ROBERT RYMAN

September 26, 1993 – January 4, 1994

The Trustees and Director of the Tate Gallery
invite you to the Private View of the exhibition

ROBERT RYMAN

With assistance from the
Horace W Goldsmith Foundation
and the Patrons of New Art

Tuesday 16 February 1993
2 – 8.50pm
Admit two

Please bring this card with you

Cash Bar
6.30 – 8.15pm

The Coffee Shop will remain open for
light refreshments until 8.15pm

Exhibition open
17 February – 25 April 1993
(closed Good Friday)

Robert Ryman (b1930) 'Versions XII' oil on fibreglass with wax paper 1991 Robert Ryman

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23 February 1993

Jessica Swartz
Assistant Director of Public Information
MOMA
11 West 53rd Street
New York 10019
New York
USA

Dear Jessica Swartz

Please find enclosed all the major reviews to date of the Robert Ryman exhibition which opened at the Tate last week.

I would be grateful if you could distribute copies to the staff at MOMA at the request of Lynn Zelevansky.

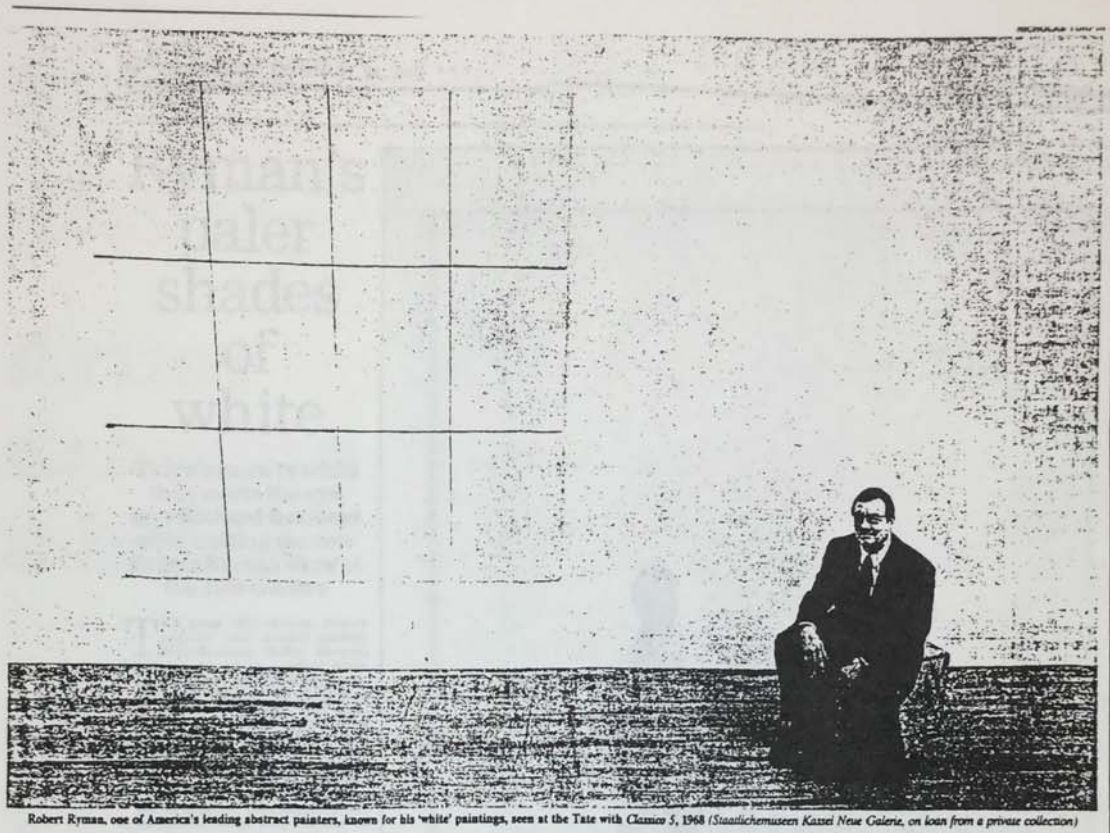
The exhibition looks absolutely beautiful, I have enclosed the broadsheet we produced and black and white photographs we issued to press for your information.

I will continue to send reviews as they appear.

Yours sincerely

Monica Thurnauer
Assistant Press Officer

encs.



Robert Ryman, one of America's leading abstract painters, known for his 'white' paintings, seen at the Tate with *Clamco 5*, 1968 *(Staatlichemuseen Kassel Neue Galerie, on loan from a private collection)*

Much ado about nothing

by Dalya Alberge

"It's *not* a blank canvas," protested Robert Ryman, the American abstract artist, standing before one of his canvases – as flawlessly smooth and white as the Tate Gallery's wall behind it. "It's got a lot in it," he added. "This has to do with the light. It looks very different in different light."

Ryman had flown into London from New York last week for a retrospective exhibition of some 75 works. Opening at the Tate tomorrow, and organised in association with the Museum of Modern Art in New York, the show will pay homage to one of the leading figures in American abstract art – an artist who is said to have bridged the gap between Minimalism and Abstract Expressionism through his primarily "white paintings".

For Nicholas Serota, director of the Tate Gallery, Ryman is "one of the most important abstract painters of his generation. By limiting himself to an area of the palette, as it were, but working on all kinds of materials and surfaces, he has stretched the boundaries of painting. In particular, he has drawn attention to the importance of light in painting."

For Massimo Carboni, writing in *Contemporary Artists*, "the great majority of Robert Ryman's pictures are rectangular in shape and painted in white. They refer to nothing beyond themselves: they are simply surfaces covered with paint. Thus what comes clearly to the fore is the language, or rather the various languages, of the material, released from any obligation to depict actual existing phenomena." For Matthew Collings, in *City Limits*, the problem with Ryman's all-white paintings is that "the people who tend to go on about them divide too much into saints or philistines. The paintings themselves are a bit like that – at once inward and meditative, and all too obvious." And for John McEwen, reviewing the 1970s Whitechapel show in the *Spectator*, "Ryman's art is about sensation, the physical sensation of painting and visual sensations thus revealed ... Ryman is at his best when he is least constructional and most painterly."

Almost every painting in the retrospective is white, or a shade of it. Some are so minimalist that there is barely a sign of their having been touched by human hand; others are heavy with tempestuous swirling patterns in thick *impasto*. Some have underlayers of one or several colours – blues and greens in one, deep reds in another – subtly peeking through curving, often biomorphic forms in heavy white paint. In a number of works, the bare canvas shows through – either at the edges, almost as a frame, or peeking through the painted areas, playing with finished and unfinished surfaces. Many of these works are seductively sensuous, calming on the eye and, indeed, beautiful.

'The great majority of Robert Ryman's pictures refer to nothing beyond themselves: they are simply surfaces covered with paint'

But his most minimal canvases are not "easy" works for the uninitiated. For the benefit of those who draw a blank at what are – on the surface – blank canvases, a direct if philistine question seemed the best approach: how would he explain to the man on the street the difference between a canvas painted with white household enamel and the wall decorated in household paint by gallery staff? "What I'm doing is different," he said. "I'm not doing what a wall-painter does. They wouldn't paint a wall like this. It wouldn't have this depth or size." He giggled. "It may look easy, but any good painting looks easy, as if no struggle was involved ... If you look at a Matisse, it looks like he just picked up a brush and did a few strokes, as if by magic. That's the mark of a good painting."

Simon Wilson, the Tate Gallery's Head of Interpretation, agreed that "it's wrong to say it's a blank canvas. It's a monochrome. There's a great deal of incident in it ... Well, maybe it's wrong to say a *great* deal of incident. But it's not blank. It's got a canvas on which there is paint ... It's a painting as much as a Rembrandt is ... Anyone can paint a Rembrandt once Rembrandt's done it." Really?

"Yes, well, I'm exaggerating slightly to make a point ... Ryman's playing games with what a picture is ... He's thinking about paint, questioning the nature of paint. It's a painting about painting, questioning the nature of reality. A great deal of modern art is about that." They are, he explained, a logical extension of the other works.

Ryman, born in 1930 in Nashville, Tennessee, has lived and worked in New York since the 1950s. He didn't follow a conventional route to becoming an artist, never attending art school. After National Service, in the US Army Reserve Band, he went to the capital to study with a jazz pianist. He took odd jobs to support himself. Inspiration to become an artist came to him at the Museum of Modern Art in New York – where he worked as a guard for seven years. He spent most of the day taking in Cézannes and Matisses, as well as American abstract painters such as Rothko, Stella and Pollock. Then, one day, he decided to buy some paints and have a go himself – "just seeing how the paint worked, and how the brushes worked".

"The disadvantage of not going to art school", he said, "was that it took longer to work things out. I've had to learn myself about the paint, through books and asking other artists. But then you really know it."

'People expect pictures to have some meaning. There isn't that problem with music. They don't think: Where is the meaning?'

He picked up one of several small pictures, waiting to be hung. "This is the first painting I ever sold," he said. "I sold it for $70, it says on the back." He giggled. "That was a lot for me." He refused to discuss the prices his work fetches these days. "It dilutes it." In fact, his auction record is $2.3m, paid in 1989 for a 1978 painting called *Summit*.

Changing the subject, he walked over to *Orange Painting*, from the 1950s, which he considers his first professional work. It is, unusually, not white but orange. He giggled. Asked why, he said, "Well, it's so ... er, orange." As with several of his works, he could not recall the technique used. "I don't remember the process. There are probably all kinds of things going on there. It didn't start off orange, I'm sure." Indeed, specks of green paint show through the orange, and round the sides of the canvas. "That's important," he said, pointing them out.

Several times, he mentioned that seeing his work this way – propped up against the wall, awaiting hanging – didn't do it justice. "On the wall, it completely changes. It comes alive." Indeed, the hang is so important, he came to London early. "As they're paintings, not pictures, they must work with the space, the walls and each other." Not pictures? No, he insisted. "Because they're not representational, they're not pictures. They're not abstract either, in that they're not abstracted from anything ... There are no frames like on pictures ... When you look into my paintings, you expect to see something. But there isn't a picture."

He understands, though, why people have difficulty with such a concept. "They're approaching the work in the wrong way, thinking: What is it? What does it represent? A symbol? People expect pictures to have some meaning. There isn't that problem with instrumental music. They don't think: Where is the meaning...? This should be easier than works with symbols ... where you have to study it and figure it out. With this, it's more immediate."

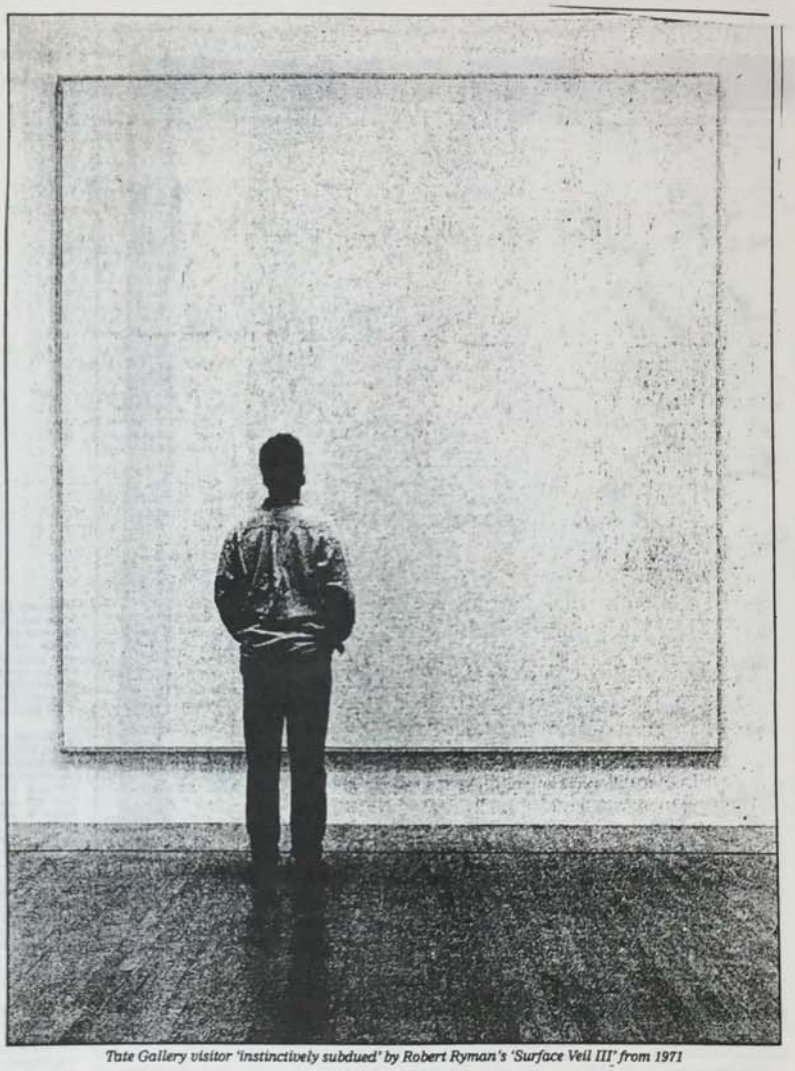
Time was up and Ryman was whisked away for a television interview. A guard had been watching us, looking at the paintings. Would he be inspired by Ryman's show to take up painting too? What did he think of the work? He smiled inscrutably.

□ *Robert Ryman: Tate Gallery, Millbank London SW1 (071-821 1313) 17 Feb-25 Apr; £3, concs £1.50*

THE INDEPENDENT 14/2/93

Ryman's paler shades of white

There's more to white than meets the eye, says **Richard Dorment** after visiting the new Robert Ryman show at the Tate Gallery



Tate Gallery visitor 'instinctively subdued' by Robert Ryman's 'Surface Veil III' from 1971

THE great 18th-century French still-life and animal painter Jean-Baptiste Oudry devoted his entire career to painting white objects against white backgrounds, "*Peintures d'objets de différents blancs sur fonds blancs*". This tradition of painting in a limited tonal range survived in French art well into the 19th century — in Fantin-Latour's all but monochrome flower pieces, for example, or in his friend Whistler's *Symphonies in White*.

Manet himself, responding to the synaesthetic ideas then current in avant-garde circles, once pointed to a white wall collapsing under the wrecker's ball into clouds of white dust: "There you are," he exclaimed to his companion, "the Symphony in White Major!"

The heir to this luxurious legacy is **Robert Ryman**, the American painter who restricts the tonal range in all but his earliest paintings to shades of white pigment. In a typical painting by Ryman there is no story, no myth, no space, no illusion and little or no colour: just white paint or pastel on different grounds and different supports.

But this does not mean that his paintings are empty either of content or visual interest. His ultra-refined art could be said to be about his own sensuous involvement with his medium. In over 80 works in the **Tate Gallery**'s major winter exhibition, it is as though Ryman exposes the bare bones, the plumbing, of visual art.

Ryman emerged in the 1950s in the wake of the heroic phase of Abstract Expressionism. Just mentioning the titles of the great masterpieces of the period — Jackson Pollock's *Autumn Rhythm*, Robert Motherwell's *Elegy to the Spanish Republic*, or Barnett Newman's *Stations of the Cross* — conveys something of the highly romantic nature of this art.

Younger American artists adopted different strategies to deflate the pretensions of an older generation. Some, like Andy Warhol and Roy Lichtenstein, simply returned to figure painting. Others, like Jasper Johns in his flags and numbers and maps, reintroduced recognisable subject-matter, only to minimise it.

Ryman, a former jazz musician, went further. He asked himself what a painting — any painting — is made of, and came up with three indispensable ingredients: pigment, support and brush stroke. Even more radical than Johns, his subject is the painter's tools, the contents of the artist's supply shop, the stuff Winsor & Newton sells in tubes.

By deliberately suppressing colour, Ryman emphasises other, less conspicuous, properties of paint: the fat oily swirl of impastoed pigment, or the dry striations a hard brush makes as it sheds its juicy load on its journey across the canvas surface.

Working within such self-imposed restrictions, it follows that even the most minute variations in one of his paintings register with force. The viewer quickly becomes attuned to the physical qualities of different pigments: whether oil or gouache or enamel paint is translucent or reflective, whether a certain material absorbs paint like a stain or repels it.

