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The Museum of Modern Art

ROBERT STORR

Robert Storr, who coorganized the ROBERT RYMAN exhibition, has been a curator in The Museum of Modern Art's Department of Painting and Sculpture since 1990, with primary responsibility for contemporary art. He is the coordinator of PROJECTS, a series of exhibitions devoted to the work of contemporary artists.

The first major exhibition Mr. Storr organized for The Museum of Modern Art was *DISLOCATIONS* (1991), an exhibition of site-specific work by Louise Bourgeois, Chris Burden, Sophie Calle, David Hammons, Ilya Kabakov, Bruce Nauman, and Adrian Piper. He has also organized PROJECTS: MOIRA DRYER (on view from September 30 through November 16, 1993), PROJECTS: GEORG HEROLD AND MARKUS OEHLEN (1993), and PROJECTS: ART SPEIGELMAN (1991). Other exhibitions he has organized are *DEVIL ON THE STAIRS: LOOKING BACK AT THE EIGHTIES* (University of Pennsylvania's Institute of Contemporary Art, 1991), *SUSAN ROTHENBERG: A FIFTEEN YEAR SURVEY* (Rooseum, Malmo, Sweden, 1990), and *FIVE ABSTRACT ARTISTS: MOIRA DRYER, GLENN GOLDBERG, JOHN OBUCK, REBECCA PURDUM, ANDREW SPENCE* (New York Studio School, New York, 1987).

Mr. Storr, who wrote the catalogue essay for *Robert Ryman*, is the author of monographs on Chuck Close (with Lisa Lyons, Rizzoli International Publications, New York, 1987), and Philip Guston (Abbeville Press, New York, 1986), and is currently writing a monograph on Louise Bourgeois. Mr. Storr has also written exhibition catalogue essays and articles on such artists as Francesco Clemente, Lucian Freud, Leon Golub, Eve Hesse, Ellsworth Kelly,

- more -

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The Museum of Modern Art

Anselm Kiefer, Louise Lawler, Elizabeth Murray, Bruce Nauman, Sigmar Polke, Martin Puryear, Yvonne Rainer, and Nancy Spero. Since 1981 he has been a contributing editor for *Art in America* and a columnist for *Art/Press*, Paris. He has also written for *The New Art Examiner*, *Parkett*, and *The Village Voice* and serves on the editorial board of *Art Journal*, published by the College Art Association.

Mr. Storr received his B.A. degree from Swarthmore College in 1972 and his M.F.A. from the School of the Art Institute of Chicago in 1978. He has taught art history, criticism, and studio art at numerous colleges and universities, and was most recently awarded The Milton Avery Professorship (1990-91) at Bard College, Annandale-on-Hudson, New York.

No. 54.1

September 1993

- ANSELM KIEFER -- Hans Ulrich
- LOUISE LAWLER -- Wendy Sussman, Barbara Kruger
- ELIZABETH MURRAY -- Jutta Joller
- BRUCE NAUMAN -- Elva Gieseler
- SIGMAR POLKE -- Richard Dando
- MARTIN PURYEAR -- George Korte
- YVONNE RAINER -- Rayne Davis
- NANCY SPERO -- Alexander Anderson
- ART IN AMERICA -- Jurgis Zilys, Stephen Brass
- ART/PRESS -- Ray Brass
- THE NEW ART EXAMINER -- Jurgis Zilys
- PARKETT -- Arthur Koenig
- THE VILLAGE VOICE -- Felix Schaefer
- ART JOURNAL --
- THE MUSEUM OF MODERN ART -- Neil Gatterberger, Wendy Sussman, Richard Dando, Lucia Rosenthal, Sara Fortberg, John Russell, Barbara Kruger, Carol Vogel, Richard Zolner, Nancy and William Green
- ARTIST -- Neil Wallack
- ART IN AMERICA -- Grace Glueck
- THE VILLAGE VOICE -- Ray Brass, Barbara Kruger
- THE MUSEUM OF MODERN ART -- Lisa Rosenthal, Robert Adams, Elizabeth Suss
- ART JOURNAL --
- ART IN AMERICA -- Elizabeth Sussman, Arthur Koenig, Brian Wallis, James Woodell, Anastasia Wilson
- ARTIST -- William Sauter, Diana Rosenthal, Lucia Rosenthal, Sara Fortberg
- ART JOURNAL -- Sara Fortberg, Jurgis Zilys, Sara Fortberg

