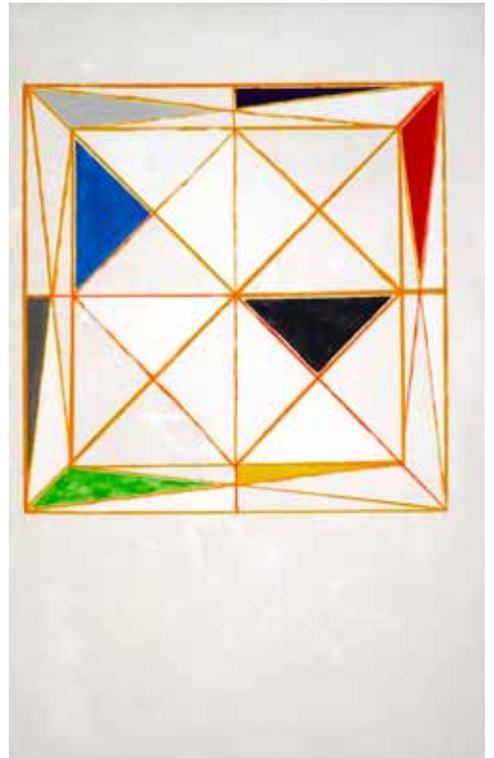




Jeff Bechtel
Timothy Callaghan
Matthew Johnson
Craig Kucia
Sam Martineau
William Newhouse



Light of Day
A reunion of painters

COVER IMAGES

Top, left:
William Newhouse
The Same Boat, 2009
silver-point on prepared
ground, 24 x 42 in.

Top, right:
Craig Kucia
kenny, 2009
oil on canvas, 30 x 30 in.

Middle, left:
Timothy Callaghan
Before Darkness Falls, 2009
acrylic on canvas,
60 x 60 in.

Middle, right:
Sam Martineau
Coney Island, 2008
acrylic on muslin,
36 x 24 in.

Bottom, left:
Matthew Johnson
River City Hardcore, 2009
oil on canvas, 48 x 48 in.

Bottom, right:
Jeff Bechtel
Waterfall, 2008
oil on canvas, 17 x 23 in.

Jeff Bechtel
Volcano, 2008
oil on canvas, 18 x 25 in.



Craig Kucia
thea, 2008
oil on canvas, 30 x 30 in.



Light of Day



William Newhouse
Prey, 2009
oil on panel, 24 x 24 in.

I opened this version of the William Busta Gallery about two years ago with an exhibition of paintings by Timothy Callaghan. When we started to talk about his second one-person show, he proposed this exhibition—to present his work in context with five artists who attended the Cleveland Institute of Art in the 1990s, graduating in 1998 and 1999. They became friends as they shared ideas and grew as artists.

The exhibition answers a set of questions that I kept asking Timothy Callaghan, as I have been learning about his work—asking about meaning, about formative structure, about influences. Understandably, as an artist, he suggested that he show, rather than tell.

But here is a little context. Ken Dingwall and Julie Langsam were influential teachers. Other students with extraordinary talent and ambition included Amy Casey, Dana Shutz, and Libby Black. They paid attention to San Francisco Bay area artists like David Park and Richard Diebenkorn and hip 1980s artists like David Salle and Eric Fischl. And their work inhabits the geography where traditions of abstraction and figuration meet.

Across the Street from the Institute's Factory building was the venerable Euclid Tavern—where students passed hours talking art, drinking beer, and eating chicken wings; where Derek Hess was booking bands, publicized by his legendary flyers and posters; and where *Light of Day* was filmed, a movie about a working-class band (1987, with Michael J. Fox and Joan Jett). Even if not a hit, the tavern prominently displayed the publicity poster—perhaps with post-modern irony (in other words, it was a little joke).

In a conversation with Timothy Callaghan about this exhibition, he mentioned that it was important for a painter to paint in the light of day—not only to get a true sense of color, but also to paint early when the mind and body are fresh.

That is a good way to look at art as well.

William Busta

The Lake Effect

“Style is the answer to everything, a fresh way to approach a dull or dangerous thing. To do a dull thing with style is preferable to doing a dangerous thing without it. To do a dangerous thing with style is what I call art.”