Things we would hardly notice in a painting by another artist become the entire subject of a picture by Ryman — the vertical marks left where the painter lifts his brush in order to dip it in the pot of paint before starting the next stroke, for example, or the colour of the underpainting over which he lays his whites. Even the shape of the canvas has been chosen with care. By consistently working in a square format, Ryman avoids our unconscious associations of the rectangle with landscape, or the tondo with religious imagery.

Everything the spectator sees in a Ryman is part of the work of art. The bolts or masking-tape holding it to the wall, what looks like an accidental spatter of paint, the thickness or flatness of the canvas, whether it is hung stretched or unstretched on the wall: all are of the utmost importance.

The presentation of the work must be carefully controlled. At the Tate, there are no traditional wall labels to distract the eye from the pure arrangements of shape and light on each wall. The hang is very spare. You would unwittingly wreck these pictures if you tried to look at them too quickly. Each demands total concentration.

As a result, the galleries seem exceptionally quiet: visitors are instinctively subdued, just as they are in front of the paintings of Mark Rothko. And yet the mention of Rothko's name serves to locate the particular nature of Ryman's genius. Unlike the metaphysical Rothko, Ryman is essentially a realist, insisting that his art is about what you see in front of your eyes. Though the catalogue essay likens his work to that of Cézanne, the artist of whom he reminded me is the still-life painter Giorgio Morandi, whose obsessive studies of arrangements of bottles became a vehicle for the exploration of light and atmosphere.

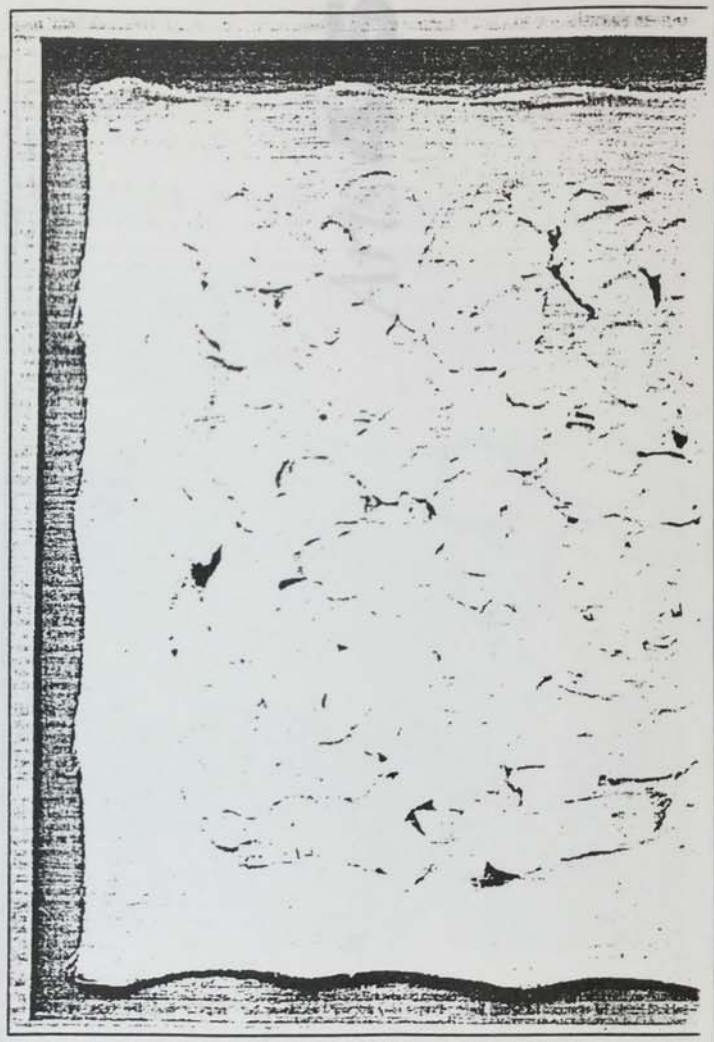
The show at the Tate is beautiful in the same way a Morandi show is beautiful: essentially quiet, its magic lies in its modest, throwaway, almost-not-there-at-all quality, a quality it reveals to those who have the time and patience to look.

'Robert Ryman' continues at the Tate Gallery until April 25.

THE GUARDIAN
Monday February 22 1993

Some dismiss his work as a gimmick. But Robert Ryman's square, all-white pictures tell inventive, colourful stories

Artist drawing a blank



Waldemar Januszczak

SHORT of buying the other seven sets of Carl Andre's Equivalent VIII — which adds up to 840 bricks altogether, it is difficult to imagine how the Tate Gallery could have challenged current popular art opinion more stridently than by putting on a show of Robert Ryman's work. Ryman makes white paintings — often all-whites, often square and all-white. While Andre's name is now burned into our consciousness as the maker of the Tate Bricks, Ryman has an as yet modest public infamy as the producer of "blank pictures". Can an all-white painting be mistaken for a red rag? Yes, if the bull it is being waved at is the Great British public going through one of its more vocal philistine phases.

I used to keep a collection of letters from Guardian readers that began with the assertion: "Sir, reading your last article about modern art I was reminded of the story about the Emperor's New Clothes . . .", or words to that effect. Between 1979 and 1982 I filled a desk drawer with these ENC letters and gave up when my collection reached 50. In the past few months they have started again.

What is peculiar about this mass of ENC letters is the curious shared belief of their writers that they alone have made the analogy between the fairy-tale and modern art. Every ENC writer identifies furiously with the little boy who points out that the emperor is naked. Every letter-writer thinks he or she is bravely doing the same by claiming that modern art is a con.

In fact, of course, the opposite is true. The ENC letter-writers represent the consensus of public opinion, the mass, the crowd being led. In the Hans Christian Andersen fairy-tale the little boy's voice was the only voice of protest in a sea of social agreement. In Britain today, the crowd mocks modern art. In a tabloid world where parents think it is a good giggle to enter their four-year-olds into third-rate Manchester exhibitions, watch them get accepted, then phone the newspapers, it is hardly surprising that the ENC letters are being posted again. I have seven about the Turner Prize, one each about the little girl in Manchester and Mark Quinn's head made from his own blood, and two more about the re-showing of Andre's bricks. If Robert Ryman does his stuff then I could be up to 15 by the end of the month.

As I said, Ryman paints white pictures, or rather, all his pictures are dominated by whites. In the Tate show, only the earliest work on display, an all-orange painting from 1955, abstains from the pursuit of white. This pursuit — which, by the way, is more playful than dogged — then continues for the next seven galleries. Out of those seven galleries, two are rather dull and the other five are interesting.

Ryman has had one of those lively art careers which could only happen in America. In Britain, artists plop off the end of a conveyor belt by following the well-trodden path from school to art college to success or failure. In America they career from career to career: art is a light at the end of a tunnel. Carl Andre worked in factories and steel-yards. Ryman was born in Nashville, enlisted in the Army Reserve corps, odd-jobbed all over New York, wanted to be a jazz musician, and worked for seven years as a museum guard before deciding he would give this vision thing a try.

The Tate, incidentally, could do with a few museum guards like him. The existing crop of grumbling paramilitaries rarely has a good word to say about the art in its charge. These individuals do the Tate a disservice, and should be replaced by younger, better-informed attendants).

While guarding the Museum of Modern Art in New York, Ryman would have seen how Mondrian used white (delicate cross-hatches), how Picasso used white (thick smears), but my guess is that his all-white oeuvre owes its biggest debt to Cézanne because it was Cézanne who pioneered the image of an artistic career as the unwavering pursuit of a defined set of goals. Cézanne painted Mont Sainte-Victoire over and over again. Ryman paints white. No two Cézannes are the same, and neither are any two Rymans.

The exhibition begins with a series of tussles between thick white surfaces and the multi-coloured paintwork beneath them; the underneaths peep through like patches of bare ground in the snow. This is white being used as a power-colour, capable of obliterating all the other colours. The paintings, from the late 1950s, are essentially examples of muscular abstract expressionism. Their effect is emotional and manhandled rather than pure and cool. Some work, others don't.

Just to underline how impure the artist's ambition is, Ryman plays a variety of cheeky picture-games with his signature. Mondrian signed his canvases on the back so as not to interfere with the delicate purist balances he was attempting. Ryman prefers the Van Gogh approach (what do you expect from a MOMA's boy?) signing himself in Vincent-size letters at curious angles, making a big deal of his name. Sometimes he even signs and dates a picture twice. The formal argument for this is that the artist is using his signature as another element in the picture-making process. But I sense the heady bravado of an army-reservist turned painter: hey MOMA, look at me!

Purity does become a Ryman goal but it takes several more years of white-exploration and in any case it never becomes an end in itself. The least interesting rooms in the show, the two dull ones out of seven, are situated on the cusp of the 1970s when minimalism was all the rage and Ryman was first of all mistaken for a minimalist, and then started trying to paint like one.

Seven white panels called VII are unusually boring. Earlier on, Ryman had underlined what a full-blooded colour white could be. Here he allows it to go all pale and insipid and bloodless and is content to arrange it in neat squares and rectangles. Andre's bricks work because their geometry strikes you as ruthless. Ryman's minimalism cannot get that touch: his earlier abstract expressionism has been bleached and thinned but is not yet discarded altogether. In the Veils sequence it goes all limp and poetic on us.

From then on the show becomes notably inventive. I particularly admired the last two galleries, set in the mid-eighties onwards, where several new kinds of white, most of them man-made, enamel on fibre-glass, Lascaux acrylic on Lumasite, go in

White magic . . . Robert Ryman's Untitled (1961). His biggest debt is to Cézanne, who pioneered the image of an artistic career as the pursuit of a defined set of goals.

search of mechanical finishes that are quietly beautiful in the way that the paintwork on a classic refrigerator can be quietly beautiful. If you do not like the whiteness of a white Cadillac then you will not like Transport from 1965.

There is no doubt that this career-long pursuit of a single colour could have become a mere painterly gimmick. Ryman avoids that trap by proving that there really are a million whites, each with its own tale to tell, and by treating the pursuit of white as a useful discipline rather than an artistic obsession, white provides him with starting points rather than endings. This, therefore is a useful discipline that could run and run.

Robert Ryman is at the Tate Gallery until April 25.

THE SUNDAY TELEGRAPH FEBRUARY 21 1993

Any colour as long as it's white

ART

John McEwen on Robert Ryman and Sol LeWitt

WHY is there such continuing suspicion of abstract art? After all, our Celtic artisans made a considerable contribution to its genesis; and our first watercolourists, currently so well served by the exhibition at the Royal Academy, can make serious claim to be the founders of modern abstraction as the expression of personal liberation — from "ink blot" Cozens and his arbitrary landscapes to the passionate identification with the forces of nature of Turner and Constable.

Turner immediately recognised the problem posed to depictive art by photography, and his doubts have been fully justified. Faced with the onslaught of mechanical reproduction, moving pictures, television and now computerised "virtual reality", who can wonder that the art of depiction has withered?

It is challenged on the one hand by unsurpassed standards of excellence, and consigned, on the other, to a minor role in matters of record. What more natural than that many artists, confronted with a world controlled by our understanding of largely invisible forces, should resort to a parallel line of more specialist enquiry, albeit intellectually parochial beside the monumental advances of science?

It would be nice to think that the storm in a teacup over little Carly Johnson's doodle, which has had the unfortunate effect of suddenly dauoing all abstraction with the same dismissive brush, will be scotched by two pleasing and rigorously logical exhibitions of formalist art currently to be seen in London and Oxford: the retrospectives of Robert Ryman's paintings at the Tate (until April 25) and Sol LeWitt's drawings and constructions at the Museum of Modern Art, Oxford (until March 28; sponsors: Nina Ricci and BT).

The shows were not planned to be concurrent but could not be more mutually sympathetic, and should be seen in tandem. Both artists pursue a formal ideal, expressed with a refined aesthetic pleasure in the making and appearance of their work, which together add up to an undeniable romanticism. Both strip their arts back to basics with a purgatorial zeal. And both share much the same history. They are in their early sixties, spent half a dozen formative years as menial members of staff at the Museum of Modern Art, New York, and made their names in the 1960s.

I have found that people suspicious of the non-depictive are usually placated if they can identify some logical progression in its evolution. This is understandable. Abstraction as evasion is worthless. Ryman's mature ambition is to produce painting arising solely from the means of its making. Controlled, that is, by the size and nature of the brush; the weight, consistency and type of paint; the surface material; the gesture employed. He has found white the most revealing colour and the most receptive to light; but there are plenty of other colours in his work, even if usually used marginally or secondarily.

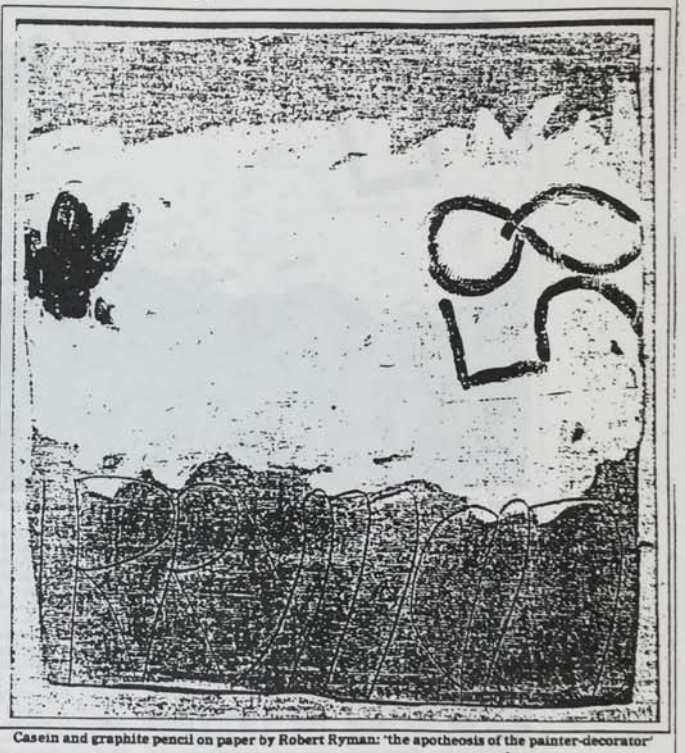
He calls this painting "realist" to differentiate it from the illusionism of depiction on the one hand and its abstraction on the other. Realism, for him, means not an equivalent of the observable world, but the true grit of the practical application of paint itself. Ryman is the apotheosis of the painter-decorator, a fact not to be scoffed at. The French have rightly always acknowledged the connection — there is the *peintre* and the superior *artiste peintre*. Painting, in the end, is about painting, however lofty its functional purpose; and it is only a romantic development that has divorced the artist from the artisan.

All art invariably has an element of play, and Ryman's is no exception. He even has fun with his signature. Usually a signature is no more than a mark of authenticity, but he gives it an active, even folksy, role in the painting, ringing the changes from one to the next. The viewer who does not join in these games will miss half the point of his art. All his painting is one, but none of his paintings is the same.

At times the game can wear thin; variation becomes prissy rather than constructive. This is particularly true when he paints on small and irregular pieces of unstretched canvas. His largest works, too, are often the least sensual or resolved, and the entire show, for all the benefits of cumulative effect, could usefully be smaller. The last room is a particular anticlimax.

Still, what at first might seem boring or vacuous reveals itself to be a feast of visual experiences. Thirty years ago, when he began painting, materials were much as they had always been; but technology has changed all that. He has proceeded to adopt acrylics, polymers, resins, plastics and vinyl. Could depictive painting have exploited the physical potential of these so fully? I doubt it. And could anything but a "realistic" painting interact so delicately with the light from moment to moment, from angle to angle, and with these rooms as a whole? Indeed, could any picture of a winter scene so fill one with that wonder of white? Not in my experience.

Ryman dismisses the notion that "painting is dead". "Painting is too rich and too complex to ever be finished," he writes. In his quiet and devoted way he has already done more than enough to vindicate such optimism; but the Tate should now give us a show which makes the same point on behalf of today's depictive painters. Too much art as acquired a minimalist taste as Ryman's will have the public justifiably up in arms.



