

# KNIGHT WEBB GALLERY

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Press Release

Artists: Anders Knutsson and Lesley Hilling

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## In a Silent Way - revisited

'In a Silent Way' was a 2015 exhibition of monochrome paintings by Anders Knutsson and recycled wood sculptures by Lesley Hilling, exhibited at Knight Webb Gallery, which proved to be one of the most successful exhibitions to date at the gallery. We are pleased to present a similar curation of works by the same artists at Volta12.

Hilling and Knutsson tell very different yet complementary and interconnecting narratives: Hilling's wooden sculptures are woven with memories and associations whilst Knutsson's oeuvre is in search for something intangible and spiritual. In Knutsson's work the painted surface is transparent and illusory with detail reminiscent of walnut or mahogany grain. Several of Knutsson's paintings are on Jämtlands Dräll, an unconventional handwoven linen from a weaver in the Swedish arctic. The integral role of materials is substantial in both artist's work, and together they enter a compelling dialogue intensifying each other's particular values. With their quiet internal energy, Knutsson's colourfield paintings support the antiquity of Hilling's sculpture and, in a silent way, invite a moment of reflection.



Anders Knutsson 'Red River' 2016, 132 x 89 cm, Wax oil on linen

Lesley Hilling 'Almadina' 2015, 90 x 100 cm, Antique wood and piano parts

## Anders Knutsson

Anders Knutsson is an American painter with studios in Sweden and New York, known for his deeply pigmented, monochrome paintings made from the late 1960s to the present. Essentially Knutsson's paintings have maintained their original direction and purpose, and to that extent are among the last authentic vestiges of Modernism still in practice.



Anders Knutsson 'Red Rocks' 2014, 28 x 85 cm, Wax Oil on Linen

By reducing his paintings to pure colour, Knutsson is inviting the viewer to explore the medium of paint hence removing the painting from a social context. He has created a style which demands complete control of all the materials and ingredients, including the viscosity and transparency of the paint. Through the meticulous preparation of his materials, Knutsson has become intimately acquainted with his medium. The essence of these paintings is the transformation of material energy into the experience of the painting itself.

Anders Knutsson was born in Malmö, Sweden where he studied art and engineering. In 1967, he moved to the United States to work in the aerospace industry, becoming a naturalised American citizen in 1976. He has studied and developed his monochrome paintings for nearly fifty years. His paintings hang prominently in the Museet Moderna and the Ystad Museums in Stockholm, and Albright-Knox Art Gallery and Williams College Museum in the USA.

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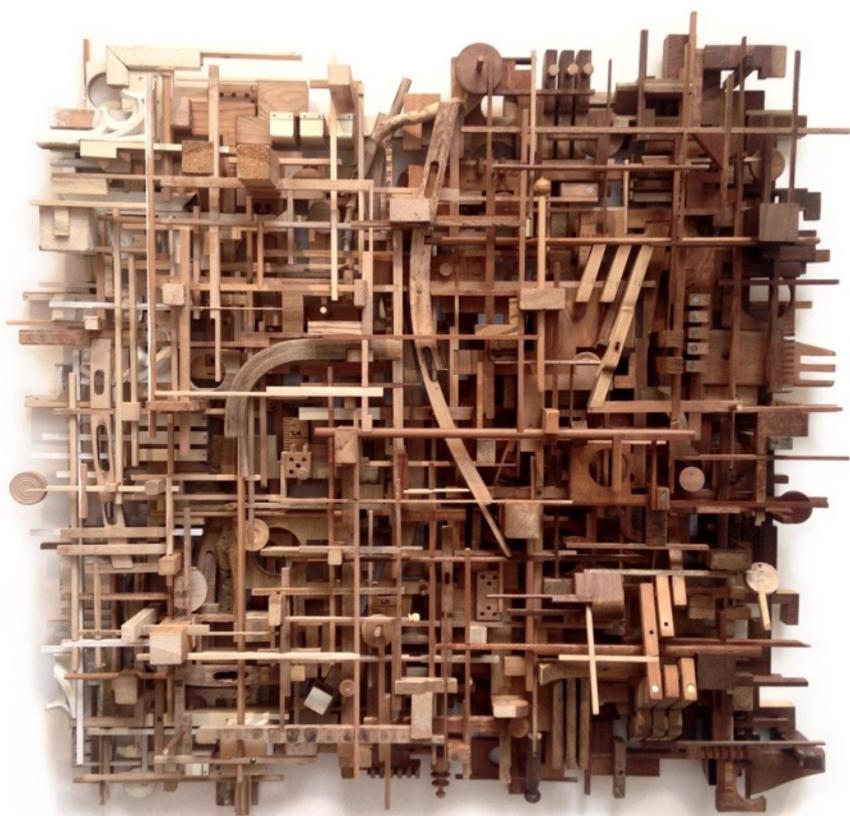
*'Anders Knutsson took on the ultimate challenge: how to imbue life – and meaning – into a monochrome surface ... He gave us paintings that are among the very best ever to have been produced in one of the most difficult, most demanding corners of the ever-widening field of late modernism.'*

- Lars Nittve

## Lesley Hilling

Lesley Hilling is based in Brixton, London, where she has spent a lifetime experimenting with recycled wood, often salvaged from discarded furniture and pianos. Found photographs, camera lenses and books are all objects that have been integrated into her striking constructions. The narrative of nostalgia and loss complements the beauty and fragility of the craftsmanship.

Hilling's interest in antiquated miscellany originates from a desire to transform the world's most abundant resource - waste - into something sacred and poetic. She is perhaps Brixton's most celebrated contemporary artist. Her intricate sculptures may take up to a year to complete, and her work is instantly recognisable with its elaborate joinery and organic architecture.



Lesley Hilling 'El Barrio' 2016, 85 x 85 cm, Antique Wood and Piano Parts

*'I make something new out of objects that had a different life before. My aim is to create a unified whole that is at once sculptural in its three dimensional form and painterly as each piece of wood I use is selected for its colour, texture and tonal quality.'*

*There is sadness in my work, a sense of loss. Certain objects resonate, like bones, old photographs, cigarette cards and clock workings. Upon reflection I feel they are the same things I played with as a child.'*



*'In a Silent Way' at Knight Webb Gallery*

Lesley Hilling, Ivory Tower, 1993, 450 x 50 x 50 cm, Salvaged wood and piano parts