

LINDA BESEMER

Clearly, Besemer is not satisfied by reminding us that a painting is both a surface and a thing. Such painting would smack of airless academicism, and Besemer is about as far from this kind of airlessness as one can get. Her paintings are insouciant and mysterious, subtle and bold. They establish visual continuities between what is seen and what is hidden, between the straight and the curved, and between the stiff and flowing. They open a door onto a realm where speculation and revision, metaphysical thoughts and insights into cultural history, can begin.” - John Yau.

While working in Rome during the 2002/2003 year (Besemer was the recipient of the Rome Prize), the artist was entranced by the city’s 17th Century post-Renaissance art and architecture. She became especially interested in the “spatial psychosis” of the Baroque, manifested by the aesthetics of Bernini, and particularly the methodologies of Borromini. Besemer collaborated with an architect and used an architectural imaging computer program that allowed her to re-envision the body and surface of the paintings, giving voice to the harmony and cacophony of Baroque drapery and architectural forms. The fusion of sculpture and architecture is also present; the paintings exist in both 2-dimensional and 3-dimensional space, hovering somewhere between painting and sculpture.

Linda Besemer’s work has recently been seen at the Weatherspoon Art Museum, Nth Carolina, the Konsthallen-Bohuslans Museum, Sweden, and the Gallery of Modern Art, Glasgow. Besemer was included in the show “Extreme Abstraction” at the Albright-Knox Art Gallery, NY in Spring 2005.