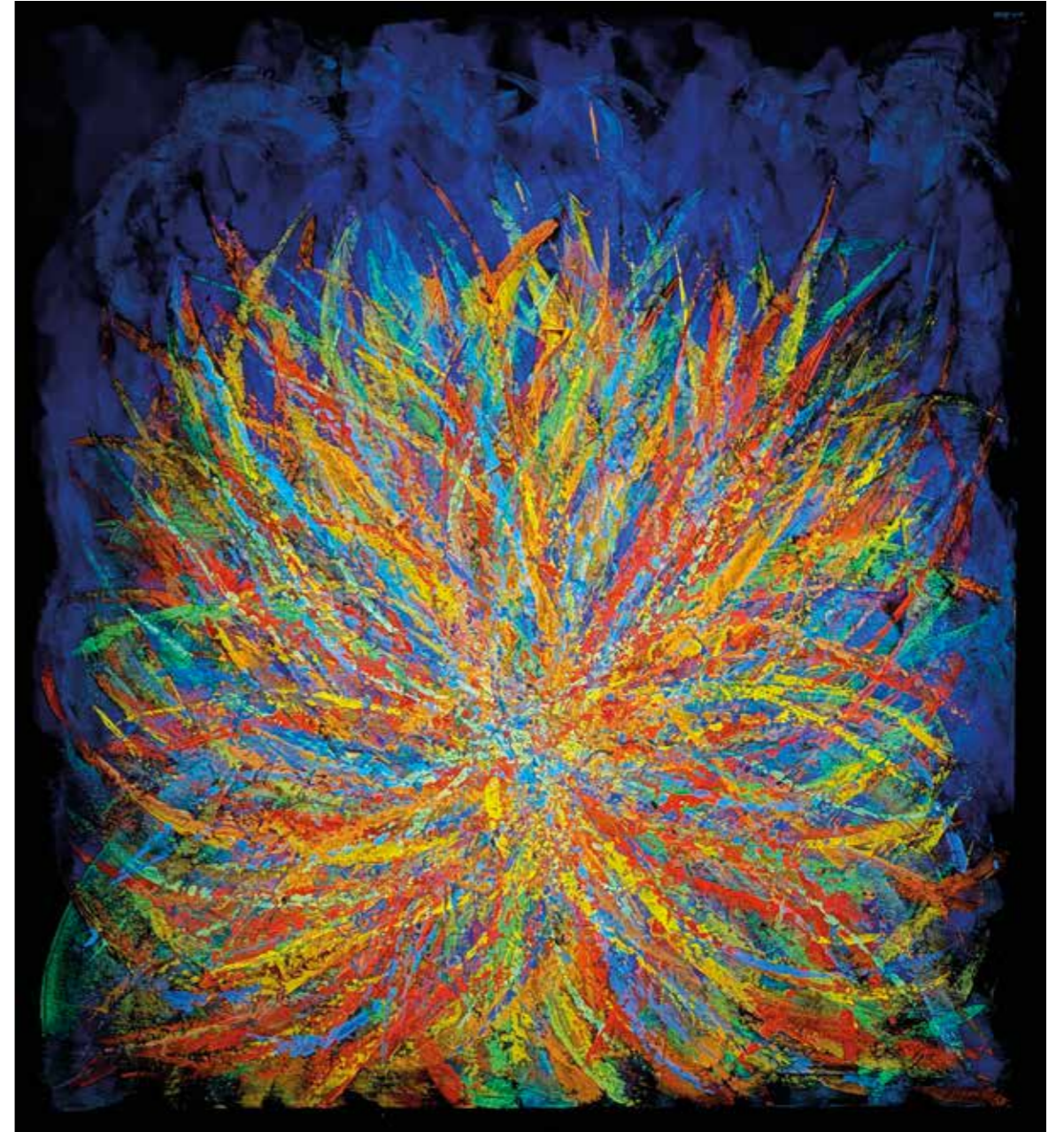
Anders Knutsson, Brooklyn, NY, March, 2026



Dancing thru the Wall of Time · 1985 & 2004 · linen, Acrylic phosphorescent paint · 80 x 51 inch



