

Douglas Sanderson
Flower of Life

Cover:

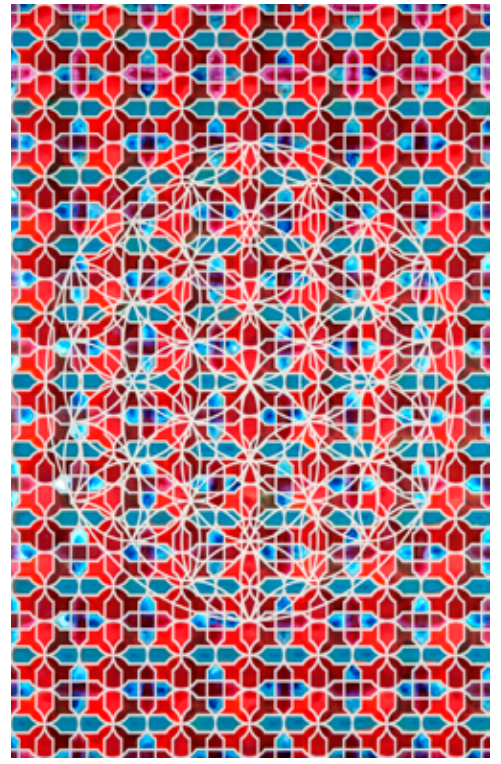
Flower of Life 05, 2013
Acryla gouache, acrylic paint,
acrylic ink on mylar,
29 x 18.5 in.

Right:

Flower of Life 04, 2013
Acryla gouache, acrylic paint,
acrylic ink on mylar,
29 x 18.5 in.

Far Right:

Flower of Life 07, 2013
Acryla gouache, acrylic paint,
acrylic ink on mylar,
29 x 18.5 in.

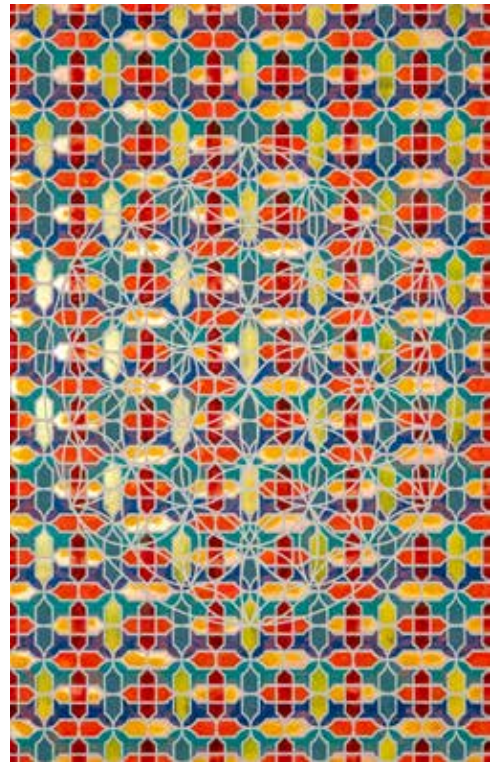


Right:

Flower of Life 06, 2013
Acryla gouache, acrylic paint,
acrylic ink on mylar,
29 x 18.5 in.

Far Right:

Flower of Life 01, 2013
Acryla gouache, acrylic paint,
acrylic ink on mylar,
29 x 18.5 in.



Toward a New Vitruvian Man: Douglas Sanderson's Vision

At a glance, Douglas Sanderson's painted geometries, rendered in ink and acrylic on mylar, may seem to be all about formal properties and design issues. But a longer look reveals more richly associative depths. As subtle rhythmic qualities and nuances of application come into focus, so does this artist's poetic and intuitive strength, and an overall impression of intense, significance-laden activity. A gallery full of these paintings generates an almost audible aesthetic "hum," like a metaphysical machine shop.

Not that Sanderson's paintings are in any sense machines. He refers to some of them as "torsos"—those that present an ovate or circular cluster of figures like the *Flower of Life* linear motif, for instance. In recent years he has also made vertically oriented pieces that present an overlay of nodal geometric forms, which he associates with the chakras of traditional Indian medicine. Underlying Sanderson's fabrications, then, is a metaphysical vision of the body and its system of energies. The machines that can be sensed quivering beneath the hood of his paintings are human, are ourselves.

Sanderson's vision is an intuitive account of physiological functioning, but in terms of ramification, rather than incarnation; he tells an abstract story about the integration of sense and spirit, about wandering and about experience. Maybe Sanderson's painstaking cloissonism, involving the careful juxtaposition of a brilliant range of hues, delicately stroked or puddled in carefully sequestered patches of thick and thin paint, is also something like printed micro-circuitry. After all, the human-embellished world now shades into natural forces, on a scale that can only be appreciated either imaginatively or statistically. Maybe the poetry of science and the potential of biomechanical frontiers are finally crossing cultural membranes. Sanderson uses his screen-printed geometric templates as the veins and limbs of a Vitruvian sort of "Man"—like Leonardo's because it stretches the proportions of the human mind to fit more universal, mathematically expressive forms. His accomplishment is to strike a balance between analytical and intuitive modes, and to make that balancing an act of poetic force.

