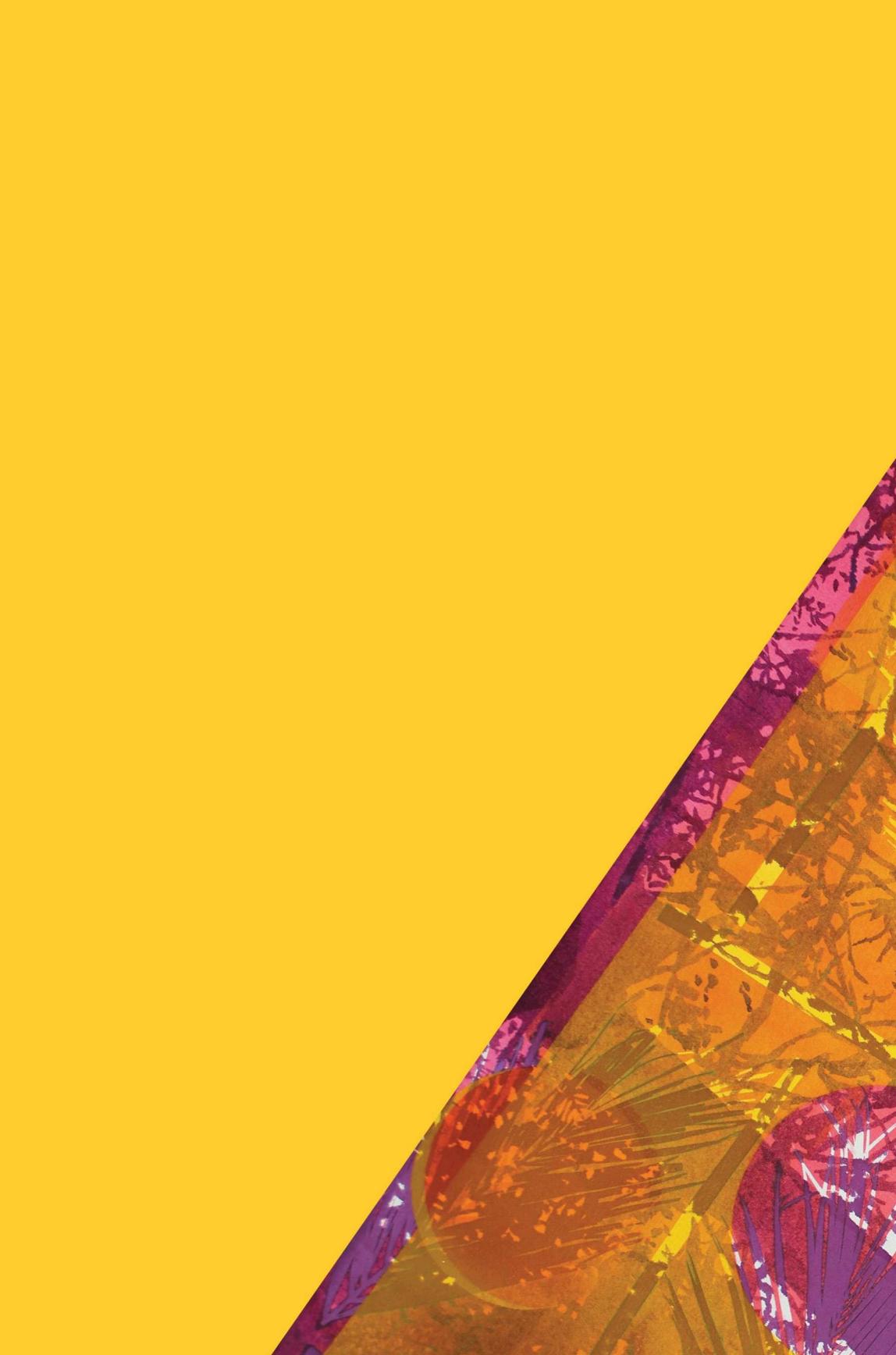


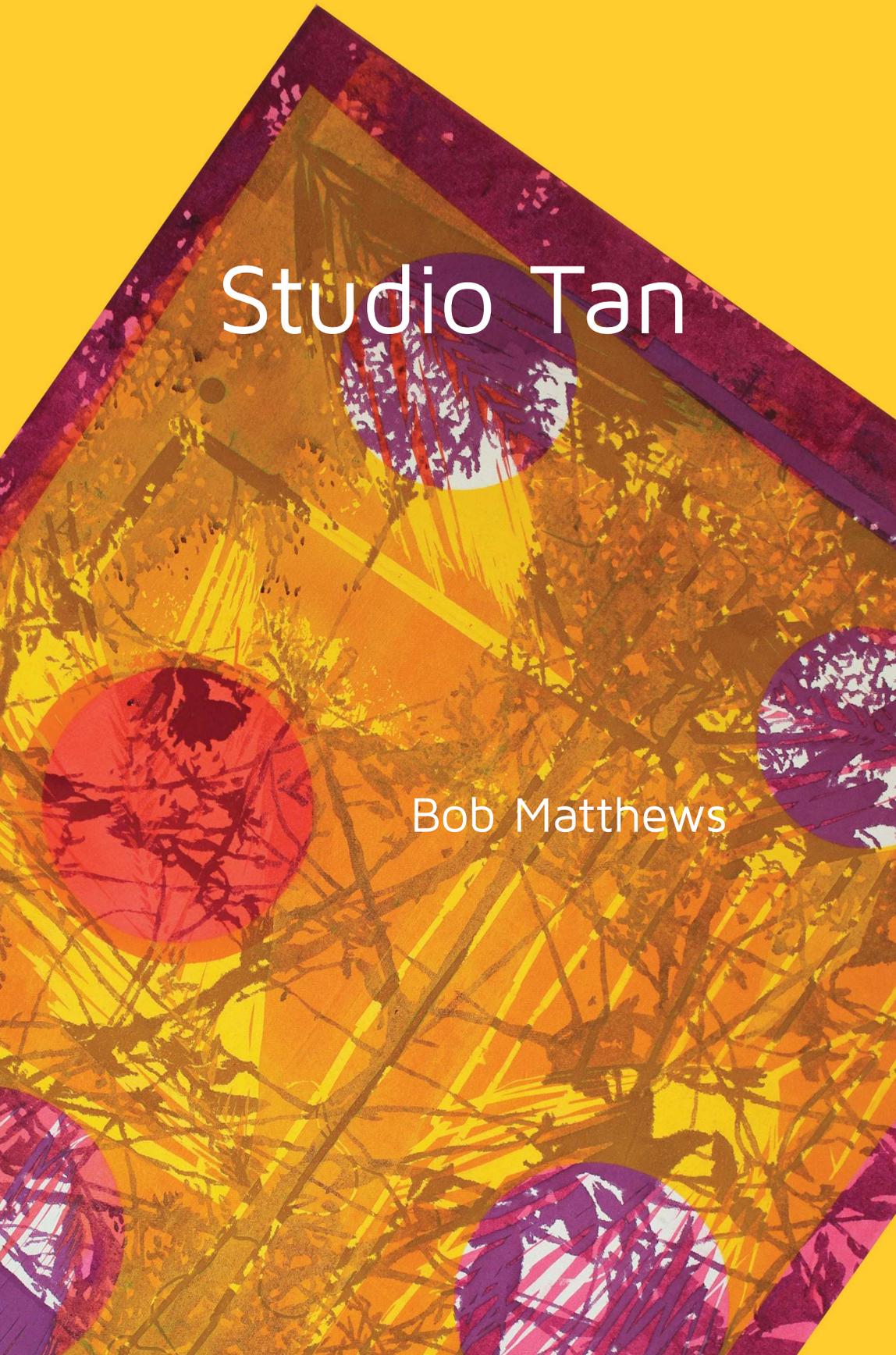
The background of the cover is a complex, layered abstract artwork. It features a central figure of a cow, rendered in shades of purple and blue with white markings, set against a background of vertical yellow and orange stripes. To the right, a large, stylized bird is depicted in purple and white. The overall composition is filled with various geometric shapes, including triangles and rectangles, and a rich palette of colors such as purple, blue, yellow, orange, and green. The text is overlaid on the right side of the image.

Studio Tan

Bob Matthews

gregory lind gallery



The background of the cover is a complex abstract composition. It features a large, dark purple triangle at the top, which overlaps a larger yellow triangle. Within these triangles, there are several overlapping circles in shades of purple, pink, and red. A dense network of thin, dark lines crisscrosses the entire scene, creating a sense of depth and movement. The overall color palette is dominated by warm yellows and oranges, contrasted with cool purples and pinks.