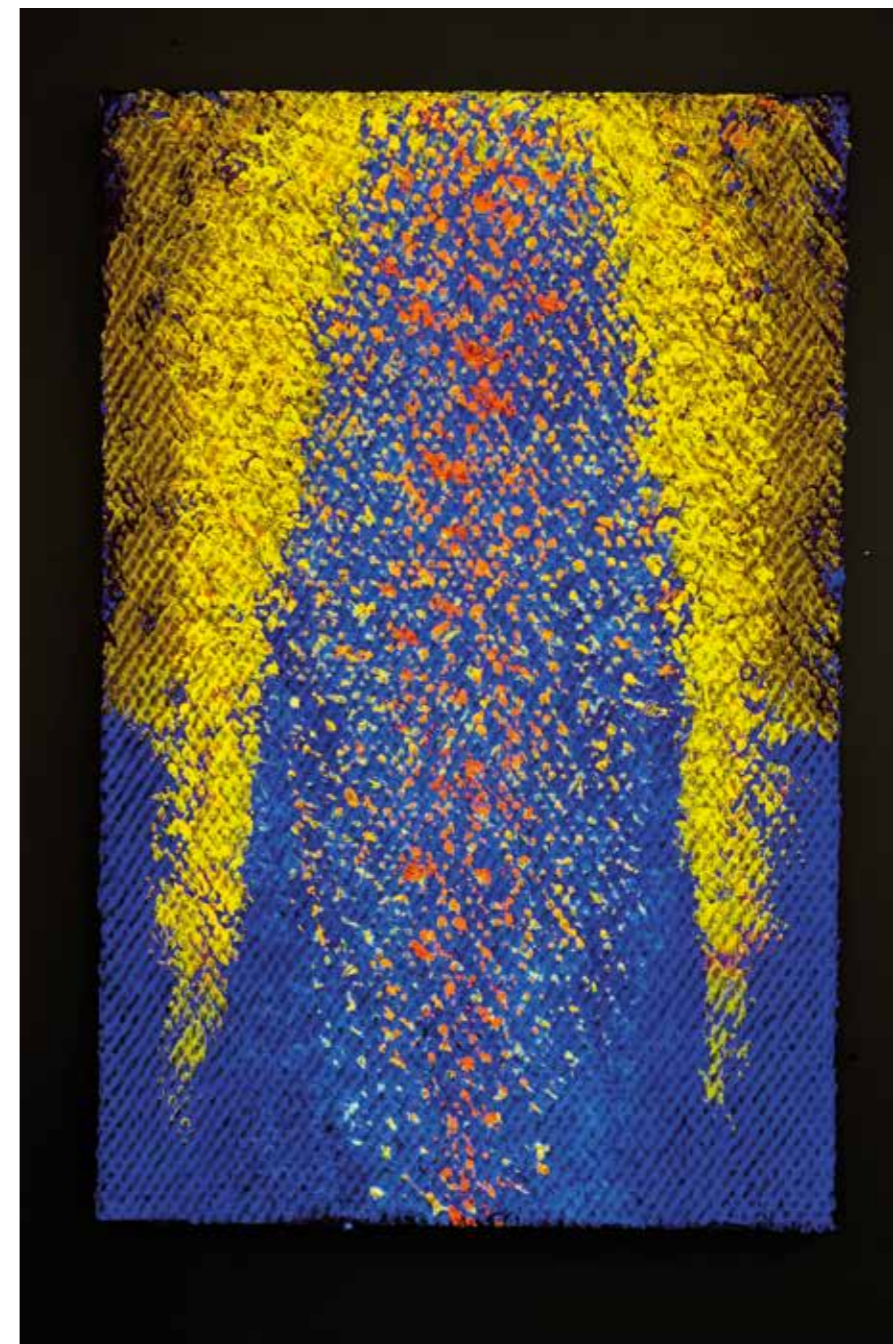
Stellar Light · 1986–1989 linen, Acrylic phosphorescent paint · 61 x 56 inch