Casein and graphite pencil on paper by Robert Ryman: "the apotheosis of the painter-decorator"

LEWITT's attitude is the same. He too wants to make art with no strings attached, to make drawing itself the subject. "In conceptual art the idea or concept is the most important aspect of the work," he wrote in 1967. "If the artist carries through his idea and makes it into visible form, then all the steps in the process are of importance." At times this even includes practice marks in the margins.

Unlike Ryman, LeWitt includes some of his novice efforts at figurative drawing, mostly copies from old masters. They are not distinguished and give little hint of his mature obsession with linear logic. It is more revealing that he once worked as a draughtsman in I. M. Pei's architectural firm. Pei built the "pyramid" in the courtyard of the Louvre and is mad about squares and triangles. So is LeWitt and he has the draughtsman's minuscule precision, with spidery writing to match.

Anyone commended for doing "neat work" at school will respond to LeWitt's lovingly obsessive early drawings of ruled sequences of lines in a variety of coloured inks. The fact that they are not quite "perfect" gives them warmth and personality. They glimmer and glow, and their determining logic is as pleasingly simple as its effect is visually complicated. "Pure sunlight," commented one onlooker of an immaculate specimen in yellow ink.

The spidery work is what brought LeWitt fame. Latterly he has tried his hand with poster paints and "autumn collection" colours. He trespasses on various artistic territories — even Ryman's in one brushily white instance. He has also realised his sequential interests in three dimensions. Here again the earlier efforts have a home-made charm, lacking once he turns it into the big business of his latest custom-built metal sculptures. One of these late pieces looks like an iceberg, and some wag had underlined the point by adding a toy penguin. The jape was a reminder that there was more wit in early LeWitt.

□ "Robert Ryman Prints 1975-1991" at Victoria Miro, 21 Cork Street, W1, until March 19

Minimal into the invisible

William Packer reviews Robert Ryman at the Tate

The Robert Ryman retrospective, jointly organised by New York's Museum of Modern Art and the Tate Gallery, which opens its international tour with its showing at the Tate, is as important as it is timely. It is sure to puzzle quite as many as it will irritate, and as many again both at once, but it also comes at a moment when the serious questioning of the received wisdom and prejudices of the avant garde has risen to the surface, to be aired on all sides.

We can safely disregard the nine-days'-wonder school of journalistic response, with its instinctive anti-modernism which amounts to a profoundly anti-art philistinism – all art was modern in its day. But what seems to have happened is that a number of the more serious commentators have come quite independently to a broadly similar conclusion. For all the creative energy and excitement generated by the modern movement, in all its forms, over the past century and more, for all the profound truths of human experience it has realised, and for all the very real creative achievements that have marked its course, we have come at last to recognise that when the avant-garde becomes academic, it is more than time to take stock. It should be the stuff of serious and constructive debate.

What must be challenged is the assumption that whatever may be identified as *avant-garde* is of itself important and significant: from which it follows that the common curatorial and international dealing view that all too patently finds interest, so far as contemporary art is concerned, only in art of such a kind, is dangerously narrow, partial and unfair. The real usefulness of this Ryman exhibition is that it is both wonderfully even-handed and particular, offering both sides of the question, the radical and the academic, in the clearest terms. Such considerations were doubtless far from the Tate's mind when arranging it, seeing the show simply as the celebration of an established and respected modern painter. But it is exactly what it should be doing, presenting the work at issue, holding the ring.

The justification for a great deal of modernist activity has always been not so much the actual production of great art, or of art at all, but rather as the necessary experiment and investigation into what Art is, or might be, and into the mechanics, actual or potential, of its achievement. What has always bedevilled the debate has been the mindless subsequent acceptance that the fruits of such activity, whatever else they are, are also, without question, works of art. Art is what artists do, or propose, and so it follows that a walk in a field, a bare canvas, a beer can, a proposal, a mere idea, may itself be elevated to the status of Art. It is a seductive heresy, but heresy still.

In Robert Ryman we have an artist who was actively engaged with what was, in the 1960s, one of the central issues of painting. Following upon the more intuitive indulgences of abstract expressionism, the tougher questions were addressed, of what a painting was, and how to make it more itself. If an image is but an illusion, leave it out. If a painting is but a coat of paint upon a surface, leave it at that. And if variations of colour or surface-texture begin to seem arbitrary and unnecessary embellishments, then reduce the variation to uniformity, and drain the colour away until only white is left.

Robert Ryman's 'Untitled', 1958: one of the few pictures you can actually see

The most fascinating part of the show is indeed that given to this earliest phase in Ryman's progress – he is now 62 – when he was wrestling with these problems, simplifying and recomplicating his surfaces and, in the process, achieving results that were highly personal, inimitable, and often, in the sensuality of the paint itself, very beautiful. But just how reductive, how simple, could he afford to be? The deceptive aesthetic of simplicity too soon seduced him, and he has been playing the game of elegant, pseudo-radical simplicity ever since, sustained it must be said (and good luck to him) by the enthusiasm of the museums and the market place.

Successive stripes of paint cross the canvas, leaves inevitably a record of every insensible variation of touch and pressure. Every painter who ever primed a canvas knows the wonderful thrill of that first loaded brush, and has played the game of leaving it that, or just one more, and just another – but it is only a game. We all know that to put anything, anything at all, on a bare white wall is to invest it for the moment with an aura of cosmic significance. A blank sheet of paper, four pins to describe a square, a length of aluminium beading – to go through the later rooms of this retrospective is to see the radical minimalist become but an aesthete working his endless decorative variations, and wondering to himself: whatever next? A sad business.

*

The Lisson Gallery's *Out of Sight: Out of Mind* is another salutary and entirely justifiable historical exercise, but again the fundamental issue is inescapeable. It is an ambitious group show which deals rather more comprehensively with the graphic, photographic and cerebral manifestations of 1960s and early 1970s conceptual art than *Gravity & Grace*, at the Hayward, has lately done for sculpture of the time.

From Carl André and Art & Language to Bob Law and Bill Woodrow, it offers a stimulating and enjoyable trawl through the fashionable and technical preoccupations of the time, a ferment of ideas and possibilities. But as Art? Bruce Maclean at his most ironical, with photographs of his evaporated puddle, and of himself as Henry Moore's "Fallen Warrior", says it all.

Robert Ryman: Tate Gallery, Millbank SW1, until April 25, then on to Madrid, New York, San Francisco and Minneapolis; sponsored by the Horace W. Goldsmith Foundation and the Patrons of New Art. "Out of Sight: Out of Mind": Lisson Gallery, 67 Lisson Street NW1, until April 3

THE WORLD Today

Robert Ryman

21/2/93
p. 58
THE OBSERVER
SUNDAY 21 FEBRUARY 1993

Art William Feaver

Paint paling into significance

THE orange one with green flashes on the sides is an aberration. The rest of **Robert Ryman** at the Tate (to 25 April) is white, or as white as makes no difference.

It's a Tate curator's dream, a very heaven of white walls, white sheets, white coatings, white salve. For those who feel that Matisse rather overdid the colour in his white-tiled chapel at Vence, this is Vence purified.

All Ryman's work seems but a preparation. As basic as gesso. Since the late Fifties he has single-mindedly gone his great white way demonstrating, irrefutably, that white has many nuances.

Prime time for Ryman was the Sixties, when white was rife: white vinyl, white Courreges, Peter Brook's white *Midsummer Night's Dream* and ubiquitous white emulsion in Dick Lester's *The Knack*. John Lennon was into white for a while. But Ryman gives white his all. With it he became the last Suprematist.

Tate labelling policy has been abandoned at his behest. Instead, each room has a plan showing that You Are Here and listing the sparse exhibits. Initially there's little to say about each 'Untitled'; but by the mid-Sixties the materials and sizes become more varied and Ryman risks associative titles. Such as 'Winsor', after Winsor & Newton, whose artists' materials he used.

The early Rymans are often — endearingly — face-flannel size and a touch confused, their earthy underpainting pasted with white. He overcompensated for this with big cake-topper's signatures. The single white brushstrokes making tracks, fading as each brushful is exhausted, are delicious too. And there's an elegant tidemark on 'Surface Veil III', 1971, which also has a blue hem.

Ryman has done his best to vary things within reason. There are huge washes of white on card, hung in series, cards abutting or overlapping, pieces of unstretched linen fastened to the wall with masking tape. And then what? He decided to take the white as read and concentrate on whatever else enabled it to be displayed as art. Calling on reserves of goodwill or gullibility he took to upgrading mirror-plates and countersunk screwheads to exhibit status. He went high-tech with fibreglass, he even tried using panels as shelves. Artex came on the market, but he evidently preferred the covering quality of Lascaux acrylic. He scored single lines across aluminium panels as though cancelling his order.

Strips of black tape on the floor mark how close one is allowed to stand when examining Ryman's edges and peering into the whitenesses. It's like being on the touchline, knowing that what's going on is ritual if not fetish. Ryman is already years, decades, into extra time. Come on ref.

The current long-term display at the Tate Gallery Liverpool, **New Realities: 1945-68**, includes a Piero Manzoni 'Achrome', 1958, that for tactile whiteness outdoes the Rymans, as well as pre-dating the lot of them. Has the ref lost his whistle?

The Liverpool Tate is looking lively, partly because **The Cosmological Pictures** by Gilbert & George (to 14 March) fill the bonded warehouse setting with such baleful confidence, but more because it has (to 18 April) the first major show in this country by **Roy Lichtenstein** since 1967 at the (London) Tate.

Lichtenstein was still widely regarded then as a vulgarian gatecrasher, despite being the one perfect gent associated with Pop Art, his paintings eminently presentable, radiating informed scepticism. He remains a bit of a Professor Higgins, tongue in cheek, studying form.

For him it's the look that counts. Take a 59-cent exercise book with debased marbled cover. Enlarge it. Adjust the marbling a little. Repeat at least once. 'Composition II', 1964, is the result. It could be a 1964 Warhol, but Lichtenstein, being more the craftsman, promoted the exercise book labelled 'Compositions' into a more resolved composition than Warhol would have bothered with.

His ways of making painting appear mechanical were developed in the early Sixties. 'Red Flowers', 1961, has uneven dots in the background and shading. The red-jacketed 'Baked Potato', 1962, crowned with shocking yellow butter, also betrays signs of homeliness. But by 1963 the dots were uniform; 1963 was the year everything changed for Lichtenstein. Success with his upgraded comic strips brought him fame with comic-strip speed. There are only two examples here, but one of them, the Tate's 'Whaam!', has the strength of dozens, and the other, in which Mother suggests raiding the fridge as being more sensible than falling for the Leader of the Pack, speaks volumes.

'I really try to get away from "interesting" paint,' Lichtenstein said to me once. 'There's something too artistic about it, in my hands anyway. Too European.'

His paintings pretend disinterest. Take Abstract Expressionism, the most artistic approach ever evolved in American art. Lichtenstein's considered response was to select a brushstroke and render it enormous and stolid, painting it in stylised detail, as though taking it ever so seriously. Mondrian comes in for neat devaluation too, in 'Non-Objective II', 1964, with the process-engraver's Ben Day dots screening out the smooth Mondrian grey.

There are gaps in the selection, presumably because loans are being saved for Lichtenstein's seventieth birthday retrospective at the Guggenheim later this year. The lack of examples of his Impressionism, in particular the absence of his remakes of Monet's Rouen cathedrals, leaves a generic void.

But how excellent are his Cubisms. 'Still Life After Picasso', 1964, is a 1924 Picasso at several removes. Lichtenstein's streamlining process — in this instance cultivating bottle, newspaper, guitar, etc, on Plexiglass — gives new meaning to Synthetic Cubism. He revels in upsetting Cubist balance, reconciling classic Cubism with its commercial offshoots and going on to fake the intrinsic fakery of Art Deco.

By 1970 he was circumventing the Robert Ryman aesthetic. 'Mirror (No 2)' puts blank reflections on a formal footing, using three types of Letratone. His 'Entablature' puts architectural ornament through the digestive system.

Latterly — it had to happen — 'interesting' paint has become a priority once again. In 'The Old Tree' Lichtenstein shivers Fauve timbers, putting 'interesting' freehand brushstrokes into contact with pre-recorded ones. The effect is chaotic, the picture space double-booked, the elements out of kilter. 'Woman' is a De Kooning sitter reconsidered, but with her the laborious 'impromptu' handling is consistent throughout.

Lichtenstein elevates artwork, makes reproductive material original, modernises the Moderns. For him De Stijl, Impressionism, Cubism, are of equal use. He takes them as he finds them and renders them compatible. Donald Duck, with $s in his eyes, is formatted. The plain back of a canvas is represented in low-definition *trompe l'oeil*. What better way of out-Rymaning Ryman?

Strength of dozens: Roy Lichtenstein's 'Whaam!' (1963) at the Liverpool Tate.

works on show from today at London's Tate Gallery would set you back over £1 million each.

"Robert Ryman," the

Mr Ryman, small, sober-suited, bespectacled and 62, explained. "It is to do with the time," he said. "It is a simple com-

Surrounded by such reverence, it hardly seemed right to set a queue for some tilted units

THE WORLD Today

'Robert Ryman is one of the foremost American abstract artists of his generation.. He is known as the painter of white paintings ('white paint is my medium'), but this is in no sense limiting. His works explore a myriad of possibilities.'

from the Tate Gallery catalogue

£1,000,000 PLEASE

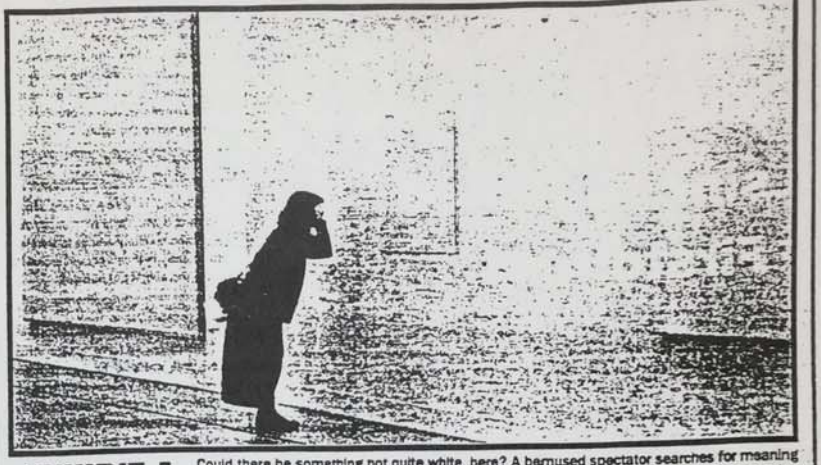


EXHIBIT A Could there be something not quite white, here? A bemused spectator searches for meaning behind one of Robert Ryman's high-priced blanks on show at London's Tate Gallery today

EXHIBIT B Every picture tells a story. You just have to keep on looking

EXHIBIT C You may not think it's art, but you have to admit it's spotless

IT'S a class of painting you'd be proud to have in your home.

No stray hairs from cheap brushes. No specks of grit, no unintended bubbles.

Just lovely plain white squares that would look a treat on a kitchen wall or worktop.

But you won't find the artistry of Robert Ryman being hawked at your local DIY superstore for £3.99 a square metre.

Mr Ryman's painting is Art. And pretty pricey Art, at that. Many of the blank and near-blank works on show from today at London's Tate Gallery would set you back over £1 million each.

"Robert Ryman... the exhibition catalogue explains, "is one of the foremost American abstract artists of his generation.

"He is known as the painter of white paintings ('white paint is my medium') but this is in no sense limiting. His works explore a myriad of possibilities."

Works such as Courier I, a 1985 piece, unusually exciting for a Ryman, because it has a thin black line running up it (or perhaps down it).

Mr Ryman, small, sober-suited, bespectacled and 62, explained: "It is to do with the line," he said. "It is a simple composition." Ah. Well, on we go then. Another work hung on the wall in a curve, like a white sail.

"Is that fibreglass?" An encouraging nudge from the Tate's Curator of Interpretation, Simon Wilson.