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The Museum of Modern Art

September 9, 1993

TO: Rob Storr
FROM: Jessica Schwartz
RE: Press invitations to Robert Ryman opening

General Magazines

THE NEW YORK TIMES MAGAZINE -- Annette Grant
TIME -- Robert Hughes, Christopher Porterfield
NEWSWEEK -- Peter Plagens, Sarah Crichton
U.S. NEWS & WORLD REPORT -- Miriam Horn
NEW YORK -- Kay Larson
THE NEW YORKER -- Adam Gopnik, Allan Schwartzman*, Lisa Liebmann
THE NATION -- Arthur Danto*
THE NEW REPUBLIC -- Mark Stevens*
HUDSON REVIEW -- Paula Dietz
HARPER'S BAZAAR -- Wendy Moonan, Barbara Heizer
CONDE NAST -- Martin Filler*
VANITY FAIR -- Klara Glowczewska
VOGUE -- Michael Boodro
ALLURE -- Karen Marta
MIRABELLA -- Karen Durbin
ESQUIRE -- Alexandra Anderson*
INTERVIEW -- Ingrid Sischy, Stephen Greco
ELLE -- Amy Gross
HARPER'S -- Gerald Marzorati
C-MAGAZINE -- Joyce Mason
VOGUE MANNER, Hamburg -- Anja Schaefer

New York Newspapers

THE NEW YORK TIMES -- Paul Goldberger, Wendy Schlicht, Michael Kimmelman,
Connie Rosenblum, Myra Forsberg, John Russell*, Roberta Smith*,
Carol Vogel, Holland Cotter, Nancy and William Grimes
NEWSDAY -- Amei Wallach
NEW YORK OBSERVER -- Grace Glueck*
THE WALL STREET JOURNAL -- Ray Sokolov, Deborah Solomon*
THE VILLAGE VOICE -- Lisa Kennedy, Robert Atkins*, Elizabeth Hess

Art Magazines

ART IN AMERICA -- Elizabeth Baker, Walter Robinson,
Brian Wallis, Jamey Gambrell, Anastasia Wilkes
ARTNEWS -- Milton Esterow, Steven Madoff, Sylvia Hochfield,
Robin Cembalest
ARTFORUM -- Jack Bankowsky, Knight Landesman, Dena Shottenkirk

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FLASH ART, Milan -- Terry Myers*
ART NEWSPAPER, London -- David D'Arcy*, Roger Bevan*
DRAWING -- Paul Cummings, Deborah Felstehausen

Freelance

Brooks Adams
J. Carol Armstrong
Dore Ashton
Debra Balken
Maurice Berger
David Bourdon
Michael Brenson
Dan Cameron
Jack Flam
Eleanor Heartney
Richard Kalina
Klauss Kertess
Ed Leffingwell
Joseph Mashek
Thomas McEvilley
Jed Perl
Nancy Princenthal
Yasmin Ramirez
Carter Ratcliff
Barbara Rose
Peter Schjeldahl*
Jerry Saltz
Mira Schor
Phyllis Tuchman
Judd Tully*
Ann-Sargent Wooster
Stephen Westfall
John Yau

* mail to home

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The Museum of Modern Art

September 14, 1993

Jessica Schwartz
Acting Director of
Public Information
212-708-9747
Fax: 212-708-9691

TO: Rob Storr cc: Lynn Zelevansky
FROM: Jessica Schwartz
RE: Press invitations to Robert Ryman dinner

Lynn and I have discussed press invitations to the Ryman dinner. Below is an A and B list of suggested press that we both think should be invited if at all possible.