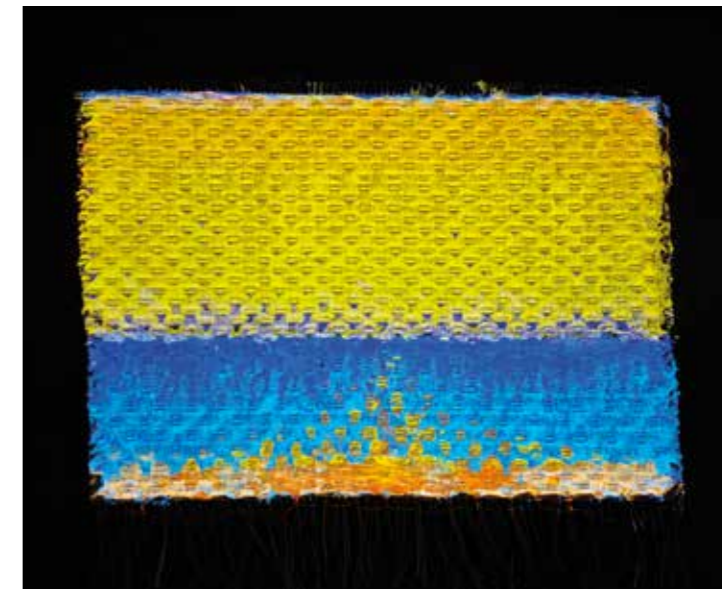
Stellar Light · 1986–1989 linen, Acrylic phosphorescent paint · 61 x 56 inch



Danaë (in the Shower of Gold) · 2026 · Handwoven linen by Posselt · Acrylic phosphorescent paint · 37 x 24 inch



Danaë (in the Shower of Gold) · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 37 x 24 inch



Passacaglia - Webern · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint <<< 17.5 x 14 inch
Passacaglia - Halvorsen · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 14 x 13 inch

Passacaglia - Schönberg · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 10.5 x 12 inch
Passacaglia - Berg · Handwoven linen by Posselt · Acrylic phosphorescent paint · 14 x 17 inch