"No," said Mr Ryman. "Actually, I've forgotten what it is. It's, uh... yes, you could say it is a *form* of fibreglass."

Next, a white board sticking out from the wall, on two legs. "This," the Curator of Interpretation interpreted, "is a Meditation on the Idea of the Relationship of the Painting to the Wall."

Surrounded by such reverence, it hardly seemed right to feel a quiver for some lilted units.

Words: GERAINT JONES
Pictures: COLIN DAVEY

TATE PREVIEW

Tate Gallery Exhibitions and Events
January – April 1993

Cover illustration:
Robert Ryman
(b1930) 'Untitled'
oil on bristol board
1961
Robert Ryman

Compiled by Tate Gallery Information Department. Designed by Pentagram. Typeset by Tiger Typeset. Printed by Pegasus. Published by Tate Gallery, Millbank, London SW1P 4RG.

New Acquisitons

Joseph Wright of Derby (1734–97) was one of the most original painters of the late eighteenth century. His international fame rests on a series of memorable 'night pieces' with dramatic light effects. In choosing subjects for them that were in tune with the prevailing spirit of scientific enquiry and industrial progress, he created some of the greatest icons of the Age of Enlightenment. The Tate has been able to acquire one of the finest of these, 'An Iron Forge', which Wright exhibited at the Royal Academy in 1772. It was immediately acquired by Lord Palmerston for £210, and has now been bought from his descendants for the special price of £2.2m, with help from the National Heritage Memorial Fund and the National Art Collections Fund.

'An Iron Forge' is being cleaned at present and is due to go on display in April 1993.

Tate Preview
January – April 1993
Tate Gallery London
Exhibitions and Events

The Opening of Tate Gallery St Ives

Tate Gallery St Ives, the new gallery provided by Cornwall County Council to house changing displays from the Tate Gallery's pre-eminent collection of St Ives art, is scheduled to open in the spring of 1993. The impressive new building, designed by architects Evans & Shalev and now nearing completion, occupies a spectacular site on the hillside overlooking Porthmeor Beach.

A stained glass window, designed by the St Ives artist Patrick Heron (b1920), will be a feature of the gallery's entrance area. It was commissioned by the architects and its cost met by the Friends of the Tate Gallery to mark the Gallery's opening. The window measures 4m x 4m, and its fabrication employs an innovative lamination technique, which permits the colours in the stained glass to abut seamlessly, without the need for traditional leading. Tate Gallery St Ives will also commission several other works for its opening, details of which will become available early in 1993.

Around fifty works will be on view at any given time made up from the Tate Gallery's pre-eminent collection of St Ives work, dating from c1925 to 1975, including paintings, sculptures, drawings, prints and ceramics.

The Gallery will be managed directly by the Tate Gallery, London and will be run by the Trustees in conjunction with the Barbara Hepworth Museum, which they have maintained since 1980. Both will have a strong educational programme.

Dame Barbara Hepworth (1903–75) 'Fenestrations of the Ear (The Hammer)' 1948 Tate Gallery St Ives

A new supporters group, Tate Friends St Ives, was launched in St Ives on 8 December. This group will be run locally and will provide members of the Cornish community with the opportunity to become closely involved with the life of both Tate Gallery St Ives and the jointly administered Barbara Hepworth Museum. Members of Tate Friends St Ives will also be members of the Friends of the Tate Gallery, London and receive reciprocal benefits.

Tate Gallery St Ives Illustrated Companion. Written by Michael Tooby, 96pp, 37 colour illus. Paperback £7.95. NB This is a provisional price.

Ryman at work in his studio 1984
Photograph: Doris Quarella

CATALOGUE
Includes a full-length essay by Robert Storr, with new information from the artist. Approx. 240pp, 80 colour illus. Paperback £19.95 at the exhibition (£25 thereafter). NB These prices are provisional

BROADSHEET
Written by Simon Wilson. 8pp, black and white illus. £1.

RELATED EVENTS
See pp16 and 18 for details of lectures and p24 for films.

With assistance from the Horace W Goldsmith Foundation and the Patrons of New Art

Robert Ryman

17 February – 25 April 1993
Admission £3/Concessions £2
Free to Friends

Robert Ryman (b1930), known for his 'white' paintings, is one of the foremost American abstract artists of his generation. This retrospective exhibition, which brings together some seventy-five works, covers his career from the mid-1950s to the present day.

The exhibition has been jointly organised by the Tate Gallery and the Museum of Modern Art in New York. Following its showing at the Tate Gallery, London, it will travel to Madrid, New York, San Francisco and Minneapolis.

Robert Ryman (b1930) 'Archive' oil on steel 1980 Robert Ryman (left)

Ryman, who has lived and worked in New York since the 1950s, was born in Nashville, Tennessee, and his earliest artistic inclination was towards music, particularly jazz. Following National Service, Ryman went to New York to study with a jazz pianist, financing himself with a variety of jobs. A number of years spent as a guard at the Museum of Modern Art allowed him time to study the great masters of the early modern period. He admired Cézanne, and particularly Matisse, whose paintings combine technical virtuosity with a sensuous immediacy of surface, echoes of which may be found in his own work. A number of American abstract painters, particularly Rothko, but also Stella, Pollock, and Franz Kline also inspired him. He was soon experimenting with the medium himself, 'seeing how the paint worked'.

Ryman has said 'white painting is my medium'. But this is in no sense limiting, as this exhibition illustrates. His paintings from the mid-1950s to the present day explore a huge catalogue of possibilities. They range from rich and succulent surfaces to equally beautiful but more coolly sensuous paintings. Edge, relief, methods of wall hanging, synthetic and natural materials, delicate and tough surfaces, are explored and juxtaposed. Ryman wants his paintings to be enjoyed. He would like the viewer to take away 'an experience of delight and wellbeing, and rightness. It's like listening to music. Like going to the opera and coming out . . . feeling somehow fulfilled.'

Robert Ryman (b1930) 'Untitled' casein and graphite pencil on paper mounted on board Robert Ryman

BROADSHEET
Written by Simon Wilson. 12pp, black and white illus. £1.

Johan Zoffany 1733–1810 'The Bradshaw Family' (exhibited 1769)
Thomas Bradshaw (1733–74) was, at the time when this highly fashionable picture was painted, Secretary of the Treasury, a Lord of the Admiralty and MP for Saltash. Yet the appearance of an idyllic family at ease among its broad acres is deceptive. Bradshaw had risen rapidly from very obscure beginnings by means many considered dubious. Horace Walpole called him a man whom it was "impossible to suspect of delicacy", but who was a "low but useful tool of Administration". 'Unbecoming extravagance' drove Bradhsaw into overwhelming debt, and five years later he shot himself. His widow was given a generous state pension and his eldest son Robert (with the pony) grew up to restore the family fortunes.

New Displays 1993
Sponsored by
British Petroleum

BP

New Displays 1993

Opens 3 February
Admission free

The fourth annual display of the Tate Gallery Collections, New Displays 1993 is again sponsored by British Petroleum.

A number of the 1993 room displays are augmented by important loans or new acquisitions. Notable loans include major works by Picasso and Miró from the Berggruen Collection and a private collection (Rooms 13 and 17); Paul Nash's 'Landscape of the Vernal Equinox' lent by HM Queen Elizabeth, The Queen Mother; and an important group of works by Adrian Stokes, the relatively unknown but remarkable twentieth-century British painter, and writer on aesthetics. Room 26 will be devoted to his work until the summer of 1993.

New acquisitions include William Dobson's 'Portrait of the Artist's Wife' (Room 1). Dobson is the outstanding native-born artist in Britain in the seventeenth century; the portrait of his wife is characteristically direct in observation but also warm, affectionate and intimate. At the other end of the Tate's historical span are Frank Auerbach's 'To the Studios' 1990–91 (Room 28), and the large installation works 'A Wartime Garden' 1989 by the Scottish artist Ian Hamilton Finlay and 'The Reserve of the Swiss Dead' 1990 by the French artist Christian Boltanski. These pieces deal in contrasting but striking ways with themes of war and death.

Art in Britain in the sixteenth and seventeenth centuries was dominated by portraiture. Room 3 looks at eighteenth-century English painting from the fresh perspective of The Group Portrait. The new, informal 'conversation piece' reached its apogee in such polished and lively works as Zoffany's 'The Bradshaw Family' reproduced opposite. But the group portrait had many other aspects, also on exhibition, ranging from contemporary historical drama, to social comment, to the extraordinary animal portraits of Stubbs.

Room 10 offers a stimulating look at Late Victorian and Edwardian Portraits, featuring both Augustus and Gwen John on top form, as well as Whistler's great full-length 'Cecily Alexander', recently returned from a long loan.

The New English Art Club (Room 11) was founded to give a platform to avant-garde artists. Shown here is the pure English Impressionism of Wilson Steer; Sargent's masterpiece 'Carnation, Lily, Lily, Rose', and, another Tate favourite, Stanhope Forbes's 'The Health of the Bride'.

Cubism is the subject of special treatment this year in Room 13, with the Tate's own holdings enriched with loans. The development of

Jackson Pollock (1912–56) 'Untitled (Yellow Islands)' 1952 (Room 23)
The critic Lawrence Alloway described the making of this painting: "The painting began with black paint being poured onto the canvas on the ground, which gave a burr-edged, all-directional paint trail, characteristic of many of the black paintings. Over this Pollock distributed blocks of yellow and crimson paint, with spots of other colours. Then the paintings was stood upright and black paint allowed to trickle over the painting." The density of paint and image is in contrast to the open, linear quality of the earlier black 'pourings' of 1951 such as 'number 14'. The use of gravity to determine the configuration of lines without the intervention of rhythmic gesture was rare in Pollock's oeuvre.

Vanessa Bell
(1879–1961)
'The Tub' 1917

modern art in France and particularly its spread to Britain can be traced further in Room 14 where Fauve (Wild Beast) paintings are shown alongside the work of the British avant-garde of the pre-First World War period, notably the Bloomsbury painters. The large gallery, Room 15, houses one of the most remarkable of the 1993 displays, Portraits and Allegories in European Art 1910–50. It includes works by leading continental artists, Picasso, Beckmann, Chagall, Derain, Balthus, De Chirico, as well as the British Stanley Spencer, Cecil Collins and Lucian Freud. All the works here are fascinating and often complex meditations on themes of love and death and the life of the artist.

The Second World War and its aftermath, is treated in depth in three displays showing Art in Wartime Britain (Room 20), Henry Moore and the Figure (Room 21) and the Geometry of Fear (Room 22). The Moore room in particular is a spectacular display of his large figure sculptures.

In the field of post-war American art there is a strong showing of Abstract Expressionism in Room 23 and the Tate's sombre Rothko Room remains on view (Room 25).

Essential Form (Room A) embraces artists who have been associated with Minimal Art and this display includes Carl Andre's brick sculpture 'Equivalent VIII' shown for the first time for some years.

Finally, another of the Tate's most famous, as well as most loved works, Rodin's 'The Kiss', returns as part of a comprehensive showing of the national holdings of the work of this founding father of modern sculpture. It is this display which will greet the visitor as they enter Tate Gallery New Displays 1993.

The Sponsors

New Displays 1993 are sponsored by British Petroleum, the fourth year of this outstanding partnership with the Tate Gallery. From the outset, the purpose of BP's sponsorship has been to enable many more people to see works of art which would otherwise remain in storage.

During this time, audiences at the Tate have risen considerably and BP's funding has enabled the true range of both the national collection of British Art from 1500 to the present day, and of international twentieth-century art, to be more fully exposed than ever before. British Petroleum hope that many more visitors to the Tate from this country and overseas will enjoy the opportunity to see old friends and new acquisitions in New Displays 1993.

ROOM NUMBERS AND DISPLAY TITLES

1 **Tudor and Stuart Painting**
2 **A Decade of Growth: London and the Arts in the 1740s**
3 **The Group Portrait in the Later Eighteenth Century**
4 **Robert Vernon's Gift: British Art for the Nation 1847**
(a special display sponsored by Sun Life Assurance Society plc
opens 15 March)
5 **(special display as above)**
6 **(special display as above)**
7 **William Blake and Landscape**
8 **Constable and Early Nineteenth-Century Landscape Painting**
9 **Pre-Raphaelites and Symbolists**
10 **Late Victorian and Edwardian Portraits**
11 **New English Art Club 1888–1910**
12 **European Art 1885–1910**
13 **Cubism**
14 **Post-Impressionism, Fauvism, and British Art 1910–20**
15 **Portraits and Allegories in European Art 1910–50**
16 **Carel Weight** (to July)
17 **A Language of Signs 1910–50**
18 **Mondrian and Abstract Art 1920–36**
19 **Ivon Hitchens** (to July)
20 **Art in Wartime Britain 1939–45**
21 **Henry Moore and the Figure 1938–52**
22 **The Geometry of Fear**
23 **Abstract Expressionism**
24 **Matisse and David Smith**
25 **Mark Rothko** (to Summer)
26 **Adrian Stokes** (to May)
27 **Barbara Hepworth** (to July)
28 **Contemporary Masters**
29 **Conceptual Art** (to May)
30 **Hamilton Finlay, Boltanski and Kounellis** (to May)

Duveen Sculpture Galleries:
Auguste Rodin
Matisse and Epstein
Essential Forms
Special Displays Room:
Visualising Masculinities
(to 6 June)

Henry Moore (1898–1986)
'Recumbent Figure' 1938
(Room 21)
Henry Moore has dominated British sculpture in the twentieth century. A central theme of his art was the reclining or recumbent figure, almost always female. Many of these figures embody the association of the female figure and landscape – the idea of woman as earth mother. This stone carving is one of Moore's most powerful statements of this vision, with its rounded forms, and massive thighs spread wide with a curvacious hollow scooped out between them. Moore stated: "A hole can have as much shape-meaning as a solid mass."

CATALOGUE
Written by Robert Upstone. 68pp, 16 colour illus. Paperback £6.95 at the exhibition (£9.95 thereafter). NB These prices are provisional.

Sponsored by Nuclear Electric plc

Nuclear Electric

Turner: The Final Years

10 February – 16 May 1993
Clore Gallery
Admission Free

This is the sixth and concluding exhibition in a series which has examined, decade by decade, the watercolours of the British Romantic painter, JMW Turner (1775–1851).

The 1840s are the distinctive period of 'late' Turner, during which he fully displayed his unique vision of landscape in the inventive and revolutionary watercolours he produced.

Although it was a period of physical decline for Turner, he continued to travel on the Continent in search of inspiration. In 1840 he made what was to be his final trip to Venice. It was a city of ghosts, cobwebs and crumbling palaces. In its decay Turner may have recognised his own ageing, and approaching death, yet it spurred him on to produce some of his most ravishing work. He painted an extensive and extraordinary series of watercolours which captured Venice in all its moods, from the haziness of dawn to the crisp sunlight of midday, and the rich, voluptuous colouring of sunset and twilight. He recorded the city's grand vistas and monuments, the Piazza San Marco and Santa Maria della Salute, as well as the crowded, shadowy back waterways.

JMW Turner (1775–1851) 'Lake of Zug and Goldau' sketchbook 1842

Turner's watercolours of the Alps are equally compelling. He visited Switzerland in the summer of 1841, and returned each year until his final trip in 1844, usually travelling down the Rhine. He was attracted by the massive splendour of the mountains, the picturesque towns and shimmering effects of sunlight on the lakes, and recorded them all under a variety of atmospheric lighting conditions.

The exhibition concludes with the series of very freely painted, atmospheric colour studies of beaches and sky effects made around 1845 on the Kent and French coasts. These were made for Turner's own delight and never designed to be exhibited; they perhaps allow an insight to the painter's feelings as old age approached. Ruskin recalled Turner's tears when his hands failed to obey him, and during Turner's final illness, one of the last remarks he made to Ruskin, his great admirer – 'The sun is God'.