A list

THE NEW YORK TIMES -- Paul Goldberger, Michael Kimmelman
NEWSDAY -- Amei Wallach
TIME -- Robert Hughes
NEWSWEEK -- Peter Plagens
NEW YORK -- Kay Larson
INTERVIEW -- Ingrid Sischy
ART IN AMERICA -- Elizabeth Baker
ARTNEWS -- Milton Esterow, Steven Madoff
ARTFORUM -- Jack Bankowsky
Peter Schjeldahl*
Phyllis Tuchman*
Louise Neri*

B list

THE NATION -- Arthur Danto*
HARPER'S BAZAAR -- Barbara Heizer (arts editor, assigned Ryman story)
THE WALL STREET JOURNAL -- Deborah Solomon* (wrote HARPER'S BAZAAR story)
Stephen Ellis* (art critic; Ryman panelist)
Marcia Hafif* (art critic; Ryman panelist)

* mail to home

ROBERT RYMAN

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The Museum of Modern Art

To
From
Date
Re



ROBERT RYMAN

September 26, 1993 – January 4, 1994


Warren
Louise Chinn
Sue Dorn

Richard Palmer
Alexandra Partow
Romy Phillips

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The Museum of Modern Art

To Distribution Below
From John L. Wielk 
Date 7/23/93
Re Revised Credit Line for ROBERT RYMAN
Please disregard memo dated 7/13/93.

The following credit line should be used for ROBERT RYMAN:

This exhibition was organized jointly by The Museum of Modern Art, New York, and the Tate Gallery, London.

The New York showing is made possible by grants from the Lannan Foundation; The Bohen Foundation; the National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts, Inc.; and the Contemporary Exhibition Fund of The Museum of Modern Art established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Mr. and Mrs. Ronald S. Lauder.

Please note: The "t" in "the Tate Gallery" has changed to lower case.

Distribution:

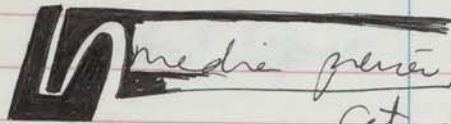
Richard E. Oldenburg
Jessica Altholz
Harriet Bee
Helen Bennett
Alexandra Bonfante-
Warren
Louise Chinn
Sue Dorn

Emily Folpe
Tavia Fortt
Michael Hentges
Joan Howard
Lucy O'Brien
Richard Palmer
Alexandra Partow
Romy Phillips

Jessica Schwartz
James Snyder
Robert Storr
Kirk Varnedoe
Dan Vecchitto

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 media review ^{mint}
cat. # 46 ~~at sign~~

kit label ^{soft} dark gray ^{loose} 11 letters
outside cat #14 ~~at sign~~
inside - title dates spans

[Arb & Vesner NYT] Sept 26

Sept - 15

Peter Moore
photos



Interview - Lisa Liebman
Brooks Adams

call Alan Schwartzman
Annette Rant

Peter Schjerve

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Robert Rymen

known since 60s - but roots in
the period of Ab Ex. Antithesis
of "cool." About thing. Upholds
thing ¹⁸⁷ utopian - historical
age of Jasper Johns
wk of 1st ten year - barely
seen in this country
virtually
fresh material

May - video interview
directly quotable material
David Bank Database

lynn Z.

face
b/w
some press pix

poster - exh poster
dates

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R O B E R T R Y M A N

September 26, 1993 – January 4, 1994

The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Museum of Modern Art

Wall Text

ROBERT RYMAN

Robert Ryman is a central figure in the development of American painting in our day. This is his first full-scale retrospective in his own country. The artist's nearly forty-year career began in the 1950s, in the heyday of Abstract Expressionism, opened the way for Minimalism in the 1960s, and continued through the aesthetically contentious 1970s and 1980s, all the while calmly affirming the enduring importance and inexhaustible resources of painting. Seemingly austere but rich in visual and evocative substance, Ryman's work requires close and patient attention to nuance and detail—and fully rewards it. From the outset, his means have been spare, but the results have proven extraordinarily varied in aspect, and his most recent work points in new and surprising directions.