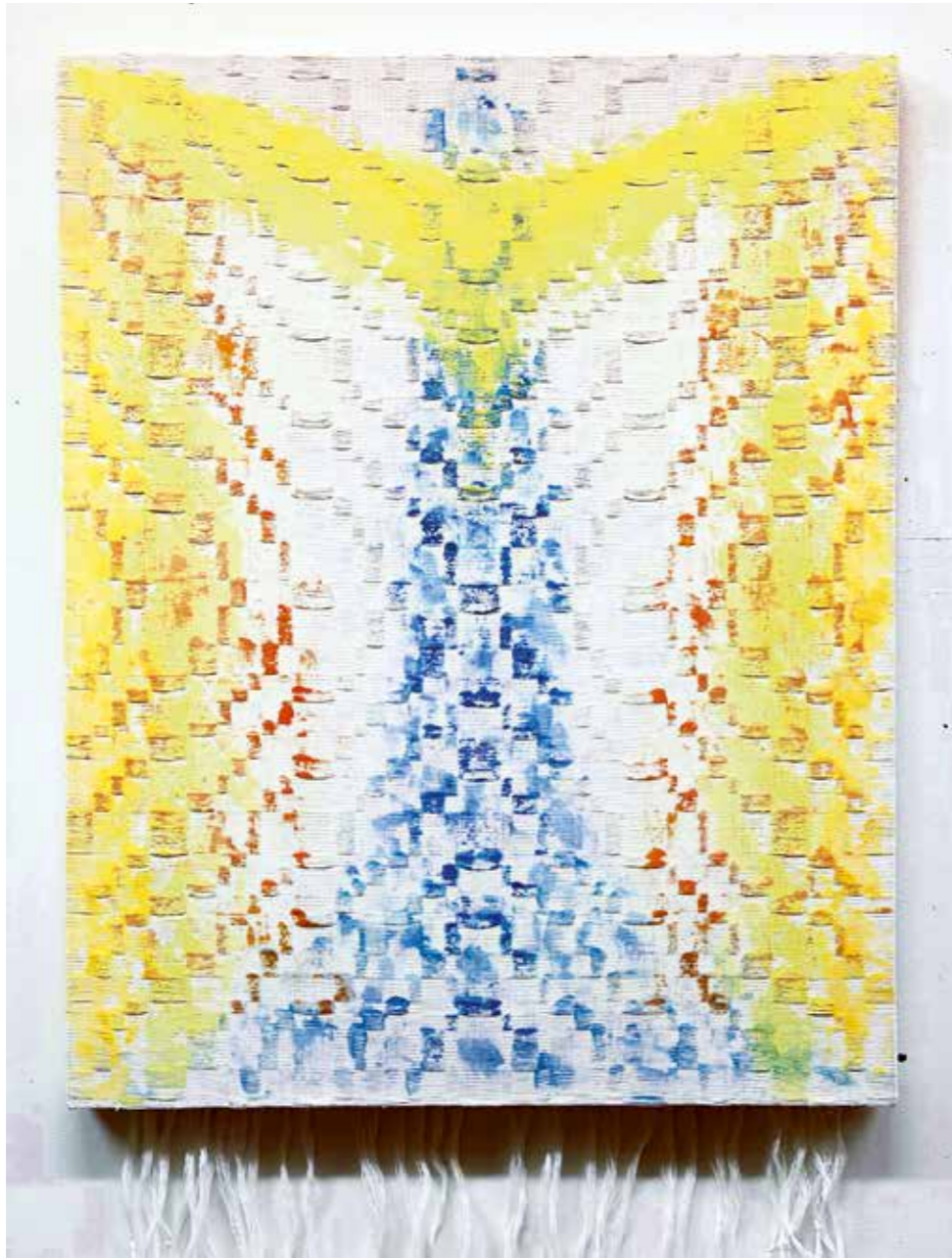


Searchlight · 2023 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 25 x 33 inch
Woven Light · 2022 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 24 x 33 inch

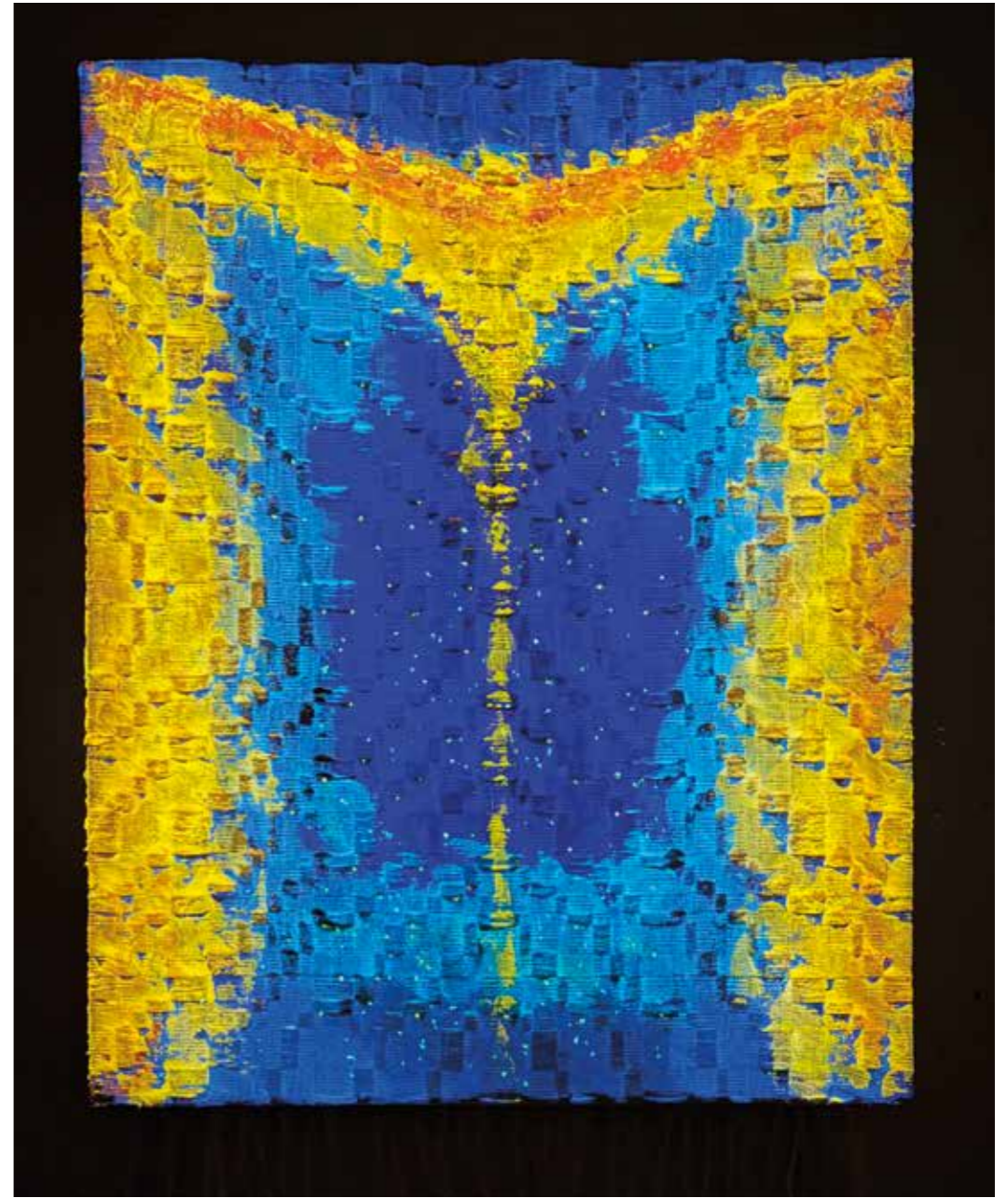


Passacaglia - Webern · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint << · 17.5 x 14 inch
Passacaglia-Schönberg · 2026 · Handwoven linen by Posselt, Acrylic phosphorescent paint · 10.5 x 12 inch