The Sponsors

Turner: The Final Years is sponsored by Nuclear Electric plc, as part of their continuing programme of sponsorship of the arts. John Collier, Chairman, Nuclear Electric plc writes, "Turner is in my view the greatest artist that Britain has ever produced and will long remain a part of British culture. We have thus welcomed this opportunity as a new company to be associated with the exhibition and the great wealth of history that goes with it. I hope that a large number of people will have the chance to visit the Clore Gallery."

Georges Braque: Prints

24 March – 27 June 1993
Lower Galleries
Admission £1.50

Georges Braque (1882–1963) 'L'Oiseau dans le feuillage' colour lithograph 1962

Georges Braque (1882–1963) became famous during his lifetime for his role before the First World War as co-inventor, with Picasso, of Cubism. But it was the 'classical' quality of his later works, with their highly structural compositions and sublimated emotion, that led him to be seen as a quintessentially French artist. In 1961, he held a retrospective exhibition in the Louvre, the first time a living artist had been accorded this honour. When he died in 1963, aged 81, he was given a state funeral in the Cour Carré of the Louvre, with André Malraux, then Minister of State for Cultural Affairs, reading the address.

Braque made prints throughout his long career. However, it was after the Second World War that he became intrigued by the techniques of modern lithography and etching, and began print-making in earnest. Paris was the international centre of print-making, and Braque was able to work with some of the best printers in the world. At the workshop of Fernand Mourlot, he executed a long series of Greek-inspired lithographs, along with a number of well known still lifes, including 'Teapot and Lemons' and 'Leaves, Colours, Light'. With the intaglio printer Aldo Crommelynck, he explored the different densities of tone possible with aquatint to create images of great technical refinement, such as the memorable 'Amaryllis' and the suite of bird images for the volume *L'Ordre des oiseaux*, with text by the poet Saint-John Perse. One of the first School of Paris artists to take up lithography and colour etching after the war, Braque translated successfully the themes and formal preoccupations of his paintings into these new media, becoming known at the end of his life as not only one of the great painters of his day but also as a major print-maker.

Braque's prints have rarely been seen in this country, and this exhibition, which draws on the collection of the Galerie Maeght, Paris, provides an opportunity to see a neglected aspect of the work of this modern master.

CATALOGUE
Essay by Jennifer Mundy. 64pp, 32 colour illus. Paperback £7.95 at the exhibition (£10.95 thereafter). NB These prices are provisional.

BROADSHEET
Written by Dr Andrew Stephenson.
4pp, black and white, 50p.

CROSSCURRENTS 3

Visualising Masculinities

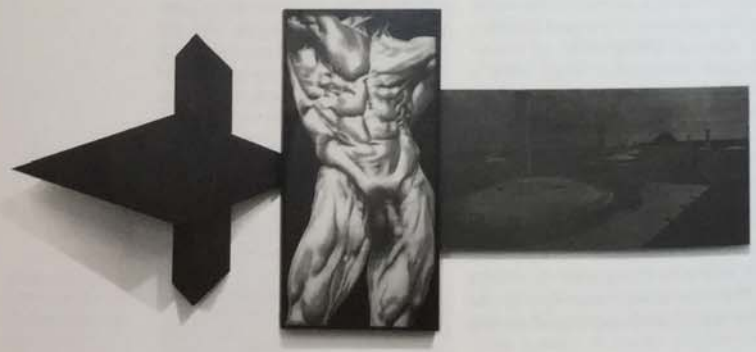
19 December 1992 – 6 June 1993
Special Displays Room
Admission Free

This Crosscurrents display has been conceived in connection with the 1993 Annual Conference of the Association of Art Historians. The conference will be held at the Tate Gallery from 2–4 April and is organised in collaboration with University College, London.

Drawing on recent art historical debates around gender and representation, *Visualising Masculinities* is based on the assumption that the concept of masculinity is not fixed. This particular selection of paintings and sculptures from the Tate Gallery collection therefore aims to explore the variety of ways in which masculine sexual identities have been depicted since the mid-nineteenth century.

Avoiding obvious stereotypes, the display focuses on a range of masculinities, envisaged by a number of male artists. These works address issues such as cultural and sexual differences, public and private identities and violence and aggression.

As human beings, most of us are fascinated by representations of our own kind, male or female. Our participation helps to affirm some meanings and deny others. Through this display we hope to emphasise, and try to understand more fully, the changing compelling nature of the 'visualised' male body. Artists include Jackson Pollock, Jacob Epstein, Francis Bacon, John Everett Millais and Robert Longo.



Robert Longo
b1953
'Sword of the Pig'
1983
Tate Gallery

Robert Vernon's Gift

British Art for the Nation: 1847

15 March – November 1993
Rooms 4, 5 and 6
Admission free

Robert Vernon's Gift is an exhibition of approximately seventy nineteenth-century British paintings, selected from 165 paintings collected by Robert Vernon and given to the nation in 1847. A number of these works have not been shown at the Tate Gallery since the 1960s. The majority have undergone cleaning and frame restoration specially for this event.

Vernon started buying pictures by living artists in 1826. From 1832, he was also acquiring a few select works by eighteenth-century British 'Old Masters'. By the early 1840s his house in Pall Mall contained nearly two hundred works. It was from this collection that Vernon and the Trustees of the National Gallery selected the works which they thought were most representative of modern British art.

The Gift includes landscapes by JMW Turner, John Constable, RP Bonnington, AW Callcott, and works by their illustrious predecessors Richard Wilson and Thomas Gainsborough. Britain's distinctive contribution to nineteenth-century European art was genre subjects, or 'scenes from familiar life'. The Vernon Gift represents this with the work of the acknowledged masters of the day, Sir David Wilkie, CR Leslie, William Mulready and James Ward. Animal painting is represented by Edwin Landseer's brilliant portraits of Vernon's own spaniels, and one of his finest paintings 'The Hunted Stag' of 1832.

Sir David Wilkie
(1785–1841)
'Newsmongers'
1821
Tate Gallery

The Tate Gallery opened in 1897 to house Sir Henry Tate's own collection of British paintings, but it was when many of the Vernon pictures were transferred to the Tate soon afterwards that it became more truly the National Gallery of British Art as we know it.

The Sponsors

Robert Vernon's Gift is sponsored by Sun Life Assurance Society plc, one of the UK's leading life assurance, pensions and investment companies, in demonstration of their continuing support for the arts.

The painting and frames conservation has received financial support from Mrs Jean Sainsbury and the Worshipful Company of Goldsmiths.

CATALOGUE
Written by Robin Hamlyn, Assistant Keeper, Tate Gallery British Collection.
Includes an essay by Anna Southall and Leslie Carlyle on the results of conservation research.
56pp, colour illus. £16.

RELATED EVENTS
See pp 20 and 21 for lectures related to this exhibition.

Sponsored by
Sun Life Assurance Society plc

SUN LIFE

Ian Hamilton Finlay: Artists' Books and Prints

24 March – 27 June 1993
Library Display
Room 22

Ian Hamilton Finlay (b1925) is well-known as an artist, polemicist, concrete poet and designer of gardens. An important area of his creative output has been the making of artists' books, the majority published under his own imprint, The Wild Hawthorn Press, founded in 1961. Finlay's publications range from tiny cards to three-dimensional objects.

This display is drawn from both the Print and extensive Library collections of Ian Hamilton Finlay's books and prints. It coincides with the display in Room 30 of one of his important sculptures 'A Wartime Garden' (1989), a recent acquisition.

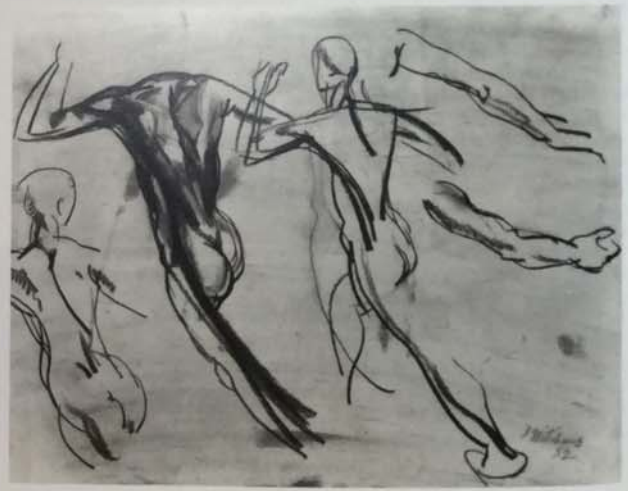
Ivon Hitchens: The Cecil Sharp House Mural

18 December 1992 – 21 March 1993
Archive Display
Coffee Shop Gallery

1993 marks the centenary of the birth of Ivon Hitchens, best known for his semi-abstract landscapes and large-scale mural paintings.

In 1951, Ivon Hitchens was invited to provide a mural for the English Folk Dance and Song Society showing groups of dancers performing traditional dances. The work was unveiled in July 1954.

In July 1977, Ivon Hitchens presented the Tate Gallery Archive with a number of preparatory studies, photographs and documentary material for the mural. This collection forms the basis of the present display.



Ivon Hitchens (1893–1979) 'Study of Three Morris Dancers for Cecil Sharp House Mural' c1950 Tate Gallery Archive

Course
SHIFTING PERSPECTIVES TERM TWO
TUESDAYS
12 JANUARY – 16 MARCH
10.30 – 12.30 AUDITORIUM
This course continues to analyse the changing nature of British art and the contexts in which it is produced and projected. Taste, patronage, art schools and dealers will come under art historical and critical scrutiny.

The course is organised in conjunction with the Centre for Extra-Mural Studies, Birkbeck College.

Fee per term: £36 (£12 concessions)

Enrolment and further information from: Louise Lambe, Centre for Extra-Mural Studies, Birkbeck College, 26 Russell Square, London WC1B 5DQ. Tel: 071-631 6660.

Special Lecture
THE INFLUENCE OF THE BOROUGH MURALS ON BRITISH ARTISTIC LIFE
Judith Collins
THURSDAY 14 JANUARY
18.30 AUDITORIUM
Admission free by ticket only
This lecture has been organised in collaboration with the South Bank University, as part of its centenary celebrations.

The Borough Murals are seven large paintings, by Fry, Etchells, Grant, Adeney, Rutherston and MacDonald Gill. They represent the 'pleasures of London', and were commissioned in 1911 to adorn the students' dining room at the Borough Polytechnic, now part of the South Bank University. Dr Judith Collins, a Curator in the Modern Collection at the Tate Gallery, will examine these works and their subsequent effect on the British avant-garde.

Tickets from Education Department.

Special Lecture
THE STUDIO LIFE OF GIORGIO MORANDI
Dr Marilena Pasquali
THURSDAY 21 JANUARY
18.30 AUDITORIUM
Admission free by ticket only
The Italian painter and printmaker Giorgio Morandi (1890–1964) still remains an enigma in spite of the increasing popularity of his work. Dr Marilena Pasquali, a distinguished art historian from the Archive and Centre for Morandi studies in Bologna, will examine the techniques and studio practices of an artist once described as 'the solitary monk of the bottles'.

Tickets from Education Department.

Panel Discussion
ART IN THEORY 1900–1990
WEDNESDAY 3 FEBRUARY
18.30 AUDITORIUM
Admission free by ticket only
In this event a panel of speakers will consider the issues raised by a major new anthology of writings on modern art by artists, historians, philosophers and others, from Cézanne and Lenin to Barbara Kruger and Michael Foucault. These issues include the role of theory in the visual arts today, and the status of post-modernism, and will be of particular interest to those engaged in making art and teaching its practice, theory and history.

The editors of the anthology, Charles Harrison and Paul Wood, both of the Open University, will be joined by a panel which will include artist and critic David Batchelor and art historians Andrew Hemingway and Lisa Tickner.

Art in Theory 1900 – 1990: An Anthology of Changing Ideas edited by Charles Harrison and Paul Wood (Blackwell) 1992. Hardback £60, paperback £16.95.

Tickets from Education Department.

Special Event
STEPHEN WILLATS: JUST BETWEEN PEOPLE
SATURDAY 6 FEBRUARY
14.30 AUDITORIUM
Today's cultural situation focuses the view that people are fundamental to works of art, to the point that art itself can be recognised as a social experience. Stephen Willats believes that all channels of communication are equally valid as a means of expression for the artist. *Just Between People* is a multi-media, interactive presentation by Stephen Willats based on various strategies employed in his work: books, clothing, photography and relationships between people.

Study Half-Day
VISUALISING MASCULINITIES: 'NOW IT'S THE BOYS' TURN!'
SATURDAY 13 FEBRUARY
10.15 – 13.15 AUDITORIUM AND GALLERIES
The last thirty years have seen an enormous shift in society's attitudes to men and masculinity. Feminists and gay rights activists have highlighted the inequities of the old culture, and 'new man', however apocryphal, has come to dominate modern ideals of manhood.

In this study morning Colin Roth leads an examination of the relationship between image and reality in terms of these great cultural changes.

Tickets: £5
(£3 concessions) from the Education Department.

Patrons of New Art
Special Lecture
ROBERT RYMAN
THURSDAY 18 FEBRUARY
18.30 AUDITORIUM
Admission by ticket only
The eminent American abstract painter will discuss both the process and the ideology underlying his paintings and reflect on the major retrospective exhibition of his work at the Tate.

Tickets: £7.50
(£5 concessions) from Development Office.

Conference
THE CURRICULUM FOR FINE ART IN HIGHER EDUCATION
FRIDAY 19 FEBRUARY
10.00 AUDITORIUM
Admission by ticket only
The third conference organised in conjunction with Wimbledon School of Art will examine ways in which the Fine Art Curriculum might develop in art schools and courses. Speakers will include: art historian Griselda Pollock; critic Stuart Morgan; sculptor Keir Smith and educationalist Sylvia Wicks. The Chair will be taken by Professor Christopher Frayling.

Tickets: £25 from The Principal's Secretary, Wimbledon School of Art, Merton Hall Road, London SW19 3QA.
Tel: 081-540 0231.

Special Lecture
KURT PANTZER MEMORIAL LECTURE
TURNER AND ARCHITECTURE
John Gage
WEDNESDAY 21 APRIL
18.30 AUDITORIUM
Admission free by ticket only
The American collector Kurt Pantzer was the Turner Society's principal benefactor. An annual lecture is given in his memory. This year John Gage, from the University of Cambridge, will examine the importance of architecture in Turner's art.

Tickets from Education Department.

Friends of the Tate Gallery
Special Lecture
MATISSE IN NEW YORK
John Elderfield
WEDNESDAY 3 MARCH
18.30 AUDITORIUM
Admission by ticket only
Last September, one of the largest Matisse retrospective exhibitions ever staged opened in New York and a section of it will open in Paris in February. It was organised by John Elderfield, Director of Drawings from Museum of Modern Art in New York, who will reassess the work of Matisse in the light of a major exhibition.

Tickets: £7.50 (£5 concessions) from Sarah Mason, Friends' Office (cheques made payable to 'Friends of the Tate Gallery').

Special Film Screening
BUREAU DE CHANGE
Rose Finn-Kelcey
SATURDAY 16 JANUARY
14.30 AUDITORIUM
The first public screening of the film which explores a mixed media installation first shown at Matt's Gallery in 1988. Van Gogh's 'Sunflowers' are reconstructed from a thousand pounds worth of coins in a playful criticism of the relationship between business, economics and art. The artist Rose Finn-Kelcey, who was one of only three British artists whose work was shown at Documenta IX in Kassel, will introduce the film and discuss her work with Tim Marlow.
(Nick Collins and Rose Finn-Kelcey, UK, 1992) 11'

Unless otherwise stated, admission to lectures is free and no pre-booking is required. Lecture programme is correct at the time of going to press.

WEEKDAY LUNCH-TIME LECTURES

TUESDAY–FRIDAY 13.00
Each day is devoted to a particular area of the Tate Gallery permanent collection, to a temporary exhibition, or other special topic. Lectures on Tuesdays–Thursdays normally take place in the galleries in the presence of the works of art. Friday lectures on exhibitions and special topics are normally in the Auditorium. Pre-booking is not required and admission is free.

BRITISH ART 1550–1900
TUESDAYS 13.00
These lectures trace the development of British art from the Tudors to the New English Art Club. Two lectures (16 February and 30 March) will examine the technical aspects of painting in fascinating detail and at the end of April Penelope Gurling will survey royal patronage spanning four decades of British Art.