—Charles Bukowski

My task as a painter is to be a patient observer, collector, and filter of information. It is my job to look and describe this sensation to others interested in a conversation about our senses. This vocation is based on history and in the traditions of the painted language. I am constantly in dialogue with painters, friends and strangers; past and present, dead and alive.

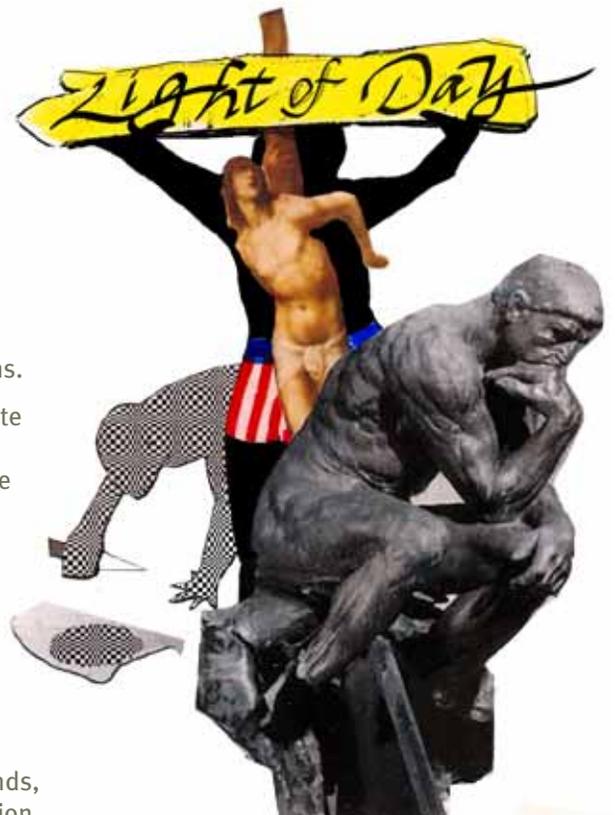
Once, reading a set of literary imperatives by Mark Twain, I was struck by his insistence that the author must say what he is proposing to say, not merely come near it. I have always kept this in mind since then, finding not only comfort, but also a sense of responsibility. And just like writing begins when the writer begins to edit, so my painting begins while paint, primer and glue dry. The medium of paint demands that you adjust rhythm and pace the decision making process. This is not an inconvenience but a necessity in the quest for clarity.

When I came to Cleveland to study painting I was fortunate to find peers who taught me as much about what it meant to be a painter as I learned in my formal education. Our conversations and critiques about painting, music, film and literature persisted late into the night. Our dialogue was not only an essential element in our maturity as artists, but also the foundation for a set of common intents and ambitions.