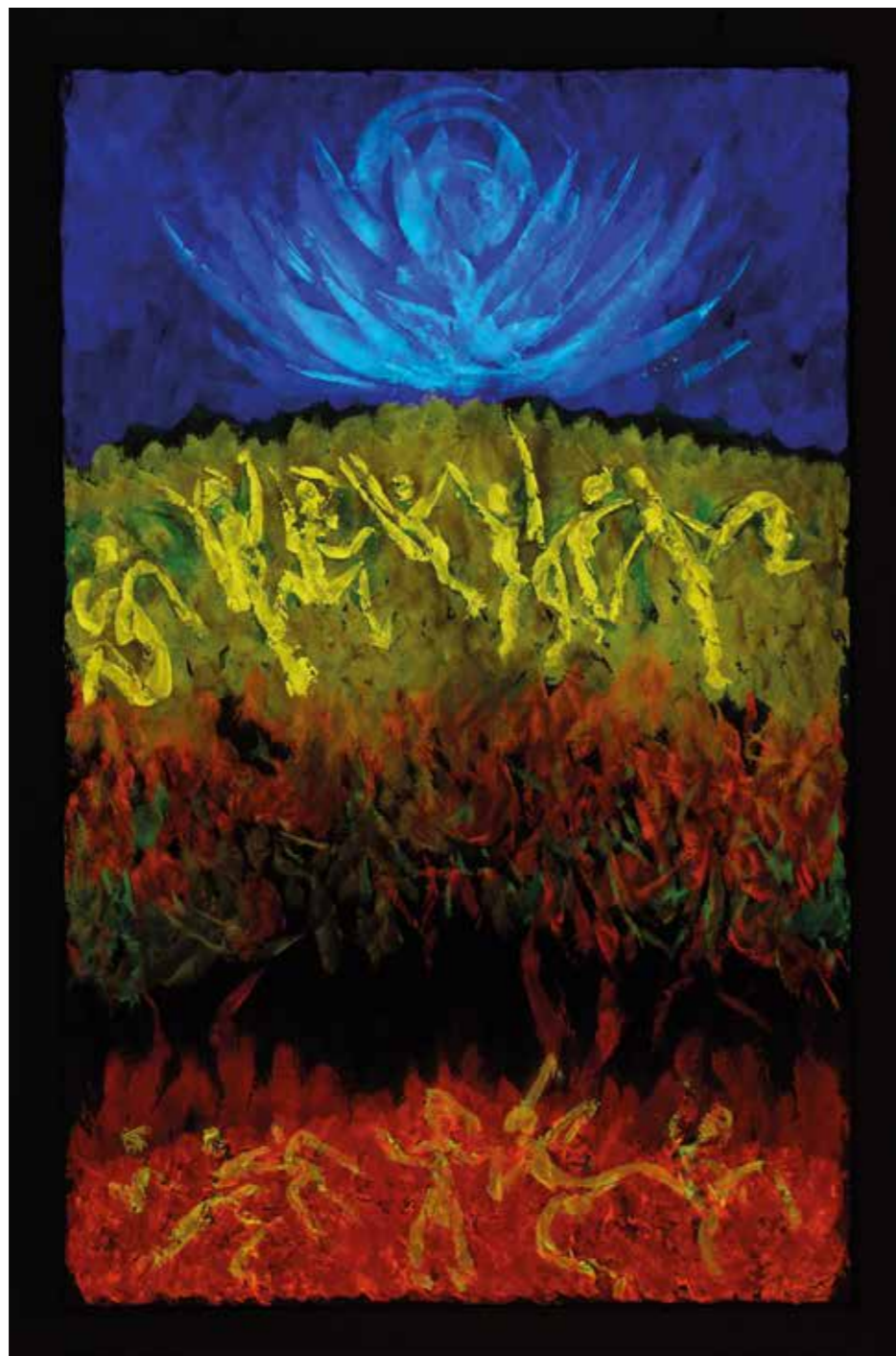




After Chicago · 2026 · handwoven linen by Isackson, Acrylic phosphorescent paint · 33 x 26 inch