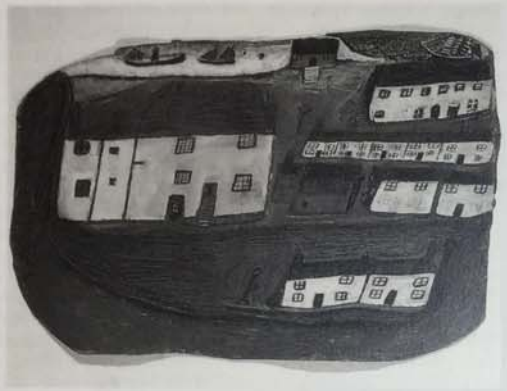
MODERN ART 1880–1950
WEDNESDAYS 13.00
Beginning with Post-Impressionism, these lectures will examine the formal development of Modernism from Cubism to the Neo-Plasticism of Mondrian. There will also be a focus on portraits and allegorical painting in Europe from 1910 to 1950. At the end of April, the painter Merlin James will explore the work of Ivon Hitchens in two lectures.

MODERN AND CONTEMPORARY ART 1950–1993
THURSDAYS 13.00
A number of distinguished British artists will be taking part in the winter and spring programme: Paula Rego and Carel Weight will each discuss their own paintings in the gallery (on 14 January and 11 March respectively) and Michael Craig-Martin will reflect on his work and on other conceptual art on display, in early April. Other subjects include post-war British sculpture, Abstract Expressionism, Minimalism and the contemporary work of Ian Hamilton Finlay and Christian Boltanski.

EXHIBITIONS AND SPECIAL TOPICS
FRIDAYS 13.00
The programme will begin with four lectures examining various aspects of *Visualising Masculinities* in the Special Display Room. There then follows a series of five lectures on the art of the American abstract painter Robert Ryman to coincide with his major retrospective exhibition.

At the end of April, Colin Roth will take a sideways glance at the New Displays and analyse the potency of art as cultural propaganda.

WEEKEND LECTURES
SATURDAYS 13.00
SUNDAYS 14.30
Laurence Bradbury's enormously popular weekend lectures continue to cover the whole gamut of art since the sixteenth century. With his customary wit, eloquence and insight he will analyse, among other subjects, the Bed, the Horse, the Gate and the Hat as both images and symbols in painting. In March he looks at the idea of new art in five successive centuries and finally at the end of April he embraces the question of 'disliking pictures'.



Alfred Wallis (1855–1942)
'St Ives' c1928
Tate Gallery St Ives

SPECIAL LECTURES

VISUALISING MASCULINITIES
FRIDAYS 13.00
SPECIAL DISPLAYS ROOM

JANUARY
Friday 15
Visualising Masculinities (1): An Introduction
Virginia Button
Friday 22 Auditorium
Visualising Masculinities (2): Framings, Sequences and Identifications
Andrew Stephenson
Friday 29
Visualising Masculinities (3): Sexual Hang Ups
Peter Webb

FEBRUARY
Friday 5
Visualising Masculinities (4): Sense and Sensibility
Christine Atha

ROBERT RYMAN
FRIDAYS 13.00
AUDITORIUM

FEBRUARY
Friday 12
Robert Ryman: An Introduction
Simon Wilson
Friday 19
Robert Ryman: Minimal Expressionist?
Sarah O'Brien Twohig
Friday 26
Robert Ryman: Absence Made Visible
Christian Brensing

MARCH
Friday 5
History Degree Zero: Robert Ryman and Avant-Gardism
Ben Highmore
Friday 12
Ryman's Beautiful Paintings: Kant's Abstract
Andrew Benjamin

TURNER
FRIDAYS 13.00
CLORE GALLERY

MARCH
Friday 19
Turner: The Final Years
Robert Upstone

GEORGES BRAQUE PRINTS
WEDNESDAYS AND FRIDAYS
13.00
LOWER GALLERIES

MARCH
Friday 26
Georges Braque: Cubist as Printer
Patrick Heron

APRIL
Friday 2
The Graphic Work of Georges Braque
Jennifer Mundy
Wednesday 7
The Prints of Georges Braque (1): Imagery and Vision
Paul Coldwell
Wednesday 14
The Prints of Georges Braque (2): Uses of Technique
Paul Coldwell

JANUARY

● SATURDAY 2 Auditorium
13.00 **Under One Roof - Paintings Past and Present**
Laurence Bradbury
● SUNDAY 3 Auditorium
14.30 **Image and Symbol (1) The Bed**
Laurence Bradbury
● SATURDAY 9 Auditorium
13.00 **How Painters See Themselves**
Laurence Bradbury
● SUNDAY 10 Auditorium
14.30 **Image and Symbol (2) The Horse**
Laurence Bradbury
● TUESDAY 12 Clore Gallery
13.00 **'Twisting Space': Turner's Use of Perspective**
Maurice Davies
● WEDNESDAY 13 Room 14
13.00 **Post Impressionism and British Art**
Peter Webb
● THURSDAY 14 Room 15
13.00 **Paula Rego**
In conversation with Tim Marlow
● FRIDAY 15 Special Displays Room
13.00 **Visualising Masculinities (1): An Introduction**
Virginia Button
● SATURDAY 16 Lower Galleries
13.00 **British Drawings – Beardsley to Bomberg**
Laurence Bradbury
● SUNDAY 17 Auditorium
14.30 **Image and Symbol (3) The Gate**
Laurence Bradbury
● TUESDAY 19 Room
13.00 **Tudor and Stuart Painting: Face and Favour**
Karen Hearn
● WEDNESDAY 20 Room 13
13.00 **Cubism (1): Shattering Forms**
Tim Marlow
● THURSDAY 21 Room 21
13.00 **Henry Moore and the Figure**
Margaret Garlake
● FRIDAY 22 Auditorium
13.00 **Visualising Masculinities (2): Framings, Sequences and Indentifications**
Andrew Stephenson
● SATURDAY 23 Auditorium
13.00 **The Fine Art of Watercolour Painting**
Laurence Bradbury
● SUNDAY 24 Auditorium
14.30 **Image and Symbol (4) The Hat**
Laurence Bradbury
● TUESDAY 26 Room 1
13.00 **Introducing Mary Beale: An Early English Painter**
Wendy Nelson-Cave
● WEDNESDAY 27 Room 13
13.00 **Cubism (2): Creative Evolution**
Richard Humphreys
● THURSDAY 28 Room 20
13.00 **'There is no Culture in Wartime': Art in Wartime Britain**
Simon Morley
● FRIDAY 29 Special Displays Room
13.00 **Visualising Masculinities (3): Sexual Hang Ups**
Peter Webb
● SATURDAY 30 Auditorium
13.00 **St Ives: Past and Present**
Roy Ray
● SUNDAY 31 Auditorium
14.30 **St Ives: The Tate and The Future**
Mike Tooby

FEBRUARY

● TUESDAY 2 Room 2
13.00 **The 1740's: Gin, Sin and Satire**
James Malpas
● WEDNESDAY 3 Room 15
13.00 **Max Beckmann: Allegory and Modernism**
Sarah O'Brien Twohig
● THURSDAY 4 Room 22
13.00 **'A Geometry of Fear' British Sculpture in the 1950's**
Margaret Garlake
● FRIDAY 5 Special Displays Room
13.00 **Visualising Masculinities (4): Sense and Sensibility**
Christine Atha
● SATURDAY 6 Auditorium
13.00 **Henry Moore – Masculine Obsessions**
Laurence Bradbury
● SUNDAY 7 Auditorium
14.30 **Barbara Hepworth – Feminine Freedom**
Laurence Bradbury
● TUESDAY 9 Rooms 2 and 3
13.00 **Shakespearian Paintings: Hayman and Zoffany**
Wendy Nelson-Cave
● WEDNESDAY 10 Room 17
13.00 **A Language of Signs (1): Excavating the Unconscious**
Mark Gisbourne
● THURSDAY 11 Room 23
13.00 **Abstract Expressionism (1): Paris Matched**
Richard Humphreys
● FRIDAY 12 Auditorium
13.00 **Robert Ryman: An Introduction**
Simon Wilson
● SATURDAY 13 Auditorium
13.00 **Psychedelic Art**
Laurence Bradbury
● SUNDAY 14 Auditorium
14.30 **Painted Messages of Love**
Laurence Bradbury

● TUESDAY 16 Rooms 2 and 3
13.00 **Art in the Making: Painterly Techniques in the Eighteenth Century**
Rica Jones

● WEDNESDAY 17 Room 17
13.00 **A Language of Signs (2): Imaging the Erotic**
Mark Gisbourne

● THURSDAY 18 Room 23
13.00 **Abstract Expressionism (2): Who's Afraid of Jack the Dripper?**
Tim Marlow

● FRIDAY 19 Auditorium
13.00 **Robert Ryman: Minimal Expressionist?**
Sarah O'Brien Twohig

● SATURDAY 20 Auditorium
13.00 **Kitsch – an alternative taste**
Laurence Bradbury

● SUNDAY 21 Auditorium
14.30 **Twentieth-Century Barbaric Art**
Laurence Bradbury

● TUESDAY 23 Room 9
13.00 **The Artist's Model in Nineteenth-Century Painting**
Alison Smith

● WEDNESDAY 24 Room 15
13.00 **Spencer and Epstein: Crosses to Bear**
James Malpas

● THURSDAY 25 Room 23
13.00 **Abstract Expressionism (3): Energy and the Sublime**
Iain Dickson Gill

● FRIDAY 26 Auditorium
13.00 **Robert Ryman: Absence Made Visible**
Christian Brensing

● SATURDAY 27 Auditorium
13.00 **Pictorial Deception of Eye and Mind**
Laurence Bradbury

● SUNDAY 28 Auditorium
14.30 **Painted Fare, Frugal and Festive**
Laurence Bradbury

MARCH

● TUESDAY 2 Room 10
13.00 **Late Victorian and Edwardian Portraits: Into The Twilight Zone**
Alison Smith

● WEDNESDAY 3 Room 18
13.00 **Mondrian's Dynamic Equilibrium: Abstraction and Reality**
Sarah O'Brien Twohig

● THURSDAY 4 Room 26
13.00 **Adrian Stokes: The Invitation of Art**
Simon Morley

● FRIDAY 5 Auditorium
13.00 **History Degree Zero: Robert Ryman and Avant-gardism**
Ben Highmore

● SATURDAY 6 Auditorium
13.00 **Surrealism and Meaning: Shifting the Signposts (1)**
Fiona Bradley

● SUNDAY 7 Room 17
14.30 **Surrealism and Meaning: Shifting the Signposts (2)**
Fiona Bradley

● TUESDAY 9 Room 8
13.00 **'Arm-in-Arm with Milton and Linnaeus': Constable's Vision of Nature**
Justine Hopkins

● WEDNESDAY 10 Duveen Galleries
13.00 **'Beautiful as a Dream of Stone': The Sculpture of Auguste Rodin**
James Heard

● THURSDAY 11 Room 16
13.00 **Carel Weight**
In conversation with Tim Marlow

● FRIDAY 12 Auditorium
13.00 **Ryman's Beautiful Paintings: Kant's Abstract**
Andrew Benjamin

● SATURDAY 13 Auditorium
13.00 **New Art in the Sixteenth and Seventeenth Centuries**
Laurence Bradbury

● SUNDAY 14 Auditorium
14.30 **New Art in the Eighteenth Century**
Laurence Bradbury

● TUESDAY 16 Clore Gallery
13.00 **Turner: Energy and the Sublime**
Iain Dickson Gill

● WEDNESDAY 17 Auditorium
13.00 **Matisse and Epstein: Facets of Primitivism**
Simon Wilson

● THURSDAY 18 Room 28
13.00 **The 'School of London': Reclaiming the Real**
Sarah O'Brien Twohig

● FRIDAY 19 Clore Gallery
13.00 **Turner: The Final Years**
Robert Upstone

● SATURDAY 20 Auditorium
13.00 **New Art in the Nineteenth Century**
Laurence Bradbury

● SUNDAY 21 Auditorium
14.30 **New Art in the Twentieth Century**
Laurence Bradbury

● TUESDAY 23 Room 4
13.00 **The Vernon Gift (1): The Makings of a National Collection**
Robin Hamlyn

● WEDNESDAY 24 Room 24
13.00 **Henri Matisse and David Smith: Confronting Tradition**
Sarah O'Brien Twohig

● THURSDAY 25 Room28
13.00 **'The Streets of London': Auerbach, Bacon and Freud**
Simon Morley

● FRIDAY 26 Lower Galleries
13.00 **Georges Braque: Cubist as Printer**
Patrick Heron

● SATURDAY 27 Auditorium
13.00 **Georges Braque's Originality**
Laurence Bradbury

● SUNDAY 28 Auditorium
14.30 **Georges Braque and French Tradition**
Laurence Bradbury

● TUESDAY 30 Room 4
13.00 **The Vernon Gift (2): Titian's Secret**
Anna Southall

● WEDNESDAY 31 Room 27
13.00 **Barbara Hepworth: Figuring the Landscape**
James Heard

APRIL

● THURSDAY 1 Room 29
13.00 **Michael Craig-Martin**
In converation with Tim Marlow

● FRIDAY 2 Lower Galleries
13.00 **The Graphic Work of Georges Braque**
Jennifer Mundy

● TUESDAY 6 Room 7
13.00 **William Blake: "Marks of Woe"**
James Malpas

● WEDNESDAY 7 Lower Galleries
13.00 **The Prints of Georges Braque (1): Imagery and Vision**
Paul Coldwell

● THURSDAY 8 Room 29
13.00 **The Dematerialisation of the Art Object**
Christian Brensing

● FRIDAY 9
13.00 **No lecture**
Gallery closed

● SATURDAY 10 Auditorium
13.00 **The Power of Understatement in Art**
Laurence Bradbury

● SUNDAY 11 Auditorium
14.30 **Stanley Spencer – Mortality and Resurrection**
Laurence Bradbury

Painting of the Month
Mondays 13.15
Saturdays 14.30
A fifteen minute talk by the Tate Gallery Guides in front of a selected work.

JANUARY
Room 21
Henry Moore
Recumbent Figure
(1938)

FEBRUARY
Room 2
Canaletto
London: The Old Horse Guards from St James's Park
(c1749))

MARCH
Room 17
Wassily Kandinsky
Cossacks
(1910–11)

APRIL
Room 3
John Singleton Copley
The Death of Major Pierson, 6 January 1781
(1783)

● TUESDAY 13 Room 9
13.00 **'A Better Light Than Ever Shone': The Romantic Realism of the PRB**
Justine Hopkins

● WEDNESDAY 14 Lower Galleries
13.00 **The Prints of Georges Braque (2): Uses of Technique**
Paul Coldwell

● THURSDAY 15 Duveen Galleries
13.00 **Minimalism: Primary Structures and Essential Forms**
Sean Rainbird

● FRIDAY 16 Meet in the Rotunda
13.00 **'Propaganda: Can Art Do It?' (1)**
Colin Roth

● SATURDAY 17 Auditorium
13.00 **Foreign Influences on British Painting**
Laurence Bradbury

● SUNDAY 18 Auditorium
14.30 **Paintings Paired and Compared**
Laurence Bradbury

● TUESDAY 20 Room 11
13.00 **The New English Art Club**
Rachel Barnes

● WEDNESDAY 21 Room 19
13.00 **Ivon Hitchens (1): The Painterly Habitat**
Merlin James

● THURSDAY 22 Room 30
13.00 **Christian Boltanski: Memory and Mortality**
Sarah O'Brien Twohig

● FRIDAY 23 Meet in the Rotunda
13.00 **'Propaganda: Can Art Do It?' (2)**
Colin Roth

● SATURDAY 24 Auditorium
13.00 **The Natural Abundance of Art**
Laurence Bradbury

● SUNDAY 25 Auditorium
14.30 **On Disliking Pictures**
Laurence Bradbury

● TUESDAY 27 Auditorium
13.00 **The Royal Collections: Official Patronage and Personal Taste**
Penelope Gurland

● WEDNESDAY 28 Room 19
13.00 **Ivon Hitchens (2): Artifice in Nature**
Merlin James

● THURSDAY 29 Room 30
13.00 **Ian Hamilton-Finlay: 'Neo-Classical Rearmament'**
James Malpas

● FRIDAY 30 Meet in the Rotunda
13.00 **'Propaganda: Can Art Do It?' (3)**
Colin Roth

Films and Videos are screened in the Auditorium. Admission is free and no pre-booking is required. The Auditorium is reached through the Clore Gallery entrance.

