

**SHELDON GREENBERG**  
**"The Image Projected: Single Modules, Stacks and Grids"**  
**September 7 - October 15, 2006**

Susan Street Fine Art Gallery is pleased to announce an exhibition of new paintings by SHELDON GREENBERG, titled "The Image Projected: Single Modules, Stacks and Grids", opening September 7 through October 15, 2006. An artist reception will be held on Thursday, September 21, from 6-9 pm.

The paintings in "The Image Projected" employ a repertoire of images used by the artist over the past decade that delve into his exploration of personal memories, popular culture, classic cinema, and modern architecture. Displayed individually as single panels or in combinations as vertical stacks or grids, and using the "golden section"—a system of proportion applied to the big screen to optimize or perfect viewing—Greenberg's painted scenes straddle the divide between reality and fiction, public and private. His most recent images include historic Case Study houses, neon signs (and other symbols of a fading, nostalgic modern California landscape), and the ever-present ghosts of Cary Grant, Grace Kelly and Kim Novak.

Throughout this body of work Sheldon Greenberg toys like a Pop artist with conventions of 20th-century representation and abstraction. Among the artists that readily come to mind are Andy Warhol, Roy Lichtenstein, David Hockney, and Ed Ruscha. Even the influence of Op-artist Bridget Riley's systematic abstraction can be seen nudging itself defiantly into various compositions. Mr. Greenberg may be thinking about the evolution of these once revolutionary Modernist's styles into kitsch—and in that respect he is updating all of these great artists—but like them, he also revels in painting as an end in itself. Color schemes include fiery oranges and yellows, hot reds and electric blues, misty greens and confectionery pastels. Some paintings have myriad little dots squeegeed directly over the images, like Benday dots that have come undone and slipped across their slick surfaces.

From a contextual perspective these paintings can be seen as a visual diary, recounting the path of someone passing through the world, recording and playing back what he has seen and experienced along the way. Here and there we glimpse the myriad pictures stored in his memory—projected out onto the canvas like the gossamer spirits of light that greet us at the cinema. In a sense, the works in "The Image Projected" are like painted versions of classic B movies, and in that tradition they have at times a quirky offbeat mood, its director/protagonist often drawn to the mundane. Frequently, nothing seems to be happening, or something wholly unremarkable has been recorded. And yet there is tremendous beauty here—beauty found where it's least expected—as well as humor and pathos.

For further information, please contact Luis De Jesus, gallery director, at 858-793-4442, or email: [gallery@susanstreetfineart](mailto:gallery@susanstreetfineart).