

Nigh Season, the current suite of paintings by David Konigsberg, takes nature, landscape and the domestic as their subject matter. In these paintings from 2013-2014, Konigsberg has deftly captured the full stillness, fraught tension and fragile beauty of an environment in transition from one season to the next, specifically from late summer to early fall. Seasonal transitions carry with them their own subtle, glorious and sometimes explosive energy and colors. They are truly magical moments, more so for their transience and often hidden signs. Konigsberg maps and traces an emotional and directly experienced view of the landscape of the Hudson Valley that is deeply personal, while shedding the tinges of romanticism, sweeping perspectives and nostalgia that often cloak much of contemporary landscape painting.

The Hudson Valley landscape has been a constant muse to artists for over a century and a half. It is here, in this landscape of rounded mountains, powerful rivers, and green, rolling hills that America's commanding nature mythology was born, tying the supposed pristine, expansive wilderness with the concept of the sublime, of redemption and purity of soul. Konigsberg's paintings display a more intimate view of the land and how humans coexist and interact within this landscape. His paintings resonate more with Dutch landscapes from the 17<sup>th</sup> century with their low-lying horizons, marginalized strips of civilization and unrestrained view of the billowing, cloudy, changeable skies.

Konigsberg's viewpoint into landscape and nature is distinctly contemporary as he manifests the tension inherent in a seasonal transition that also mirrors our anxiety about climate, extreme weather and unstoppable environmental change. In paintings such as *Field and Cumulus* and *Pool*, the weighty and puffy clouds loom over the abundant, chaotic fields and frolicking humans, bearing down almost physically on that which is below. In *Milkweed*, Konigsberg sets us in the middle of a vibrant, overgrown field of this precious food-source plant, but it too is constrained and hemmed in by the heavy, forbidding strip of black mountains behind it. Additionally, in the powerful *Caladium*, Konigsberg paints this beautiful, ornamental, poisonous houseplant from an aerial perspective so that we fully see the red veins and almost blood-like leaves that are such a visual reminder of an undomesticated nature, red in tooth and claw.

His figurative paintings such as *Equinox* and *Round, Above Ground*, are similarly charged with tension and display moments of humming stillness that presage a change. From the people jumping and suspended in midair in *Equinox* to the trio swimming endlessly in a circle in the pool of *Round, Above Ground*, Konigsberg expresses both a sense of playfulness and joy but also the everlasting cycle of time and seasonal circle of change. These paintings balance on a still point that is akin to the eye of a hurricane and the calm right before a storm. They coalesce on that moment where our senses sharpen and we feel something is coming, even though we might not be able to see it.

Konigsberg's recent paintings utilize landscape and nature to explore cycles, seasons, time, change and transition. He presents us with the full scope of landscape and nature from the towering cloudscapes that build and balloon on hot summer days to the

differing cycles of small insects that hatch and bloom in their own internal timeframes. Though not always obvious, humans are inscribed into his paintings either in times of endless looping leisure or embedded into the eternal cycles of agriculture and seasonal change. The paintings of Nigh Season capture this transitional energy fully as they encompass the yearning to not let go of summers passing along with the longing that attends the beauty and cool majesty of fall, of that which is yet to come.

-Lisa Hatchdoorian, August 2014