

Douglas Sanderson
Arcane Image 2009

Cover:

Arcane Image Series 0049,
2009
Acrylla Gouache, acrylic,
alkyd oil on mylar,
80 x 31.25 in.

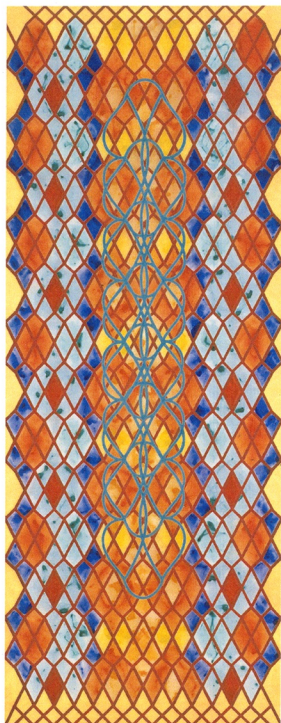
Right:

Arcane Image Series 0082,
2009
Acrylla Gouache, acrylic,
alkyd oil on mylar,
73 x 28.125 in.

Far Right:

Arcane Image Series 0079,
2009
Acrylla Gouache, acrylic,
alkyd oil on mylar,
71 x 31 in.

All photography by
Tim Safranek



In this, as in his other solo shows at this gallery, the artist presents a sensual surface in scale with the human body. This exhibition continues the *Arcane Image* series that this gallery first presented in his 2007 show—bright and complexly-patterned work with a central figure which is a metaphor for the human spine. As well, the artist intends that it evoke the chakra, the seven centers of human energy in Eastern belief systems.

The series originated in a series of experimental drawings from 2000–2002 that were based upon *The Vitruvian Man*, a famous drawing by Leonardo da Vinci in which a male body is stretched out within a circle and square. Sanderson's drawings took the span of the arms of a human body, a span that is roughly equivalent to its height,

and worked with that extension as a radius of action, as a description of physical possibility. Those radii were first expressed as arcs, and then in increasingly smaller segments, until those segmented motions bonded and became a central figure.

Also present in this work is the influence of Indian Mughal paintings of the 16th to 19th centuries, a style which found its expression in miniature paintings of myth, fable, and everyday life. The artist's interest in these works started when still in his teens, during visits to the Cleveland Museum of Art. He was beguiled by the possibilities—that a human hand could paint with such detail in certainty and grace.

—William Busta

Arcane Image Series 2009

This will be my fourth exhibition with the William Busta Gallery {1993, 1995, 2007, and 2009} and one of the most gratifying. All of my experiments with process and imagery are finally finding clarity as a byzantine kind of mystery.

What teases me in life is to research or frame a thought as artistic expression, which paradoxically sustains my perception as unpracticed, yet known as a creative pursuit. For me it was the enigma of abstraction, looking at a sensuous line, shape, color as significant form, in a beautiful light filled room, which constituted part of my art experience and in equal part a shared esoteric experience. The accumulated experience of known visual event and the vigorous need for content, acts as a model for our shared inability to understand the dimension of action and the calm of contemplation and mediation.

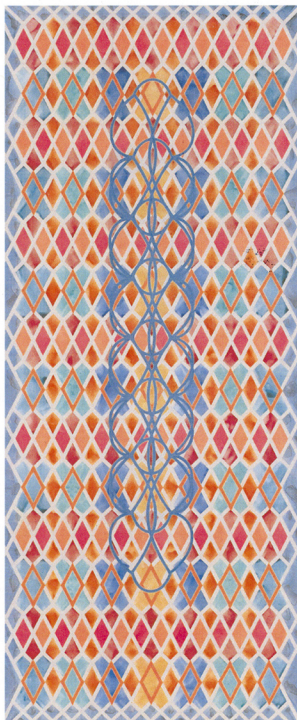
I have been dumbfounded and willful in my desire to center my thoughts and experience as an ideal seen as a dynamic process. This physical pictorial gesture, expressed through geometric sequence, color pattern and segmented motion, is a bonding of physical and spiritual signing which becomes singular and yet not uniquely complete. This configuration is in a continuous pursuit of an active ever-changing model representing our sense of balance; a potential equal figure ground relationship.

How can one articulate desire as an expressive graphic motif, and remain spontaneous in lay terms, open to empathy and surprise? It seems to me, it can happen through the mannered use of metaphor. I found no reason not to embrace this approach after discovering the ornamental instructive Indian, Chinese and Tantric diagrammatic drawings and paintings of the 10th -15th century which reference and describe the systemic chakra.

I want to thank my studio assistant Annette McKinney for her enduring work ethic this past year.

I also want to acknowledge Michael Loderstedt: the Groveland Press, Shannon Sullivan, Jessica Cordier and Carolanne Tkach for their enthusiastic help with the graphic work on paper.

—Douglas Sanderson, November 2009



Arcane Image Series 0076,
2009
Acrylla Gouache, acrylic,
alkyd oil on mylar,
72 x 29.5 in.