

# **Robert Ryman**

Vittorio Colaizzi, Karsten Schubert

## **Robert Ryman:**

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 Robert Ryman , Robert Ryman Robert Ryman, Stedelijk Museum (Amsterdam), 1974 publisher description 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 Pace Gallery, 2013 Robert Ryman Robert Ryman, Dieter Schwarz, Jeffrey Kastner, 2024-11-19 An extensive look at Robert Ryman's formative work from the early 1960s as well as his last series of paintings In the 1960s Robert Ryman began to firmly establish the broad parameters of his radical and inventive practice While he initially gained recognition for work he made in the late 1960s and early 1970s his earlier paintings have remained less widely seen This publication includes representative works of all facets of Ryman s painterly practice during this time influenced by his career as a jazz musician including his use of thick impasto brushstrokes on both stretched and unstretched canvas heavily or sparsely worked paintings in both small and large formats and a group of rarely seen works on raw linen each featuring one or several seemingly complete independent compositions Many of these works feature subtle suggestions of colorful underpainting that leave an outsized effect on the viewing experience while in other works Ryman's assertive use of green red and blue intensifies the visual presence of the various white tones Revealing the breadth of Ryman's work this catalogue also includes a selection of drawings many of which were made concurrently with the early works as well as his last paintings The final canvases demonstrate the inexhaustible and probing nature of Ryman s singular approach to painting over his five decade career The details reveal the visual presence of various white tones

Ryman Vittorio Colaizzi, Karsten Schubert, 2009 The third volume in Ridinghouse's series of anthologies on the central figures of Minimalism Robert Ryman Critical Texts offers a crucial look at the artist through the voice of critics and art historians. The book charts the gradual evolution of the reception of and reaction to Ryman's art Texts include critical responses from his very first solo exhibition to the present The writings look at Ryman's work in the context of the challenge to painting in the 1960s as well as the importance of elements of support colour brushstroke in his paintings over time Furthermore Ryman's art is considered in relation to other influential painters in the history of art A comprehensive selection of over 60 essays and exhibition reviews have been collated into one volume including texts by some of the most influential art historians and critics of our time Looking at Robert Ryman's reception over time Vittorio Colaizzi introduces this captivating group of texts

**Robert Ryman** Robert Ryman, Thierry de Duve, 2000 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** Robert Ryman, 1969 **Artist File** Robert Ryman, 1970 Robert Ryman Robert Ryman, 1993 Robert Ryman, Vesela Sretenović, 2010 Published on the occasion of an exhibition held at the Phillips Collection Washington D C June 5 Sept 12 2010 Art Ed Books and Kit Janet Boris, 2002 Robert Ryman, 2002 Robert Ryman Robert Ryman, Christel Sauer, 1999 Robert Ryman Robert

Ryman, Yve-Alain Bois, 1990 Robert Ryman Robert Ryman, 1988 Robert Ryman: New Paintings [exhibition Held at the Haunch of Venison, 29 Jan - 1 March 2003]. Robert Ryman, 2003\* Robert Ryman Robert Ryman, 1993-01-01

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