Further details on all programmes from the Education Department.

VISUALISING MASCULINITIES FILM PROGRAMME

SUNDAYS 17 JANUARY, 7, 14, 21, 28 FEBRUARY, 7, 14, 21, 28 MARCH, 11, 18, 25 APRIL
15.30

This programme has been devised to complement the *Visualising Masculinities* New Display (see p12)

Using a wide range of major feature films spanning seven decades (together with the occasional documentary) it will explore popular representations of masculinity on screen.

A BIGGER SPLASH
SUNDAY 17 JANUARY
With David Hockney and Peter Schlesinger.
(Jack Hazan, UK, 1974) 105'
Unexpurgated version, adults over 18 only

ROCKY
SUNDAY 7 FEBRUARY
Starring Sylvester Stallone, Burgess Meredith, Burt Young and Talia Shire.
(John Avildsen, US, 1976) 119'

FIGHTERS
SUNDAY 14 FEBRUARY
A voyeuristic journey into the world of British boys' boxing clubs.
(Ron Peck, Team Pictures/ Channel 4, UK, 1992) 100'

IN WHICH WE SERVE
SUNDAY 21 FEBRUARY
Starring Noel Coward, Bernard Miles, Celia Johnston, John Mills and Richard Attenborough.
(Noel Coward/David Lean, UK, 1942) 114'

TAXI DRIVER
SUNDAY 28 FEBRUARY
Starring Robert de Niro, Jodie Foster and Cybill Shepherd,
(Martin Scorsese, US, 1976) 114'
Adults over 18 only

TARZAN THE APE MAN
SUNDAY 7 MARCH
Starring Johnny Weissmuller and Maureen O'Sullivan.
(WS Van Dyke, US, 1932) 99'

SON OF FRANKENSTEIN
SUNDAY 14 MARCH
Starring Boris Karloff, Basil Rathbone, Bela Lugosi and Lionel Atwill.
(Rowland V Lee, US, 1939) 99'

DEATH IN VENICE
SUNDAY 21 MARCH
Starring Dirk Bogarde, Bjorn Andresen, Silvana Mangano and Marisa Berenson.
(Luchino Visconti, Italy, 1971) 128'

BIG WEDNESDAY
SUNDAY 28 MARCH
Male bonding, youthful nostalgia and the mysticism of California surfing.
Starring Jan-Michael Vincent, William Katt, Gary Busey and Durell Fetly.
(John Milius, USA, 1978) 120'

DICK
Flaccidly going where no camera has ever gone before – down the Y-fronts of hundreds of men.
(Jo Menell, US, 1989) 15'

THE GOSPEL ACCORDING TO ST MATTHEW
SUNDAY 11 APRIL
Pasolini's life of Christ presented almost as ciné-vérité documentary.
(Pier Paolo Pasolini, Italy/ France, 1964) 142'

JUNGLE FEVER
SUNDAY 18 APRIL
Starring Wesley Snipes, Annabella Sciorva, John Turturro and Spike Lee.
(Spike Lee, US, 1991) 100'

REFLECTIONS IN A GOLDEN EYE
SUNDAY 25 APRIL
Starring Marlon Brando, Elizabeth Taylor, Brian Keith, Julie Harris.
(John Huston, US, 1967) 108'

VISUALISING MASCULINITIES ARTISTS' DOCUMENTARIES

WEDNESDAYS
13, 20, 27 JANUARY, 3, 10, FEBRUARY
14.30

THE LIVELY ARTS: JOHN EVERETT MILLAIS
A film made to celebrate the 150th anniversary of Millais' birth.
(Anita Sterner, BBC, 1979) 60'

STANLEY SPENCER
An account of the life of the British painter using his own words and pictures.
(David Rowan, Arts Council, 1979) 54'

THURSDAYS
14, 21, 28 JANUARY
4, 11, FEBRUARY
14.30

JACOB EPSTEIN: REBEL ANGEL
A look at the controversial career of sculptor Jacob Epstein (1880–1959).
(Catherine Collis, Arts Council, 1987) 52'

JACKSON POLLOCK
A profile of the artist who dripped, drank, and drove himself to a premature death in 1956.
(Kim Evans, LWT, 1988) 55'

FRIDAYS
15, 22, 29 JANUARY, 5, 12, FEBRUARY
14.30

HOCKNEY AT THE TATE
David Hockney walks around his 1988 exhibition at the Tate Gallery in the company of Melvyn Bragg.
(Alan Benson, LWT, 1988) 56'

FRANCIS BACON
A moving and at times hilarious profile of the painter who died last year. He talks and drinks with Melvyn Bragg.
(David Hinton, LWT, 1985) 52'

NEW BRITISH FILMS: VISUALISING SEXUAL IDENTITIES

SATURDAY 23 JANUARY 14.30
SUNDAY 24 JANUARY 15.45
Organised by the London Film Maker's Co-op in conjunction with the Tate Gallery and focusing on the recent work of experimental British film makers including Birgit Hein, Jayne Parker, Claudia Schillinger, Carolee Schneeman and Jerry Tartaghia.
Some of the material in this programme is suitable for adults over 18 only

ST IVES PROGRAMME

SATURDAY 30 JANUARY
SUNDAY 31 JANUARY
A weekend of lectures and films which charts the history of art in the Cornish town and previews the opening of the Tate Gallery in St Ives in April. Lectures will be given on Saturday by artist and teacher Roy Ray, and on Sunday by Mike Tooby, Curator of the new Gallery.

The film programme will be a three part documentary, which traces the history of St Ives as an inspiration and centre for the visual arts from Turner to Patrick Heron.

SATURDAY 30 JANUARY 13.00
Parts I and II
SUNDAY 31 JANUARY 14.30
Part III
PAINTING THE WARMTH OF THE SUN
(Kevin Crooks, TWS, 1985)
3 x 56'

THURSDAYS
1, 8, 15, 22, 29 APRIL
14.30
THE ART WE DESERVE?
A film written and narrated by Richard Cork which exposes the divisions between minority art and mass culture in Britain. Contributors range from the Editor of the *Sun* to American artist Carl Andre.
(Jeremy Marre, Arts Council, 1979) 46'

THE SHOCK OF THE NEW
SATURDAYS
6 FEBRUARY – 27 MARCH
14.30
Robert Hughes's celebrated history of modern art from the 1880s to the 1980s is a searching, original and irreverent critique of its subject and one which still provides a yardstick for visual arts broadcasting into the 1990s.
(Lorna Pegram, BBC/ Time-Life/RM Productions, UK, 1980) 60'

6 FEBRUARY Programme 1
The Mechanical Paradise

13 FEBRUARY Programme 2
The Powers that Be

20 FEBRUARY Programme 3
The Landscape of Pleasure

27 FEBRUARY Programme 4
Trouble in Utopia

6 MARCH Programme 5
The Threshold of Liberty

13 MARCH Programme 6
The View from the Edge

20 MARCH Programme 7
Culture as Nature

27 MARCH Programme 8
The Future That Was

ROBERT RYMAN AND POST WAR NEW YORK PAINTING

WEDNESDAYS–FRIDAYS
17 FEBRUARY–26 MARCH
14.30

PAINTERS PAINTING
An account and celebration of abstract painting from 1940 to 1970. The film takes the form of a series of interviews with artists, critics and collectors. Contributors include: Willem de Kooning, Helen Frankenthaler, Barnett Newman, Jackson Pollock, Kenneth Noland, Frank Stella, Leo Castelli and Clement Greenberg.
(Emile de Antonio, USA, 1973) 115'

THE NEW YORK SCHOOL
A documentary which analyses the art of the Abstract Expressionists in New York in the 1940s and 1950s. It includes footage of artists in conversation and at work.
(Michael Blackwood, USA) 60'

ROBERT RYMAN
A film made for television about the work of Robert Ryman will be shown in the Auditorium to coincide with the exhibition. Further details from the Information Desk.

THURSDAYS 1, 8, 15, 22, 29 APRIL 15.30
IAN HAMILTON FINLAY
The Scottish artist, whose work will be on show in Room 30, began his career as a poet and writer. This film takes a look at his garden – a unique achievement in which carved words or objects interact with trees, flowers and ponds in a way that owes more to the traditon of the poet's gardens of the nineteenth century than the art of today.
(Bob Bee, LWT, 1983) 30'

THE FILMS OF ROBERT MORRIS
WEDNESDAYS 31 MARCH, 7, 14, 21, 28 APRIL
FRIDAYS 16, 23, 30 APRIL
14.30
The American sculptor, painter and writer Robert Morris (whose work will appear in the conceptual art display in Room 29) made a series of films at the end of the 1960s which explained the perception of space through vision, motion and time.

GAS STATION
(Robert Morris, USA, 1969) 34'

SLOW MOTION
(Robert Morris, USA, 1960) 18'

WISCONSIN
(Robert Morris, USA, 1970) 15'

NEO CLASSIC
(Robert Morris, USA, 1971) 15'

Grenville Davey (b1961)
'HAL' 1992

TURNER PRIZE 1992
Grenville Davey (b1961) is the winner of the 1992 Turner Prize sponsored by Channel 4. After attending Exeter College of Art, Davey took the BA Fine Art course at Goldsmith's College in London, graduating in 1985.

The Turner Prize is awarded to 'a British artist under 50 for an outstanding exhibition or other presentation of their work' in the preceding year. The Turner Prize jury particularly admired Davey's exhibition at the Kunsthalle, Bern and the Kunstverein, Düsseldorf between October 1991 and March 1992.

BIENNIAL REPORT
Tate Report, which describes the Gallery's achievements over the past two years in London, Liverpool and St Ives is now available in the Gallery shop price £7.95.

THE ASSOCIATION OF ART HISTORIANS
19TH ANNUAL CONFERENCE
2–4 APRIL 1993
The Association of Art Historians 19th Annual Conference, jointly convened by the Tate Gallery and University College, London, is being held at the Tate Gallery on 2–4 April 1993.

The theme of the conference is Identity & Display, and covers a wide range of interests and interpretations. There will be fourteen academic sessions in total, with varying numbers of papers. In addition, two plenary sessions will be held at Westminster Central Hall. Keynote speakers include Hélène Cixous, Michèle Roberts, Nicole Ward Jouve, Steven Lukes, John Brewer, Carol Duncan and Richard Sennett.

On Sunday 4 April, the conference will host a lively mix of special sessions, events and workshops. Delegates will have an opportunity to visit various Tate departments including the Library and Archive.

A major bookfair will coincide with the conference on Friday 2 and Saturday 3. It will be held in the main and entrance Marquees situated in the Clore Gallery car park, John Islip Street entrance. All delegates and members of the public are warmly invited to attend.

Any members of the public who wish to know more about the conference or who would like to join the AAH, please contact Sylvia Lahav, Education Officer, Tate Gallery.
Tel: 071-821 1313 ext 354.

RICHARD SERRA CLOSURE
The exhibition of Richard Serra's sculpture 'Weight and Measure' has been extended until Wednesday 20 January, to coincide with the beginning of an international exhibition of contemporary sculpture (including work by Richard Serra) at the Hayward Gallery.

The equipment necessary to remove the Tate Gallery piece, together with the sculpture itself, weighs more than 300 tons. From 22–24 January, the Tate's main entrance, Duveen Galleries, the Western Galleries and Rooms 1 to 17 will be closed. Public entry will be through the Clore Gallery.

We apologise for the inconvenience and disappointment these essential measures will cause.

PREVIEW
This is the last copy of Preview to be printed in its current form. From April 1993, it will be replaced with two more streamlined leaflets. One will outline exhibitions, displays, new acquisitions and special events; the other will detail the Tate's programme of talks, seminars and films. If you are on our mailing list you will automatically receive both leaflets.

Both leaflets will be distributed in the Gallery, throughout London and the south. So check your local library, college, tourist information centre and arts venues for the latest information about events and activities at the Tate.

TATE GALLERY LONDON EXHIBITIONS
January – April 1993

The Swagger Portrait: Grand Manner Portraiture in Britain from Van Dyck to Augustus John
Until 10 January 1993

Weight and Measure 1992: A Sculpture by Richard Serra
Until 20 January 1993

Turner as Professor: The Artist and Linear Perspective
Sponsored by Volkswagen
Until 31 January 1993

Ivon Hitchens: The Cecil Sharp House Mural
Until 21 March 1993

Visualising Masculinities
Until 6 June 1993

New Displays
Sponsored by The British Petroleum Company plc
Opens 3 February 1993

Turner: The Final Years
Sponsored by Nuclear Electric plc
10 February–16 May 1993

Robert Ryman
With assistance from the Horace W Goldsmith Foundation and the Patrons of New Art
17 February–25 April 1993

Robert Vernon's Gift: British Art for the Nation: 1847
Sponsored by Sun Life Assurance Society plc
15 March–November 1993

Georges Braque: Prints
24 March–27 June 1993

Gilbert & George
'Blood Heads' 1989

TATE GALLERY LIVERPOOL

DISPLAYS
From the national collection of modern art
Admission free

Natural Order: Recent European Sculpture from the Tate Gallery's Collection
Made possible by a grant from the European Arts Festival
Until 24 January 1993
This thought-provoking display of sculptures, drawings and prints by European sculptors explores our relationship to the environment and includes works by Tony Cragg, Antony Gormley and Lothar Baumgarten.

Joseph Beuys: The Revolution Is Us
7 April 1993 – 3 January 1994
The Revolution is Us comprises sculptures, blackboards, 'action' objects, and works on paper, and includes Beuys's late work 'The End of the Twentieth Century'. With the addition of some significant loans, the display focuses on Beuys's involvement in the Celtic world, and shows some of the work he produced on his visits to Edinburgh, Belfast and Dublin.

David Hockney: A Moving Focus
7 April 1993 –
13 February 1994
A display of paintings and prints by one of Britain's most admired contemporary artists. Works drawn from the Tate's own collection together with loans from public and private collections, represent the diversity of Hockney's output from 1960 to the present day.

New Realities: Art in Western Europe 1945–68
Sponsored by The Littlewoods Organisation plc
Until December 1994
New Realities, Tate Gallery Liverpool's second long-term display, looks at how artists responded to a changing Europe in the aftermath of the Second World War. This spring the display will be completely re-hung and will include over thirty works new to the Gallery.

EXHIBITIONS
Temporary exhibitions to complement the collection displays

Gilbert and George: The Cosmological Pictures
23 January – 14 March 1993
This spectacular exhibition of new work by Gilbert and George receives its only UK showing at Tate Gallery Liverpool in January. Liverpool is one of ten cities hosting the exhibition on its pan-European tour.

Roy Lichtenstein
17 February – 18 April 1993
In celebration of Roy Lichtenstein's seventieth birthday, Tate Gallery Liverpool is holding a major exhibition of paintings surveying three decades of this distinguished artist's work from the 1960s to the present day.

Video Positive
1 – 31 May 1993
This spring, at Tate Gallery Liverpool, Moviola presents contemporary video work from France, Germany, Canada, Australia and Britain. This forms part of their biennial festival on Merseyside. Works will range from video-games and interactive engagement to more discreet installations dealing with the nature of time.

Tate Gallery Liverpool
Albert Dock
Liverpool L3 4BB
Telephone: 051-709 3223
Recorded Information:
051-709 0507

Opening Hours
Tuesday–Sunday
10.00–18.00
Closed Mondays (except Bank Holiday Mondays)

● ADMISSION
Admission to the Gallery is free, except for major loan exhibitions.