ROBERT RYMAN

This exhibition was organized jointly by The Museum of Modern Art, New York, and the Tate Gallery, London.

The New York showing is made possible by grants from the Lannan Foundation; The Bohen Foundation; the National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts, Inc.; and the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Mr. and Mrs. Ronald S. Lauder.

Cover: Untitled, 1969. Collection of Lucy R. Lipson. Photo: Bill Jacobson, New York
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The Museum of Modern Art

For Immediate Release
September 1993

ROBERT RYMAN

September 26, 1993 - January 4, 1994

A retrospective of the work of Robert Ryman, one of the foremost American abstract artists, opens at The Museum of Modern Art on September 26, 1993. Organized jointly by Robert Storr, curator, Department of Painting and Sculpture, The Museum of Modern Art, and Nicholas Serota, director, Tate Gallery, London, **ROBERT RYMAN** is the most comprehensive exhibition of the artist's work ever held in the United States. Comprising some eighty works from 1955 to the present, a considerable number of which have never before been seen in this country, the retrospective reveals the subtle variety and sensuality of Ryman's work.

The New York showing, which remains on view through January 4, 1994, is made possible by grants from the Lannan Foundation; The Bohen Foundation; the National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts, Inc.; and the Contemporary Exhibition Fund of The Museum of Modern Art.

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The Museum of Modern Art

Wall Text

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The Museum of Modern Art

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While Ryman practices the most reductive form of painting, generally limiting himself to white paint and a square format, his work is nonetheless both intensely expressive and visually rich. By varying the scale and material of the supports he paints on, the brushes and gestures he uses, and the fasteners with which he attaches the works to the wall, Ryman explores a myriad of formal possibilities while realizing paintings of unusual elegance and luminosity.

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Arranged chronologically in the Museum's newly renovated third-floor Painting and Sculpture Galleries, **ROBERT RYMAN** is installed with the artist's participation. Ryman has stated, "My paintings don't really exist unless they're on the wall, as part of the wall, as part of the room." In the catalogue accompanying the exhibition, Mr. Storr writes, "Ryman treats the immaculate walls of the modern gallery as a given against which he plays with a wide range of substance and tonalities. These have been given the generic name white, but each is as distinct from the others as they are from the decorator's white of their intended surroundings."

Ryman is often described as a Minimalist, and associated with such artists of the 1960s and 1970s as Sol LeWitt, Robert Mangold, and Donald Judd. Yet the exhibition's examples of his early paintings -- some of the most beautiful he has created -- reveal Ryman's work to be rooted in the art of the 1950s and the aftermath of Abstract Expressionism. These paintings from the first ten years of his career, few of which have ever been exhibited in this country, are executed in traditional mediums such as casein, gouache, and oil. "Gritty or silky, feathery or caked, tightly-woven or unravelling," writes Mr. Storr, "each work's surface, like its particular cast of white and particular chromatic undertones or accents, is unique and immensely sensuous."

Starting in 1965, Ryman's work begins to develop in groups or systematic series. Each is created with related techniques, as the artist investigates the behavior of the medium. After 1967 his work reveals an increasing experimentation with unconventional pigments and primers, as a means of exploring the nature of paint and its light-responsive properties. At the same time, Ryman varies his surfaces and supports to encompass a range of materials from cardboard and wax paper to fiberglass and cold-rolled steel.

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Several small works on fiberglass, from the series *Surface Veils* (1970-72), are prompted by his desire to paint on something as close to "nothing" as possible.