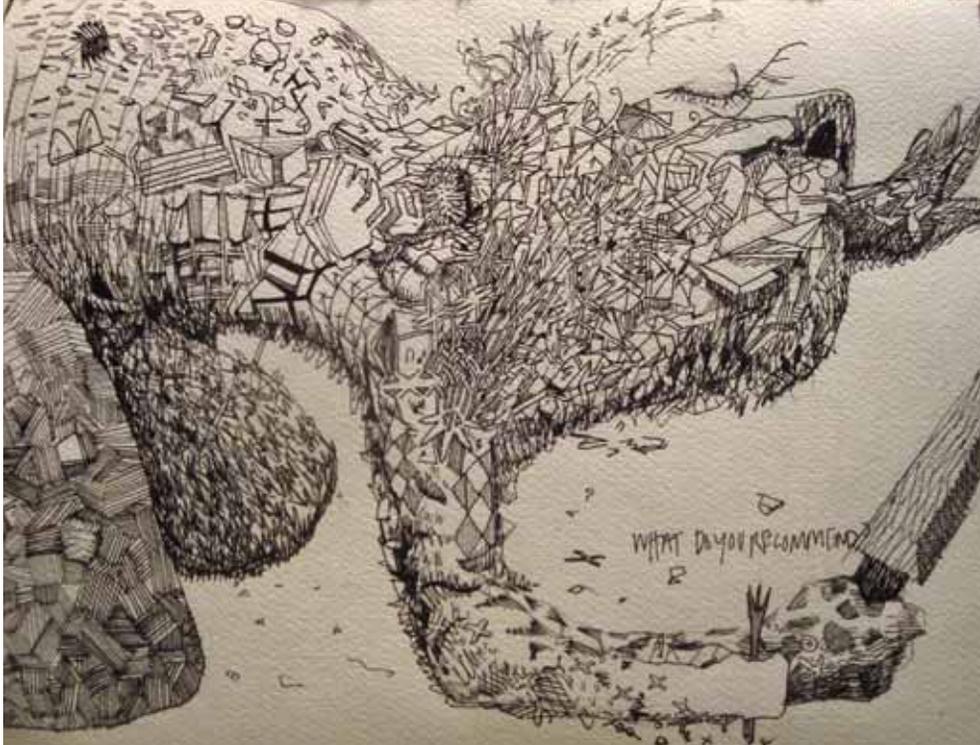
These conversations continue, though the way we communicate has changed. Looking at a wet canvas in the studio, I leaf through an Alex Katz exhibition catalogue while talking on the phone to a painter who is 500 miles away. While I look at another friend’s newest painting online on my laptop, I take a snapshot of my own new painting with my cell phone and send it to him instantly. We were trained in a language from centuries past, then graduated into a rapidly changing information technology. And in this unique transition, those of us devoted to the craft of visual languages continue to question, respond, and interpret the praxis of information.

As our culture races into a new era of possibilities and demands, we adjust our language to meet its challenges. In this exhibition I present five painters who have inspired me and continue to point to the light of day.

Timothy Callaghan



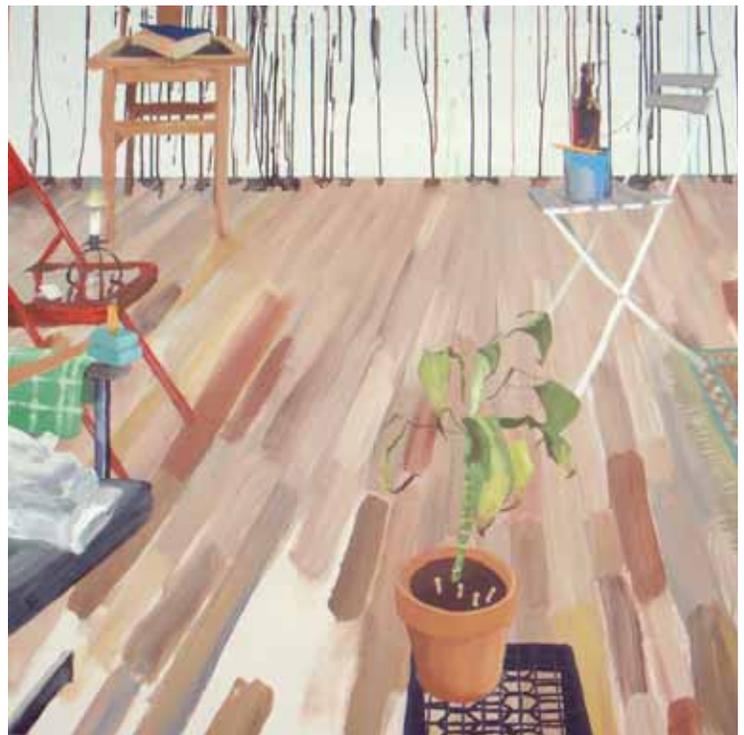
Matthew Johnson
Light of Day, 2008
digital montage



Matthew Johnson
untitled, 2009
ink on paper, 9.5 x 12.5 in.



Sam Martineau
A. Ayler, 2008
acrylic on muslin,
36 x 24 in.



Timothy Callaghan
The Still Life, 2009
acrylic, ink and oil on
canvas, 52 x 52 in.

Jeff Bechtel

Born in 1974, Richmond, IN.