Studio Tan

Bob Matthews

The threshold must be carefully distinguished from the boundary. A Schwelle "threshold" is a zone. Transformation, passage, wave action are in the word *Schwellen* swell, and etymology ought not to overlook these senses. On the other hand, it is necessary to keep in mind the immediate tectonic and ceremonial context which has brought the word to its current meaning.

Walter Benjamin, *The Arcades Project*, p.494 (Cambridge, Mass: Belknap Press, 1999)

Shockwave of light

'In photography I can never deny that *the thing has been* there. There is a superimposition here: of reality and of the past.'

Roland Barthes, *Camera Lucida*, p.76 (Vintage, London, 1993)

In Bob Matthews' new paintings we can detect a superimposition of reality and of the past. We may define the term 'reality' with what we can recognize with our eyes and what is therefore imprinted and retained inside our mind. Matthews' work triggers memories of our own individual 'past' because we experience nature and landscape depicted in connection with remnants of urban dwellings as if they are real. We observe leaves, branches and objects exposed as shadowy silhouettes and the effects of changing light lend these paintings a capricious quality.

Reality in these paintings is constructed through the threshold of foreground and background imagery; beaded curtains and temporary structures allow us to peer into the distance of a room or overgrown garden. There are fragments of a house, which recall moments of lived reality. We are able to enter spaces of past and present through the use of multiple layering, showing interior and exterior settings that correspond to psychological inner and outer experiences. Matthews uses Surrealist techniques to allow the viewer to witness two types of reality at the same time; the here/now and the past. Isn't all 'reality' a mental montage of present experience and past events?

Melanin Palette, 2016 with its circles of light searching like a scientist's torch for something forensic, like a magnifying glass to draw reality closer. This work evokes the kingdom of childhood where reality is experienced as magical, enlarged and of the moment. The work seduces us to see with innocent eyes again while also investigating the visual references like detectives searching for clues of the past.

Matthews' interest in the effects of sunrays and ultraviolet light asks deeper questions about our global and environmental future, and there might be a more sinister underlying context at work. In the production of this series Matthews invented a light-sensitive pigment process combining aspects of colour theory with early photographic techniques. In the painting *Studio Tan*, 2017 we enter an apparent tropical world coming alive with orange and purple hues. Is this where beauty and nature's revenge meet? Like the spectacle of a smog induced metropolis sky, which spellbinds us with its sublime beauty but makes breathing a deadly enterprise. Light and pollution create the chemical blend of nature and technology that humanity is exposed to. Contemplating Matthews' foreboding sunsets and shockwaves of light encourage us to cross the threshold from mind space to outer world in order to reclaim our hopes for the future.

