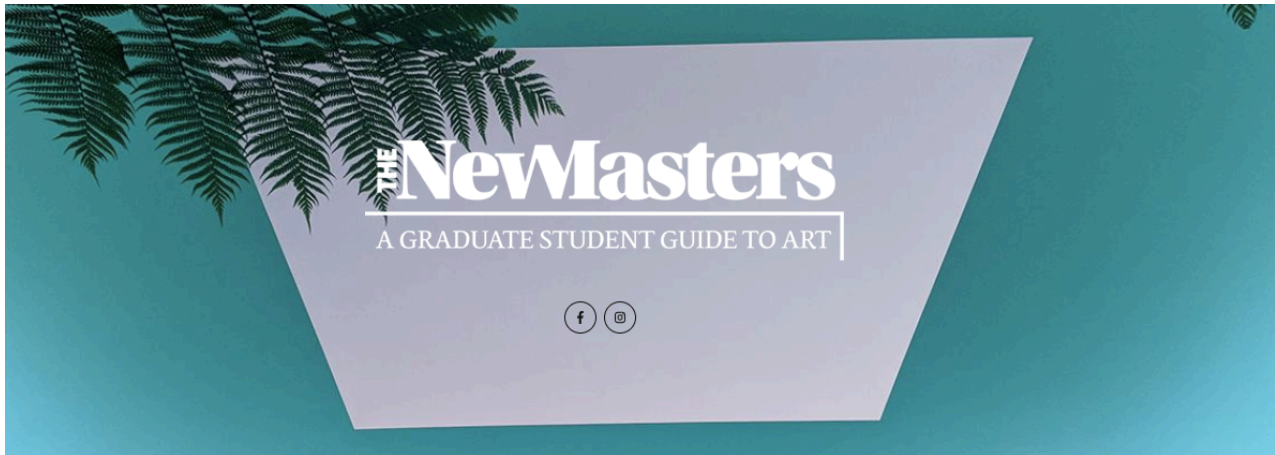


NIGHT GALLERY

2276 E. 16th Street, Los Angeles, California 90021 nightgallery.ca

Mark Sullivan, "Paul Heyer Again at Night Gallery," *The New Masters*, June 8, 2019.



[THE NOW](#)

PAUL HEYER AGAIN AT NIGHT GALLERY

June 8, 2019

Paul Heyer

Blue Boy

Paintings at [Night Gallery](#)

2276 E. 16th Street, Los Angeles, CA 90021

June 1-July 13, 2019

There comes to mind in front of [Paul Heyer's Night Gallery](#) show the mellow tug-of-war between incompatibles: the persistent spirit somehow animating skeletons; oneself metamorphosed into a lamppost; glittering, otherworldly circles floating on the painting's surface. Painlessly, we have left the path of reason, entertaining contradictions in the playpen of a mood.

This is not a philosophical sashay into the hard problem of consciousness, or a smackdown of astrology; it's a suspension of disbelief we like so passing well that beguiles the viewers. In the backroom one comes upon a charmed circle of eighteen brooms, handles up, brushes a foot off the floor. The void of the night

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sky with its dusting of stars seems to have transferred to these once mundane black and shell-specked forms a spooky power. Not sinister as one might first think of black magic—but alive and at rest.

So perhaps fanciful is our key word. Where one could soapbox, why bother? A skeleton—Heyer's signature figure I guess—on hands and knees gazes at a butterfly, in a sense bringing together two timelines heading in opposite directions: one represents attaining a final genetic stage, the other, an indefinite coda to a finished life: handpuppets in the projector's beam.

In sum, Heyer has again pictured the state of mind of what we think children think, for whom by and large ideas are accepted on face value: green lampposts bud and a single skeleton cavorts before a window on a radioactive blue heaven, uh huh. His gift for making these visual limericks goes a long way in accounting for his appeal.