BFA, 1999, Cleveland Institute of Art

Brooklyn Fire Proof, NY, presented a one-person show of his work in 2005. Group exhibitions include: *I Died For Beauty*, Newman Popiashvili, NY (2007); *From Here to Infinity and the Big Bang*, SPACES, Cleveland (2007); *I'm Yours Now*, Sikkema Jenkins & Co., NY (2006); *Eyes of Lara Mars*, Scope New York, *Jack the Pelican Presents*, NY (2006); *Palm Beach Collects: The John Morrissey Collection*, Armory Art Center, West Palm Beach FL (2006); *Laying Doggo*, Brooklyn Fire Proof, Inc, NY (2004); *Emerging New York Artists*, Arno Maris Gallery, Westfield MA (2002).

He lives in Brooklyn, NY.

Timothy Callaghan

Born in 1976, Toledo, OH.

BFA, Cleveland Institute of Art, 1999
MFA, Kent State University, 2005

His work was presented in a one-person show, *First Time, Long Time*, William Busta Gallery (2007). Group exhibitions include *The Big Bang*, SPACES, Cleveland (2007); *Revive*, Zygote Press, Cleveland (2007); *Untitled (two person)*, 1300 Gallery, Cleveland, (2005). Since 2006 he has taught at Cuyahoga Community College, Oberlin College and the Cleveland Institute of Art. His work is in the collections of the Cleveland Art Association and the Cleveland Clinic Foundation.

He lives in Cleveland, Ohio.
www.timothycallaghan.com

Matthew Johnson

Born in 1975, Memphis, TN.

BFA, Cleveland Institute of Art, 1998

He had a one-person exhibition of his work, *All Alive at Once*, Hogar Collection Gallery, Brooklyn, NY (2007). Group exhibitions include: *From Here to Infinity and the Big Bang*, SPACES, Cleveland (2007); *Here*, Delta Axis, Memphis, TN (2000).

He lives in Brooklyn, NY.

Craig Kucia

Born in 1975, Cleveland, OH.

BFA, Cleveland Institute of Art, 1999
Chelsea School of Art, London, United Kingdom, 2003

He has a forthcoming one-person exhibition at Shaheen Modern and Contemporary, Cleveland (April, 2009, also 2004, 2000). Other solo shows include: *authors wrote of places i had never seen*, Southern College, Lakeland FL (2008); *music for people without friends*, Kevin Bruk Gallery, Miami FL (2007, also 2006, 2003); *sundays were spent talking of rockets*, Art and Culture Center of Hollywood, Hollywood FL (2007). Recent group exhibitions include: Art Basel Miami Beach (2006, 2005, 2003); Scope NYC, (2006); *Beautiful Dreamer*, SPACES Gallery, Cleveland (2005); *Eye of the Needle*, Roberts and Tilton, Los Angeles CA (2004); *Light and Atmosphere*, Miami Art Museum, Miami FL (2004). His work is in the collections of the Progressive Corporation, Cleveland and the High Art Museum, Atlanta GA.

He Lives in Miami, Florida.
www.shaheengallery.com

Sam Martineau

Born in 1973, Springfield, OH.

BFA, 1998, Cleveland Institute of Art
MFA, 2001, Bard College, NY

Feature exhibitions include a one-person show at StudioMiko, Brooklyn NY (2009) and a two-person exhibition (with Wallace Whitney), David Krut Projects NY. Group exhibitions include: *One Night Stand*, Brooklyn NY (2007); *Thaw the Yeti*, Brooklyn Fire Proof, NY (2005); *Between Interconnectedness*, Smack Mellon, Brooklyn NY (2004); *Eight Emerging Artists*, FAVA, Oberlin (2002); *Artists for a New Era*, SPACES, Cleveland (2001).

He lives in Brooklyn, NY.
www.sammartineau.com

William Newhouse

Born in 1975, Lake Mills, WI.

BFA, Cleveland Institute of Art, 1999

Recent one-person exhibitions are *Preliminary Reports*, William Busta Gallery (2008) and *Open Studio*, 1428 NE Broadway, Portland, OR (2002). Group exhibitions include *Art Work 5*, Gallery 2, Chicago, IL (2008); *Young Guns*, C.A.C.P. Gallery, Cleveland (2000).

He lives in Chicago, Illinois.
www.williamnewhouse.com