Since 1976, Ryman's interest in the relationship between the wall and the painted plane leads him to incorporate visible fasteners into his work. These steel pressure plates, aluminum tubing, plastic straps, and other fixtures vary greatly from painting to painting in their physical prominence and hence in their compositional importance. In *Phoenix* (1979), for example, the long metal tabs that move the attaching screws well away from the central plane, in effect, alter the work's square composition. In *Access* (1983) and other works of the early 1980s, in which heavy bolts and bars combine with delicate layerings of paint, the fasteners become much more evident as structural parts of the paintings. This involvement with hardware and its structural dimension culminates in *Journal* (1988), in which Ryman uses large steel clamps to create a concave plane that catches and bends the light which plays over its curved surface.

The exhibition concludes with three paintings from the sixteen-work *Versions* series (1991-92). Unlike much of Ryman's work of the 1980s, these paintings, ranging in size from approximately one square-foot to slightly more than four square-feet, are suffused by an overall softness. The artist applies the paint in cottony tufts without any predetermined plan, until these marks coalesce into forms that seem to shift and meld. In *Versions VII* (1991), Ryman experiments with yet a new element: an undercoat of opalescent paint that changes color with the light.

Born in 1930, Robert Ryman grew up in Nashville, Tennessee. In 1948 he entered college at the Tennessee Polytechnic Institute and soon after switched

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to study music at the George Peabody School for Teachers. After serving in the army reserve band during the Korean War, he moved to New York in 1952 to pursue a career as a jazz saxophonist. Sometime the following year, he purchased some art supplies and began to make paintings.

Beginning in 1953, Ryman worked for seven years as a guard at The Museum of Modern Art, where he was particularly fascinated by the works of Henri Matisse and Mark Rothko. Significantly, this period coincided with the Museum's active role in collecting and displaying the work of the Abstract Expressionists; during these years, other artists such as Sol LeWitt and Dan Flavin, who were also to make major contributions to the art of the next generation, worked with Ryman on the Museum staff. Ryman's first one-person exhibition was in 1967 at the Paul Bianchini Gallery, New York. Since 1969, he has received increasing critical attention and has had numerous one-person shows internationally. Until recently, however, Ryman's work has been more widely shown in Europe than in the United States.

ROBERT RYMAN opened at the Tate Gallery, London, in February 1993 and traveled to the Centro de Arte Reina Sofía, Madrid. After its New York showing, the exhibition travels to the San Francisco Museum of Modern Art (February 3 - April 17, 1994) and to the Walker Art Center, Minneapolis (July 23 - October 2, 1994).

* * *

PUBLICATION *Robert Ryman* by Robert Storr. 236 pages. 126 illustrations, including 81 color plates. Published by the Tate Gallery, London. Clothbound, \$49.50, distributed by Harry N. Abrams, Inc., New York; and paperbound, \$29.50; both available in The MoMA Book Store.

For further information or photographic materials, contact Alexandra Partow, Department of Public Information, 212/708-9756. No. 39

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The Museum of Modern Art

For Immediate Release
September 1993

MAJOR PUBLICATION ACCOMPANIES *ROBERT RYMAN*

A major publication accompanies the exhibition **ROBERT RYMAN**, on view at The Museum of Modern Art from September 26, 1993 through January 4, 1994. Written by Robert Storr, curator, Department of Painting and Sculpture, and coorganizer of the exhibition, *Robert Ryman* provides a detailed and insightful account of the development of the artist's work from the mid-1950s to the present day. The essay is followed by a complete catalogue section, a chronology, a list of one-person exhibitions, and a glossary of technical terms for Ryman's principal materials.

In his essay, titled "Simple Gifts," Mr. Storr places Ryman's paintings in the context in which the artist lived and worked and shows how his exploration of the basic elements of painting results in a sensual and eloquent body of work. He explains that while Ryman has been associated with Minimalism, his expressive and luminous work is in fact quite different from other work produced by that movement. Mr. Storr has interviewed Ryman on numerous occasions over a period of several years, and his essay includes a number of statements by the artist.

