



Robert Ryman Works On Paper 1957-1964

TD Snyder



Robert Ryman Works On Paper 1957-1964:

Robert Ryman Robert Ryman, Peter Blum Gallery, 2004 The works in this exhibition catalogue record the time when Robert Ryman then in his early twenties was formulating his disciplined approach to painting On off white and translucent materials including wallpaper a circular coffee filter newsprint and mylar Ryman drew tooled brushed and pressed his marks using a flat table to support the work His decision to use the square as a consistent format for non narrative work was set and while he sporadically used color in these earliest works he subsequently chose white almost exclusively in the process of eliminating all that was superfluous to a painting Robert Ryman Suzanne P. Hudson, 2024-02-06 This first book length study of Robert Ryman argues that his work is a continuous experiment in the possibilities of painting In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint sets him apart from second generation abstract expressionists minimalists or conceptualists Ryman born in 1930 is a self taught artist who began to paint in earnest while working as a guard at the Museum of Modern Art in New York in the 1950s Hudson argues that Ryman's approach to painting developed from quotidian contact with the story of modern painting as assembled by MoMA director and curator Alfred Barr and rendered widely accessible by director of the education department Victor D Amico and colleagues Ryman's introduction to artistic practice within the white walls of MoMA Hudson contends was shaped by an institutional ethos of experiential learning Others who worked at the MoMA during these years include Lucy Lippard who married Ryman in 1961 Dan Flavin another guard and Sol LeWitt a desk assistant Hudson's chapters Primer Paint Support Edge and Wall named after the most basic elements of the artist's work eloquently explore Ryman's ongoing experiment in what makes a painting a painting Ryman's work she writes tests the medium's material and conceptual possibilities It signals neither the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings Robert Ryman Suzanne Perling Hudson, 2009 In this first book length study of Robert Ryman Suzanne Hudson traces the artist's production from his first paintings in the early 1950s many of which have never been exhibited or reproduced to his more recent gallery shows Ryman's largely white on white paintings represent his careful working over of painting's conventions at their most radically reduced Through close readings of the work Hudson casts Ryman as a painter for whom painting was conducted as a continuous personal investigation Ryman's method an act of learning by doing as well as his conception of painting as used paint set him apart from second generation abstract expressionists minimalists or conceptualists Hudson's chapters Primer Paint Support Edge and Wall named after the most

basic elements of the artist's work eloquently explore Ryman's ongoing experiment in what makes a painting a painting. Ryman's work, Hudson argues, tests the medium's material and conceptual possibilities. It neither signals the end of painting nor guarantees its continued longevity but keeps the prospect of painting an open question answerable only through the production of new paintings. From publisher description: *Fine Art and Perceptual Neuroscience* Paul Hackett, 2014-01-10. Over the past decade the integration of psychology and fine art has sparked growing academic interest among researchers of these disciplines. The author, both a psychologist and artist, offers up a unique merger and perspective of these fields. Through the production of fine art which is directly informed by neuroscientific and optical processes, this volume aims to fill a gap in the literature and understanding of the creation and perception of the grid image created as a work of art. The grid image is employed for reasons discussed in the text to illustrate more general processes associated with the integration of vision, visual distortion and painting. Existing at the intersection of perceptual neuroscience, psychology, fine art and art history, this volume concerns the act of painting and the process of looking. More specifically, the book examines vision and the effects of visual impairment and how these can be interpreted through painting within a theoretical framework of visual neuroscience.

Art ... Basel, 2007 **Art/Basel/Miami Beach**, 2005 *Art 36 Basel : la mostra d'arte* Art Basel, 2005. The 2002 Basel art fair presented works of over 1000 modern and contemporary artists from around the world from 268 galleries. *Art Now Gallery Guide*, 2004-05 **Art 37 Basel : la foire d'art**, 2006. The catalogue features nearly 600 colour illustrations that review the selection presented at Art 37 Basel; thus it gives the most comprehensive account of what is available on the international art market at the beginning of the twenty-first century. **Art/38/Basel** Holger Steinemann, Samuel Keller, 2007. To the *Wall Street Journal* it's Europe's most prestigious twentieth-century art fair; to the *New York Times* the Olympics of the Art World. Either way it's one of the most glamorous and important international art fairs going. This comprehensive catalogue fits 275 top galleries between two covers, 550 illustrations, 700 plus pages for reference until the next year. **British Humanities Index**, 2005 **Art on Paper**, 2004 *Books in Print, 2006-2007*, 2006

Plane/figure Dieter Schwarz, Kunstmuseum Winterthur, 2006 *Scenes and sequences* Beat Wismer, Barbara von Flüe, Stephan Kunz, 2007 *Still mapping the moon*, 2004 **Robert Ryman** Robert Ryman, Thierry de Duve, 2000

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