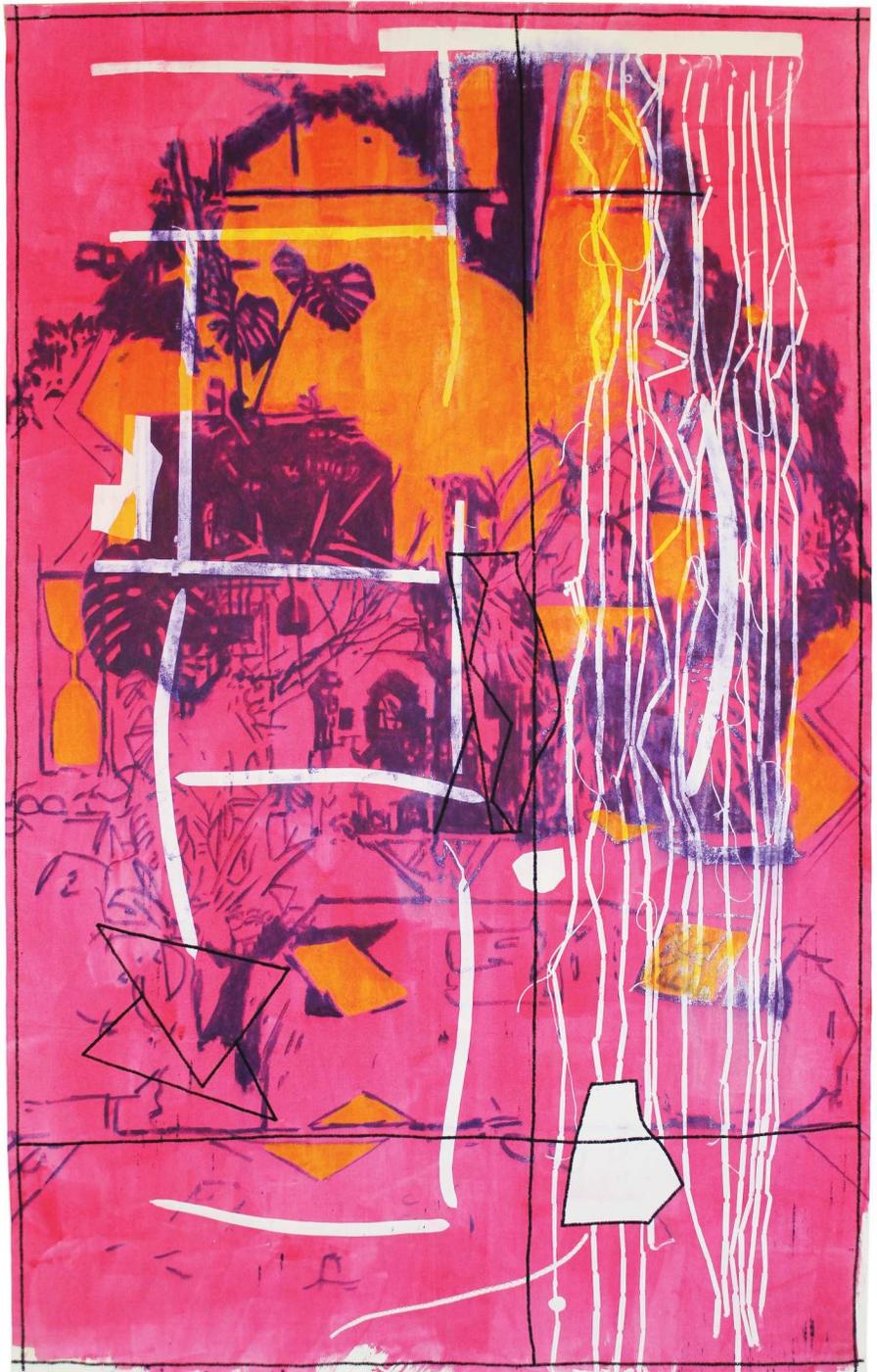
Studio Tan, 2017

Acrylic, light-sensitive pigment
and thread on canvas
116 x 173 cm



Limbo, 2017

Acrylic, light-sensitive pigment
and thread on canvas
110 x 173 cm



Afterimage, 2017

Acrylic, light-sensitive pigment
and thread on canvas
113 x 172 cm



Composition, 2017

Acrylic, ink and light-sensitive pigment
on canvas
77 x 117 cm



Shade of Night, 2017

Acrylic, ink and light-sensitive pigment
on canvas
84 x 117 cm



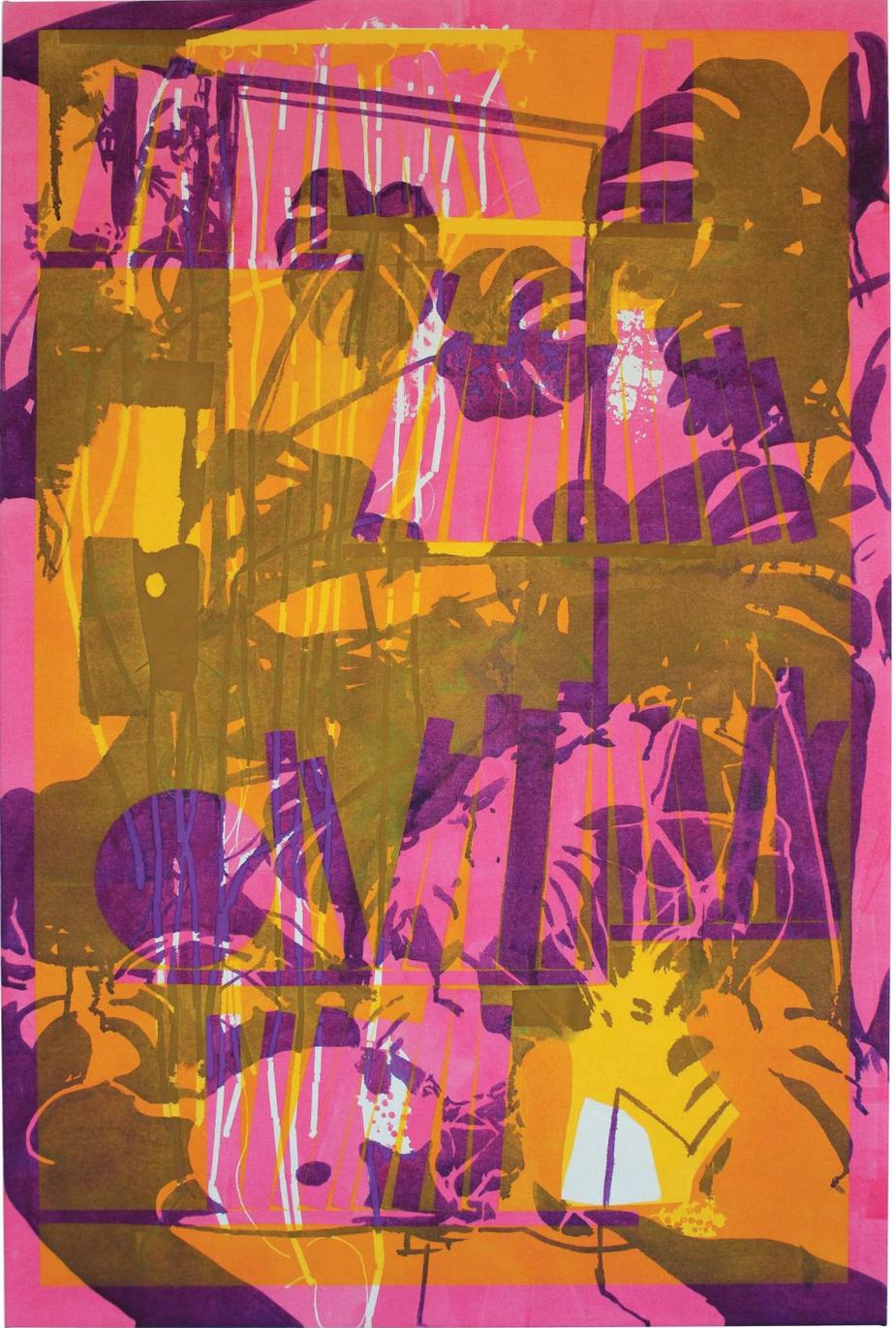
Remains of the day, 2017

Acrylic, ink and light-sensitive pigment
on canvas
81 x 123 cm



Censor, 2017

Acrylic, ink and light-sensitive pigment
on canvas
81 x 123 cm



BOB MATTHEWS

Born 1972 in Poole, UK
Lives and works in London

EDUCATION

1996-98 Royal College of Art, London
1993-96 Kent Institute of Art & Design, Canterbury

SOLO AND TWO PERSON EXHIBITIONS

2017 *Studio Tan*, Gregory Lind Gallery, San Francisco
2012 *Another Circle Round The Sun*, Herbert Read Gallery, Canterbury
2012 *Utopias*, Asia House, London (with Michael Lee)
2012 *Edited Utopias*, Art Stage Singapore, Tolla Duke, Singapore (with Michael Lee)
2011 *Utopias*, National Museum of Singapore
2009 *Garden Ruin*, Gregory Lind Gallery, San Francisco
2008 *Face Yourself*, Keith Talent Gallery, London
2004 *Songs to teach your children*, Gregory Lind Gallery, San Francisco
2004 *There is another world*, Domo Baal Gallery, London (with Mark Monaghan)
2003 *Painting Practices*, Seven Seven Gallery, London (with Jost Münster)
2002 *Cabins and other difficulties*, Gregory Lind Gallery, San Francisco
2001 *Cabins and other difficulties*, Domo Baal Gallery, London
2000 *Property and Freedom*, Hockney Gallery, Royal College of Art, London
1999 *England Maybe*, Pittville Gallery, University of Gloucestershire, Cheltenham
1998 *Nature Constructed*, Forest Arts, New Milton, Hampshire