Published by the Tate Gallery, London, which coorganized the exhibition with The Museum of Modern Art, *Robert Ryman* is accompanied by eighty-one color and forty-five black-and-white illustrations. The catalogue section was prepared by Catherine Kinley, assistant keeper of the Modern Collection, Tate

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The Museum of Modern Art

Gallery, and Lynn Zelevansky, assistant curator, Department of Painting and Sculpture, The Museum of Modern Art, with additional research by Linda Norden, art historian and visiting professor of art history, Bard College. This section provides individual commentary on the paintings, as well as statements about them drawn from interviews with Ryman. The detailed chronology, prepared by Ms. Zelevansky, places Ryman's work in the context of his major contemporaries.

Robert Ryman contains 236 pages. The clothbound edition (\$49.50), distributed in the United States and Canada by Harry N. Abrams, Inc., New York, and the paperbound edition (\$29.50) are available in The MoMA Book Store.

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No. 54.2

For further information or photographic materials, contact Alexandra Partow, Department of Public Information, 212/708-9756.

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The Museum of Modern Art

NICHOLAS SEROTA

Nicholas Serota, who coorganized the exhibition **ROBERT RYMAN**, has been director of the Tate Gallery since 1988. Previously, Mr. Serota was director of the Whitechapel Art Gallery, London (1976-88), director of the Museum of Modern Art, Oxford (1973-76), and regional arts officer and exhibitions organizer, Arts Council of Great Britain (1970-73).

Under Mr. Serota's directorship, the Whitechapel Art Gallery presented many important contemporary and historical exhibitions, including those devoted to Max Beckmann's triptychs, the late work of Fernand Léger, twentieth-century British sculpture, and to the work of Carl Andre, Georg Baselitz, Francesco Clemente, Anselm Kiefer, Jannis Kounellis, Richard Long, Gerhard Richter, Julian Schnabel, and Sean Scully. Mr. Serota was one of the three organizers of the exhibition **A NEW SPIRIT IN PAINTING**, on view in 1981 at the Royal Academy, London, and a member of the Committee for the Carnegie International in 1985 and 1988.

Mr. Serota has been chairman of the Visual Arts Advisory Committee of the British Council since 1992. He is a trustee of the Architecture Foundation and an honorary fellow of the Royal Institute of British Architects.

Mr. Serota studied at Christ's College, Cambridge, and The Courtauld Institute, London. He has also received honorary degrees from the Guildhall University, London, and Plymouth University.

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PANEL DISCUSSIONS TO ACCOMPANY ROBERT RYMAN

In conjunction with the exhibition ROBERT RYMAN (September 26, 1993 - January 4, 1994), The Museum of Modern Art is presenting two panel discussions moderated by Robert Storr, curator, Department of Painting and Sculpture, and coorganizer of the exhibition. The schedule is as follows:

November 4

Painting After Progress: The Painter's Predicament

Stephen Ellis and Marcia Hafif, painters and art critics; others to be announced

December 9

Abstract Painting: End or Beginning?

Arthur Danto, art critic, *The Nation*; Linda Norden, visiting professor of art history, Bard College; Peter Schjeldahl, art critic, *The Village Voice*; Naomi Spector, art critic

8:30 p.m.; Roy and Niuta Titus Theater I. Tickets are \$8, \$7 members, and \$5 students and are available in advance at the lobby information desk; tickets may also be used for entry to the exhibition.

ROBERT RYMAN was organized jointly by The Museum of Modern Art, New York, and the Tate Gallery, London. The New York showing is made possible by grants from the Lannan Foundation; The Bohen Foundation; the National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts, Inc.; and the Contemporary Exhibition Fund of The Museum of Modern Art established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Mr. and Mrs. Ronald S. Lauder.

* * *

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212/708-9750.