After Chicago · 2026 · handwoven linen by Isackson, Acrylic phosphorescent paint · 33 x 26 inch



Dancing Thru the Wall of Time · 2004 · Technik · 80 x 51 inch

SELECTED ONE MAN EXHIBITIONS

- 2026 **The Wall Gallery, Brooklyn, NY.** The Ultimate Radical Painting
- 2024 **Alchemy Springs Gallery, San Francisco, CA.** "Into Light". Paintings, Drawings, Prints
- 2022 **Galleri Sebastian Schildt, MULTICOLOURED MONOCHROMES** on handwoven linen. Stockholm
- 2021 **Market Art Fair, Stockholm.** Four Monochromes on Handwoven, Knight-Webb gallery, UK
- 2020 **Galleri Gösta Bergman,** "Light Becoming Color", Monochromes on handwoven, Stockholm, Sweden
- 2019 **Market Art Fair, Stockholm.** "Monochromes on handwoven", Knight-Webb gallery, London, UK
- 2018 **Market Art Fair, Stockholm** "50 years of monochrome painting" Knight-Webb gallery, UK
- 2017 **Galleri Gösta Bergman,** "The Passion of Colors", Stockholm, Sweden
Svenska Kyrkan/The Swedish Church, The Importance of Drawing, New York City, NY
- 1979 **Galleri Händer,** Stockholm, Sweden
- 1978 **Galleri Nordenhake,** Malmö, Sweden
- 1972 **Jewish Community Center Art Gallery,** Cincinnati, OH
- 2014 **Galleri Mårtensson & Persson,** Stockholm, Sweden
Plan B Gallery, Växjö, Sweden "Swedish roots, American dream, Universal soul". With Pia Sjölin
- 2012 **Theo Ganz Studio,** Beacon, NY. "Segue". (with Insun Kim, sculptor)
- 2011 **Brooklyn Botanic Garden, NY.** "Finding Yggdrasil" Tree paintings, drawings, prints. Steinhart
Gallery, **Radical Painting, Meditations on the Monochrome** paintings, Bukowskis, Stockholm, Sweden
- 2006 **AAF Contemporary Art Fair,** Gallery D3, New York City
- 2005 **Rosewood Gallery,** Kettering, OH paintings + luminous performance w. dancers from Sinclair College
Gallery U, Cleveland, Ohio (paintings and luminous performance with dancers from U of Ohio)
Cool New York Dance Festival (luminous performances; dancers and drummers) Video available
- 2004 **St. Thomas Aquinas College,** Sparkhill, NY (paintings & luminous performance)
D.U.M.B.O. Dance Festival (luminous performance; dancers, singer, drummers) Video available
- 2002 **Nordiska Ministerrådet Gallery,** Copenhagen, Denmark (paintings & luminous performance; Dancers
from local dance academy, musician)
Merce Cunningham Studio, New York, New York (performances March 21 – 24, with **JoLea Maffei Dance
Company** and Joseph Phillips Jr. composer/musician) Video/DVD available
- 2001 **Gallery Ami,** Seoul, Korea
- 1999 **Ystad Art Museum, Ystad,** "Retrospective" Sweden (performance Jan. 15, 2000 with Mats Gustafsson,
Saxophone and Lotta Melin, dancer)
Galleri Gerthel, Malmö, Sweden
Konsthallen Hishult, Hishult, Sweden
- 1998 **Gallery Ami,** Seoul, Korea
- 1997 **MANIF International Art Fair,** Seoul, Korea
- 1996 **Samuel J. Zacks Gallery,** York University, Toronto, Canada
Solveig Bergström Gallery, Jönköping, Sweden
Gray Art Gallery, East Carolina University, "A Retrospective", Curator: Bo Nilsson, Greenville, NC
Roger Smith Gallery, New York, New York
Gallery Ami, Seoul, Korea
- 1993 **Gallery Ami,** Anders Knutsson. Seoul, Korea
- 1991 **Stephen Solovy Gallery,** Chicago, IL
- 1990 **University of Maine Museum of Art,** "Lightscapes", Orono, ME
Galleri Hylteberga, Skurup, Sweden
Bennett Siegel Gallery, New York, New York
- 1988 **Williams College Museum of Art,** "Gates of Light", Curator: Thomas Krens, Williamstown, MA
- 1987 **Keith Green Gallery,** New York, New York
- 1986 **Mission Gallery,** New York, New York
Gunnar Olsson Gallery, Stockholm, Sweden
- 1984 **Galleri Ressle,** Stockholm, Sweden

