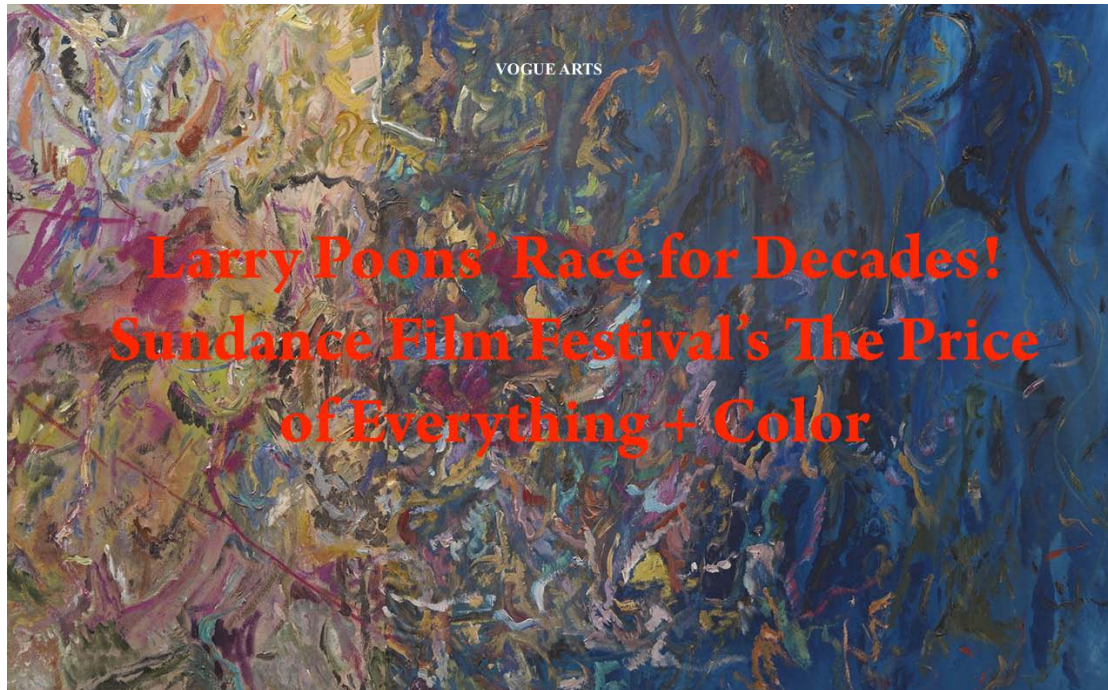
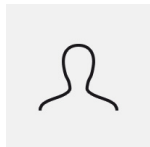


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Breaking through conventions, artist Larry Poons' brilliant colored drenched paintings are making a comeback like never before globally, and COLOR is the clue! Recognized early as one of the artists in the famous Leo Castelli gallery during the 1960s, this artist continues today at 80 years old to race ahead like never before!

Sundance Film Festival just launched premiere of the film "*The Price of Everything*" which places Poons as one of the main stars in the acclaimed documentary film, which was pre-emptively picked up by **HBO**. He is literally covered in his famous, vibrant colors much like his paintings as he emerges from his studio. Poons candidly discusses the New York scene that forgot him. Directed by Oscar-nominated filmmaker Nathaniel Kahn, the film examines the pricing of art and vagaries of the market along with questionable opinions of what is hot or not! The film weaves

cultural and commercial voices with interviews by artists Jeff Koons, Gerhard Richter, Marilyn Minter and Njideka Akunyili Crosby.

The Roberto Polo Gallery in Brussels presents a new exhibition of Poons, curated by noted art historian David Anfam. Anfam, who also wrote on Rothko and other important artists is a great friend of Poons and presents an authentic overview of large-scale paintings. The exhibition provides a sneak peek of the upcoming worldwide retrospective that hopes to take the international artworld by storm in the next years.

Who knew that Larry has been a serious motorcycle racer, even now at 80 years old, an avocation he has embraced for decades.

Poons is still active on the biker circuit today, tinkering with his single cylinder Ducati Mark 3 bike. We may see him racing in Italy very soon, as he is included in the upcoming exhibition *Painting after Postmodernism*, curated by Barbara Rose arriving at Reggia di Caserta this April. The artist continues to compete on the circuit throughout year with the support of his wife and fellow artist Paula Poons. Vintage Italian motorcycles are indeed beautiful objects but more significantly involve speed and risk which are no bother to him. These same feeling seem to be present in Poons' rich colorful paintings.

Sitting down with the artist gave us a rare few words interview:

Q: What comes through your mind when you are painting?

LP: Color. That's all you are painting with. The only tool you have in painting is color. There is no other tool. It basically does not matter what you think. If it mattered what you think- then if everyone thought what you think- if they happen to like your paintings, do you think it would make them better? The paintings I mean, it really doesn't matter. What matters is the color.

Q: So you are responding to color?

L: Until... if you are thinking, you are responding. So responding is thinking actually. You know?

Q: The act of the responding is a key element?

LP: That's what it is. All painting is like that. The painting. Propaganda isn't like that. Propaganda is black and white, and has to get a message across that's non-visual.

So it is black and white –through a visual means. So that's propaganda, which is a legitimate form of the visual arts, small. But it's different than painting. It's not better. It's not worse. Painting's not better or worse than advertising. It's just different. Period.

Q. So black and white is a different form of expression?

LP: It's just different. You can have great this, great that, great propaganda. We've seen it. Stuff that really works, and that is visually not unattractive. That is the secret. I am different that that. The message is not one of, what you might call, raw gift. Painting done by people like Matisse, or your favorite, or Rubens. That's raw gift. You know what I mean? That gets that good. If it is that good it's raw. Picasso, anybody that is that good who are painters. It is not their fault when they are that good. It is like involuntary recall.

Q: What is your process of painting?

LP: Paintings are only mistakes. Now, get this, you put a mark on a canvas. Well, why do you make a second one? Because the first one is so good and everything looks so great? No, you put a second mark, a third mark. After thousands of marks, you give up. You know something, looking... They're all mistakes after a thousand mistakes.

So that you can... have a thousand mistakes.

Meandering through the stream of consciousness thinking of a great artist is like diving into a vat of Larry Poons' paint, a deeply thoughtful and delightful swim in the creative process of a master.