

Bill Saylor has been steadily mining a highly individualized body of work for well over a decade, consistently presenting solo exhibitions and maintaining a looming presence upon the contemporary painting scene in New York. What makes this interesting to note is the fact that historically, with painters in the similar genre as Saylor, i.e. 'Good Bad Painting' those types of painters, as well as rock stars of the same ilk, usually tend to burn bright and burn out. This can be attributed in most part to the sheer intensity and energy involved within this type of painting process. But Saylor keeps delivering... painting after painting, show after show. He has built an impressive, gritty, spacious and demanding vocabulary of contemporary symbols and gestures, not relying on contemporary trends but rather boldly pushing his viewers further and further into his idiosyncratic dimension of pictorial space and might. He allows wit and humor to frolic in between passages of paint, and is able to pull it off because of the enormous painterly chops he displays in addition to the crude signage. These aren't 'funny' paintings, but they do allow room for humor - the highest form of impression in acting, the realist form of impression in art. Goya understood this. Goya's 'Pastoral Paintings' which hang in the Prado Museum in Madrid are some of the darkest humored paintings ever created. Saylor has this ability as well, to weave an energetic tension within the atmosphere of his iconography - while at the same time paying homage to the physical act of painting itself. These paintings aren't as concerned with describing or detailing how it is we 'see' or 'receive' images in contemporary society, rather they swell like a blood clot after a meaningful interruption of the reality of living.

- John Newsom, July 2015