- 1983 Albright-Knox Art Gallery, "Luminous Painting", Curator: Douglas Schultz, Buffalo, NY
Stratton Art Festival, "Featured Artist", Stratton, VT
- 1982 Lunds Konsthall, Lund, Sweden; Konstrnärernas Hus, Oslo, Norway; Björneborgs Museum, Björneborg, Finland; Konstrnärsgillet, Helsinki, Finland; Charlottenborg, Copenhagen, Denmark. "Matter/Memory", Curators: Bo Nilsson & Lars Nittve,
- 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

- 2025 The Wall Gallery, Horror", Franz Landspersky curator, Brooklyn, NY
- 2025 Swedish American Museum, "For the Love of Color and Light", Sarah Hawkinson curator, Chicago, IL
- 2020 Eksjö Konstmuseum, "Apiodea" Pia Löfgren curator, Eksjö, Sweden
Nässjö Konsthall, "Apiodea", Kalinka Ussing curator, Nässjö, Sweden
- 2016 VOLTA 12 Art Fair, Basel, Switzerland, Knight Webb Gallery, London, UK
Context 2016 Art Fair New York, Knight Webb Gallery, London, UK
London Art Fair, Knight Webb Gallery, London, UK
- 2015 Artipelag Konst hall "The Monochrome Symphony", until March 28, 2016, Stockholm, Sweden
Castellani Art Museum, Bring to Light", Niagara, NY
London Art Fair, Knight Webb Gallery, London, UK
Positions Art Fair, Knight-Webb Gallery, Berlin, Germany
- 2014 The Painting Center, NYC, "Materialists" curator A. Knutsson, w. Collins, Hill, Guerra, Knutsson
- 2012 Krapperups Konsthall, Krapperup, Sweden. "Champion Trees of the World"
- 2011 Smålands Museum, "Embrace" theme exhibition on Emigration, and others, Växjö, Sweden
- 2010 Moderna Museet, International Art of the 1970's from the collection, , Stockholm, Sweden
- 2004 "Art Downtown: Connecting Collections", Presenter: Deutsche Bank, Curators: Danny Simmons, Russell Simmons, Diane von Furstenberg, Mikhail Baryshnikov, Robert Wilson
- 2002 "Museum of New Art, Ground Zero", Detroit, MI
- 2001 The Hope Center, Young at Art", Jersey City, NJ. Curator: Robert Costa
- 1996 MANIF International Art fair, Seoul, Korea
- 1992 Jamestown Community College Forum Gallery, "Beyond Boundaries", Jamestown, New York
Stockholm Art Fair, Löwenadler Gallery, Stockholm, Sweden
- 1991 Lillian Heidenberg Gallery, New York, New York
- 1989 Frank Bernaducci Gallery, New York, New York
Björn Olsson Gallery, Stockholm, Sweden
- 1987 Area Nightclub, "Area in the Dark" NYC, NY. Luminous Installation
- 1984 "Radical Painting", Williams College Museum of Art, Williamstown, MA. Curator: Thomas Krens.
Stockholm Art Fair, Gallerie Ressle, Stockholm, Sweden
- 1974 Cincinnati Art Museum, Drawing Invitational, Cincinnati, Ohio
- 1972 Cincinnati Art Museum, Cincinnati, Ohio

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 | Sven-Harrys Konst Museum, Stockholm, Sweden |
| University of Vermont, Burlington, VT | Castellani Art Museum, Buffalo, NY |
| Pinellas County, Clearwater, FL | |



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. He has lived in Illinois, Ohio, California, Vermont, and Toronto and since 1976 in New York City.

Imprint

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The Wall Gallery located at 41 Seabring Street In Red Hook, a neighborhood in Brooklyn New York, is a former
accounting office and studio across the street from the FDNY Engine 202, Ladder Company 101.

It was founded in 2021 by Franz Landspersky and Scott Pfaffman
Titel: „Jazz in the Pentagon“ Five board panels, unsupported paint, pins · 23.5 x 23.5 inch

