

## Red Sun Rising

Painted on Mallorca, in the breezy shadows of the looming doom of European finance, to the louny beat of the ebbs and flows of global capital, these new set of paintings—Are Blytt is emphatic on these matters—are not a function of, nor a reference to, nor a gesture towards, any political framework.

The piece of granite lying on the floor, the initialism *CLT* engraved, remains in a laidback posture somewhere in the regions between the a pompous memorial stone and charred remains of wood. *CLT* supposedly stands for “cito longe tarde”—*leave quickly, go far away and come back slowly*—the gloomy guidance offered to the public as the Black Death swept over the world in the mid-1300s.

Each of the four new paintings consists of a half page cut out of a recent copy of Financial Times, attached to white primed linen and painted on with red watercolor. The traditional pink color of the financial daily is reinforced, trompe de l’oeil style, with watercolor as if to drape it in radiant permanence. Painting will never dry. The ebb and flow of watercolor never cease.