RECENT GROUP EXHIBITIONS

2017 *Gestures Of Resistance*, Romantso, Athens
2017 *Horizon: Against Nature*, Instituto Cervantes, New Delhi
2017 *The Arca Project*, Payne Shurvell, Suffolk
2017 *of average sunlight*, Kingsgate Project Space, London
2016 *Conjunctively Evolving*, Yun Contemporary Arts Center, Shanghai
2016 *Abstract Apartment*, Deborah House, London
2015 *Ideas travel faster than light*, NIV Art Centre, New Delhi
2015 *Print: Art in Print Today*, Galerie 425, Le Cambre, Brussels
2015 *Impact 9*, Museum of Contemporary Art, China Academy of Arts, Hangzhou
2015 *Abstract Apartment*, Deborah House, London
2014 *The Negligent Eye*, Bluecoat Gallery, Liverpool
2014 *Against Nature*, Camberwell Space, London
2013 *The World in a Box: A Bittersweet Salon*, Margate
2012 *Habit-Forming, and Project Glocal*, Art Informal, Vargas Museum, Philippines
2012 *Decade*, Gregory Lind Gallery, San Francisco
2012 *Doubt*, Contemporary Art Space, Riverside, California
2012 *Accidental Purpose*, Quad Gallery, Derby
2012 *Picture Tableau Screen*, Herbert Read Gallery, Canterbury
2012 *The Perfect Nude*, Wimbledon Space, Wimbledon School of Art, London
2011 *A Sort of Night to the Mind, A Kind of Night for Our Thoughts: Illusion and Materiality in Contemporary Painting*, Artary Gallery, Stuttgart

COLLECTIONS

Aspen Museum of Contemporary Art, Colorado
Aylesford Newsprint, UK
Berger Rechtsanwälte, Düsseldorf, Germany
British Council
Clifford Chance Collection, UK
Ecole Superieure Des Beaux-Arts, Toulouse, France
Erasmus, Europe, Belgium
Government Art Collection, UK
Linklaters Collection, UK
New Majestic Hotel, Singapore
Paul Smith Ltd, UK and USA
Phizer Ltd, UK
Royal College of Art, UK
Royal Shakespeare Company, UK
Savills PLC, UK
Sericol Ltd, UK
Singapore Tyler Print Institute
The Singapore International Foundation
Tate Gallery Archive, UK
Town Hall Hotel, London
UBS Investment Bank, UK
Victoria & Albert Museum, UK
Wellington Management Corp, San Francisco

RECENT BIBLIOGRAPHY

Matthew Poole, 'Ideas Travel Faster than Light', NIV Art Centre, New Delhi 2015
Nathan Jones, 'The Negligent Eye', Bluecoat Gallery, furtherfield.org 2014
Robert Clark, 'The Negligent Eye', Bluecoat Gallery, The Guardian Guide 2014
Sarah Bennett, 'Doubt', Contemporary Art Space, Inland Empire Weekly 2012
Fisun Güner, catalogue essay 'In Conversation with Stuart Sutcliffe' 2012
Deepika Shetty, 'Utopias', National Museum Singapore, Straits Times, Dec 16, 2011
Martin Herbert, 'The Double Desire', 'Utopias', 'National Museum Singapore 2011
Georg Leisten, 'A Sort of Night to the Mind..', Stuttgarter Zeitung May 2011
Ian Hunt, 'A Certain Night of the Mind', A Sort of night to the Mind, Nov 2011
Moyra Derby, 'A Sort of Night to the Mind...', A Sort of night to the Mind, Nov 2011
Mayo Martin, 'Abject Systems', Goodman Arts Centre, Today Singapore, Sep 2011
Jackie Wullschlager, 'A Sort of Night to the Mind..', Arch 402, Financial Times, 2011
Jake Longstreth, 'Garden Ruin', Gregory Lind Gallery, Shotgun Review, June 2009
Sidney Weinstein, 'Garden Ruin', Gregory Lind Gallery, Daily Serving, May 2009
Jennifer Jeffrey, 'Garden Ruin', Gregory Lind Gallery, Art Business, May 2009
Cherry Smyth, 'Superscope', Lounge Gallery, Art Monthly, March 2008
Fabiola Naldi, 'Layer Cake', Fabio Tiboni arte contemporanea, Flash Art, Jan 2008

SELECTED PUBLICATIONS

2014 *The Negligent Eye*, Bluecoat Gallery, UK
2011 *Utopias*, National Museum of Singapore
2011 *A Sort of Night to the Mind...*, Herbert Read Gallery, UK
2010 *And Then Again*, Museu da Cidade, Lisbon, Portugal
2007 *Layer Cake*, Fabio Tiboni Arte Contemporanea, Bologna, Italy
2007 *Les Merveilles du Monde*, Museum of Fine Art, Dunkerque, France
2006 *World Gone Mad*, Herbert Read Gallery and Castlefield Gallery, UK



Melanin Palette, 2016

Acrylic, ink and light-sensitive pigment
on canvas
82 x 122 cm

On the occasion of the exhibition:

Bob Matthews: *Studio Tan*

March 2 – April 15, 2017

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