He does this at least in part by soliciting the jointly suggestive powers of color and texture. Sanderson's tessera-like cells—the spaces occurring between his geometries and arabesques—are most notable for the intimacy they convey, richly inflected with echoes of modernist and contemporary painting. When we touch a



Flower of Life 03, 2013
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thing to inquire or to express, when we place a finger with intelligent deliberation, to test and break the surface tension of a drop of liquid—that is the sort of action Sanderson's small tiles of color perform; not depiction, but a kind of participation.

His colors absolutely bloom, and it's almost as if a fresh breeze ripples through the rigid designs, bending and loosening. As an art form, painting in general lifts and carries a grain of our perception like the wind bearing a scent, and this trace of ourselves is the true seed of any painting's liveliness. The trick is to speak any one of the luring languages of the eye, to evoke the morphogenesis that stretches its net of changes from the higher math of particle physics to the blossoms that flower in the brain. It's more a way to achieve identity, than a way to see. Douglas Sanderson's paintings nurture the essential flickering that burns and ripples at the base of perception, transposing and performing essential properties of the human experience.

—Douglas Max Utter

Douglas Sanderson

Born 1942, Cleveland, OH
Resides in Cleveland Heights, OH

douglasgsanderson.com

Education

- 1966 MFA, University of Texas, Austin
- 1964 BFA, Carnegie Institute of Technology, Pittsburgh, PA

Selected Solo and two-person Exhibitions

- 2013 William Busta Gallery, Cleveland, OH (also 09, 07)
- 2002 Firelands Association for the Visual Arts, Oberlin, OH
- 1995 William Busta Gallery, Cleveland, OH
- 1993 William Busta Gallery, Cleveland, OH
- 1985 North Carolina Museum of Art, Raleigh, NC (with Louise Fishman)
Gerald Just Galerie, Hanover, West Germany
John Weber Gallery, New York, NY
- 1984 Morris R. Williams Center for the Arts, Lafayette College, Easton, PA
Jack Tilton Gallery, New York, NY
- 1981 The Clocktower, New York, NY
- 1979 Droll/Kobert Gallery, New York, NY
- 1978 Galerie Ghislain Mollet-Vieville et J.P. Najar, Paris, France
- 1976 Paula Cooper Gallery, New York, NY
Wright State University, Dayton, OH
Galerie Ghislain Mollet-Vieville et J.P. Najar, Paris, France
The George Eastman House, International Museum of Photography and Cinematography, Rochester, NY
- 1975 Galerie Schottle, Munich, Germany
Galerie La Citta, Verona, Italy
- 1973 Paula Cooper Gallery, New York, NY
Galerie Aronowitsch, Stockholm, Sweden
- 1972 Paula Cooper Gallery, New York, NY
- 1970 Whitney Museum Resources Center, New York, NY
Ithaca College Art Museum, NY (with Linda Benglis)

Selected Group Exhibitions

- 2013 *The Poetry of Pattern*, Ohio Arts Council, Riffe Gallery, Columbus, OH {forthcoming}
- 2005 *The Neo Show*, The Cleveland Museum of Art, Cleveland, OH
- 1997 *Una Col.leccio Particular: Fragments de 1971 a 1996*, Museu d'Art, Girona, Spain
- 1992 *Off the Wall*, Cleveland Center for Contemporary Art, Cleveland, OH

1990 *L'Adventure De L'Abstraction 1960-1990: Collection J.P. Najar*, Obregon Deutsch Foundation avec le concours Du Centre Des Arts Contemporains, d'Orleans, France

1986 *Selected Works*, John Weber Gallery, New York, NY

1984 Jack Tilton Gallery, New York, NY

1981 *Painting About Painting*, Ben Shahn Gallery, Center for Visual Art, William Paterson College, Paterson, NJ

1978 *Action and Reaction, P.S.1*, The Institute for Art and Urban Resources, Long Island, NY

Focus, Centre Culturel du Marais, Paris, France

1977 *Opening Exhibition*, The Drawing Center, New York, NY

Travaux sur Papier, Galerie Ghislain Mollet-Vieville et J.P. Najar, Paris, France

A Painting Show, P.S.1, The Institute for Art and Urban Resources, Long Island City,

1976 *New York/New York*, California State University, Los Angeles

1975 *Fourteen Abstract Painters*, F. Wright Gallery, University of California, Los Angeles, CA

Tendances Actuelles de la Nouvelle Peinture Americaine, Musee d'Art Moderne de la Ville de Paris, Paris, France

1973 *Reflessioni sulla Pittura*, Palazzo Comunale, Acizeale, Sicily, Italy

Six Visions, Institute of Contemporary Art, Philadelphia, PA

New American Graphic Art, Fogg Art Museum, Harvard University, Cambridge, MA
Galeria La Citta, Verona, Italy

1971 *Drawing Exhibition*, Museum of Modern Art, New York, NY

Selected Awards

- 2012 Cleveland Arts Prize
- 2009 Ohio Arts Council Individual Excellence Award
- 2005 Ohio Arts Council Grant
- 1990 Pollock-Krasner Foundation Grant