● OPENING HOURS
Monday–Saturday 10.00–17.50
Sunday 14.00–17.50
Closed New Year's Day, Good Friday, May Day Bank Holiday, Christmas Eve, Christmas Day, Boxing Day

● WORKS IN STORE
Works which are not currently on display are held in the Study Collections. Works can be viewed in store on Mondays, Tuesdays, Thursdays and Fridays at 10.30, 11.30 and 14.30. Please write to: Study Collections Manager, Tate Gallery, Millbank, London SW1P 4RG, stating which works you wish to see and giving a full address and daytime telephone number.

● STUDY ROOM
The Study Room in the Clore Gallery is open to the public by appointment on Wednesdays 10.30 to 16.30. Visitors may examine works on paper in the Turner Bequest and items from the Tate Gallery's collection of British watercolours and drawings.

● RESTAURANT
Monday–Saturday 12.00–15.00
Closed Sunday
Licensed, à la carte menu
Reservations: 071-834 6754

● COFFEE SHOP
Monday–Saturday 10.30–17.30
Sunday 14.00–17.15
Self-service, cold buffet

● GALLERY SHOP
Monday–Friday 10.30–17.45
Saturday 10.00–17.45
Sunday 14.00–17.45

● TATE GALLERY PUBLICATIONS
Tel: 071-834 5651

● FRIENDS OF THE TATE GALLERY
Supported by Tate & Lyle plc
Tel: 071-834 2742

● PATRONS OF BRITISH ART
PATRONS OF NEW ART
Tel: 071-821 1313

● FACILITIES FOR PEOPLE WITH DISABILITIES
The Tate Gallery welcomes people with disabilities.
A limited number of wheelchairs is available at the Atterbury Street entrance, where there is a ramp and a lift giving access to all parts of the Gallery. Wheelchairs may be booked in advance by telephoning Warding Services on 071-821 1313 ext 240. For full information please contact the Gallery or Artsline (071-388 2227), the telephone information service on the arts in Greater London for people with disabilities.

● SCULPTURE TOURS
Ten sculptures have been designated for exploration by touch by visually handicapped visitors. Please telephone for an appointment on 071-821 1313.

● PUSHCHAIRS
Children's pushchairs are available for loan to visitors.

● TRANSPORT
Underground Pimlico
Buses 88, 77A, C10
(other buses in the area include 2, 3, 36, 159, 185, 507)
British Rail Vauxhall.

● NO SMOKING
Smoking is prohibited in all parts of the Gallery (except in the designated areas of the Restaurant and Coffee Shop).

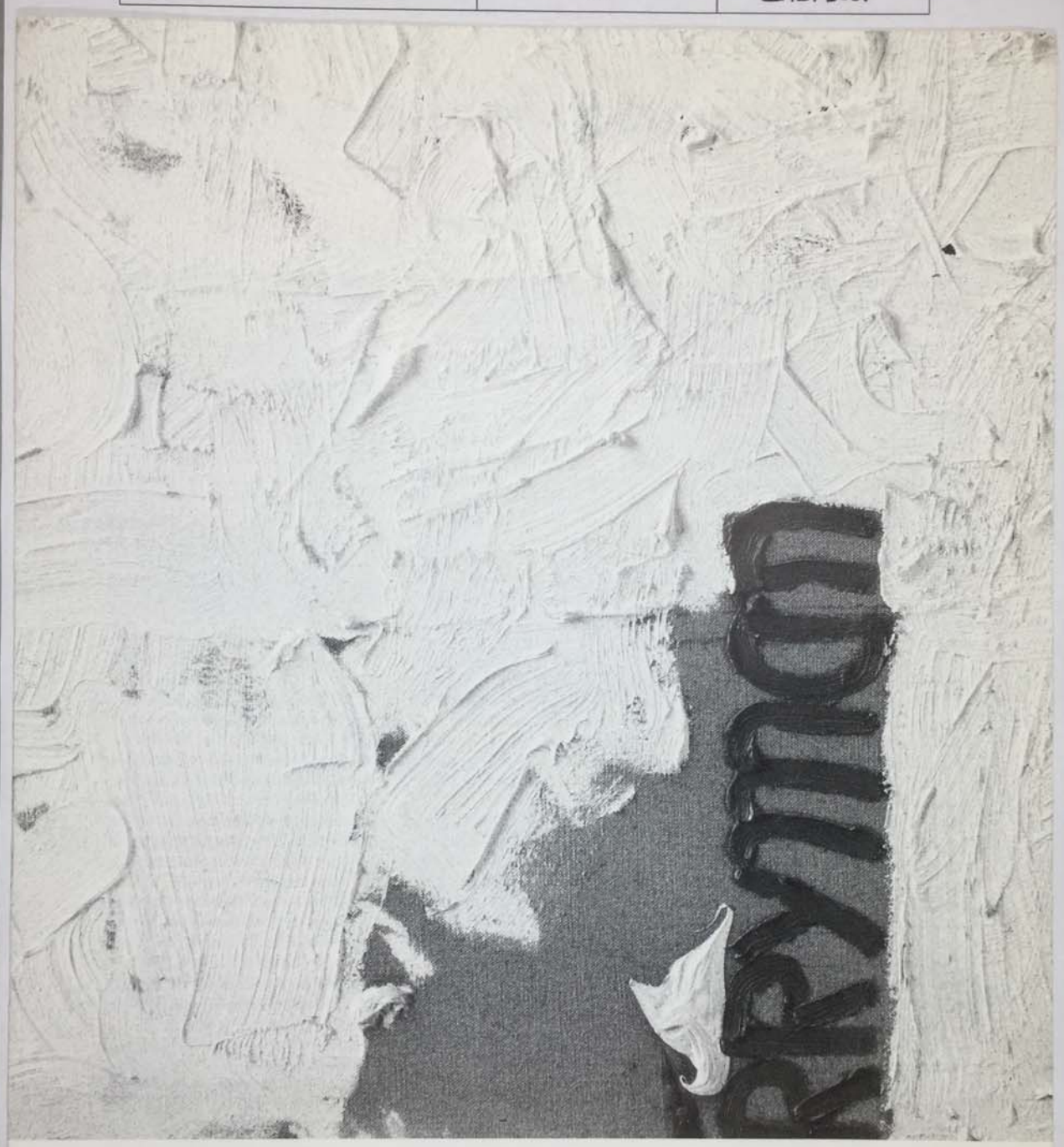
● PHOTOGRAPHY
No photography in special exhibitions. Photography and video filming in the permanent collections is permitted *for private use only* and provided no flash or special lighting, tripod or other support is used.

● WORKS AT RISK
Visitors are asked not to touch the paintings or sculptures as physical contact and grease from hands damages their vulnerable surfaces.

● FREE GUIDED TOURS
Given by the Tate Gallery Guides
Monday to Friday inclusive:
British Art before 1900 11.00
Early Modern Art 12.00
Later Modern Art 14.00
Turner Collection 15.00
Sunday:
Highlights of the Collection 15.45
All tours, except Turner Collection Tours, begin in the Rotunda. The Turner Collection Tours meet at the Clore Gallery Information Desk.
Guided Tours recommence 4 January 1993. There will be no tours from 9–12 April.

TATE
GALLERY

Millbank, London SW1P 4RG
Telephone 071-821 1313
Recorded Information Telephone 071-821 7128



Robert Ryman

17 February – 25 April 1993
Tate Gallery

BIOGRAPHICAL NOTE

Robert Ryman was born on 30 May 1930 in Nashville, Tennessee. His father was in the insurance business, his mother was a grade school (primary) teacher and amateur pianist. In his teens he started listening to jazz on late night radio, and at Tennessee Polytechnic, which he entered in 1948, he took up the saxophone. He then switched to George Peabody College for Teachers which had a better music school. From 1950–2 he did military service in the US Army Reserve Band. Immediately on discharge he moved to New York to study jazz, specifically bebop, or modern jazz, the music of Charlie Parker, Dizzie Gillespie and Thelonius Monk. He supported himself by a string of temporary jobs and lived at 17 East 60th Street. Nearby, on the corner of 60th and Lexington Avenue was an art supply store. One day 'I went in and bought some oil paint and canvas board and some brushes … and some turpentine. I was just seeing how the paint worked, and how the brushes worked. I was just using the paint, putting it on a canvas board, putting it on thinly with turpentine, and thicker to see what that was like, and trying to make something happen without any specific idea what I was painting'. Ryman briefly attended traditional drawing classes, working from plaster casts. He also did a short course at The Museum of Modern Art, New York (MoMA), 'a little drawing from the model, sometimes working with collage', but he seems to have been driven by a strong determination to find out about painting on his own.

A key aspect of art education has always been the study of the art of the past and present. In June 1953 Ryman got a job as a gallery guard at MoMA, a position he kept until May 1960. At first 'I was very open, I accepted everything I saw … I looked at hundreds of painters. Of course the giants of the time I looked at more, Matisse, Cézanne, Picasso, all of that'. He then began to structure his looking, spending a week or so concentrating on one major artist, then another.

In the catalogue of this exhibition Robert Storr stresses that 'Ryman's education consisted of direct and protracted scrutiny of individual paintings'. He adds that in this respect Ryman is an exception among contemporary artists, whose experience of art tends to have been predominantly through photographic reproductions.

Sometime in 1954 Ryman abandoned music and took up painting in earnest. In 1955 he began the monochrome 'Orange Painting' (no.1) which he considers to be his first professional work. Over the next two years his paint surfaces become predominantly white, although often with brightly coloured underpainting, some of which remains visible. From this time on his painting is entirely consistent, its basic principles established. The first public showing of a work by Ryman was in a staff exhibition at MoMA in 1958. It was bought by Gertrud Mellon, a member of the museum's Painting and Sculpture Committee, and is in this exhibition (no.9).

In 1961 Ryman gave up work to paint full time. He painted steadily, but exhibited very little and sold less. His first solo show was not until 1967 at Paul Bianchini Gallery, New York. Nothing sold and the gallery closed soon after. But later that year two leading German dealers, Konrad Fischer and Heiner Friedrich visited his studio. Each bought a work, Ryman's first major sales, and solo exhibitions at Friedrich's gallery in Munich and Fischer's in Düsseldorf followed in October – December 1968.

Ryman's lack of success up to 1967 may in part be put down to immaturity, but undoubtedly the climate of the times was against him. He was utterly remote from the Pop Art which exploded from 1962, but neither did he fit in with the other dominant trend, the large-scale brightly coloured abstraction of painters like Morris Louis and Kenneth Noland. But in 1966 an exhibition titled *Primary Structures* at the Jewish Museum, New York, signalled the emergence of a new kind of abstract art – more thoughtful, even theoretical, and more austere – which became known as Minimalism. Ryman's central concern with the act of painting, with the intuitive working of paint, sets him distinctively apart from the deliberately cultivated impersonality central to Minimalism, but the extreme abstractness of his work made it look at home in that company, and he became visible.

Robert Ryman
© Bill Jacobson
1992

Ryman's first museum show was at the Guggenheim, New York, in 1972, and full retrospectives followed at the Stedelijk Museum, Amsterdam, in 1974, the Whitechapel Art Gallery, London, in 1977, and the Centre Georges Pompidou, Paris, in 1981. Since 1983 a survey of Ryman's work has been permanently on view at the Hallen für neue Kunst at Schaffhausen in Switzerland.

The present exhibition has been jointly organised by the Tate Gallery and The Museum of Modern Art, New York. After its showing in London it will travel to Madrid, and then New York, San Francisco and Minneapolis.

Ryman continues to live and work in New York City.

THE PROBLEM OF ABSTRACTION

Since its appearance about the year 1915 abstract art has become an inescapable phenomenon. Among its founders and later practitioners are artists such as the Dutch painter Piet Mondrian, and the American Mark Rothko, who are now numbered among the very greatest of the moderns. Nevertheless, for many people abstract art remains unsympathetic and difficult to approach, largely because of its refusal to represent the world and, apparently, to deploy the traditional skills associated with such representation. Robert Ryman has himself analysed this refusal, and the reasons for it, with a simplicity, clarity and logic quite exceptional in the history of modern art theory. This was in a lecture, *On Painting*, given at the Dannheiser Foundation, New York, in January 1991.

Ryman began by pointing out that 'representation is illusion'. In doing so he touched immediately on one of the fundamental philosophical underpinnings of abstract art, the rejection of representation because it is, in effect, a lie.

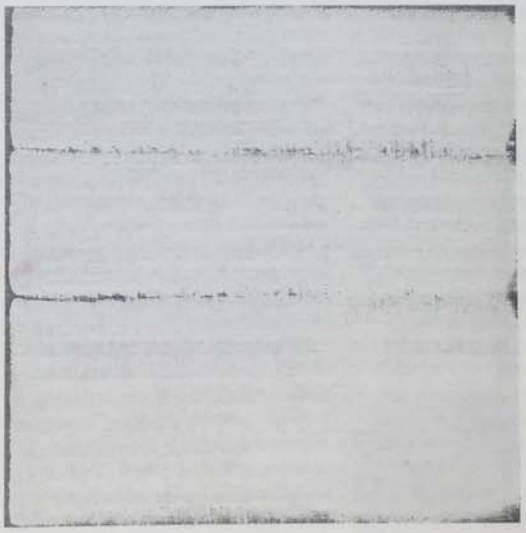
He went on to suggest that there has never been a satisfactory term for totally non-representational art, not even 'abstract', which has been generally settled on as the most convenient. Others have included 'concrete' and 'non-objective'. Instead he proposed 'realism'. This may seem surprising but, again, Ryman touched on a fundamental justification for abstract art, leading directly out of the rejection of illusionism, the idea that art must be a real thing in itself, a new thing with its own reality, rather than imitating something that already exists.

The idea of abstract art as the ultimate realism in fact goes back at least as far as 1920, when the Russian artist Naum Gabo, one of the pioneers of abstract sculpture, published his *Realistic Manifesto*.

The suggestion that abstract art is truthful and real in a way that representational, illusionistic art can never be, carries a powerful implication of a superior moral status.

The rejection of representation was undoubtedly in part a response to the invention of photography. But it also grew out of the idea, very powerful in early modern art, that painting could be like music, in the sense that it could function purely through the sensations evoked by patterns of form, line, colour and the other components of painting, just as music consists of patterns of sounds. It is not entirely irrelevant that Ryman, before he became a painter, began a career as a musician – a modern jazz saxophonist.

Untitled 1961
(no.27)



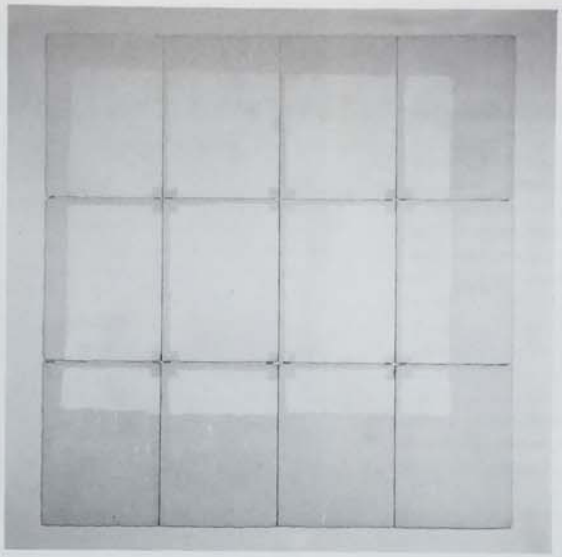
Untitled I 1965
(no.35)

THE MEANING OF RYMAN'S ART

The association of painting and music in fact provides one of the keys to Ryman: his painting is first and foremost intended as a purely sensuous experience, an experience of pleasure. In the catalogue of this exhibition, Robert Storr, who has worked closely with Ryman over a period of years, writes: 'Ryman frequently refers to music in describing his goals in visual art. Asked what he wanted to communicate to the viewer, he said "An experience of enlightenment. An experience of delight, and well being, and rightness. It's like listening to music. Like going to an opera and coming out of it feeling somehow fulfilled."'

There are strong echoes in this statement of Henri Matisse, one of the great founding fathers of modern art and Ryman's most important point of reference in the art of the past. In *A Painter's Notes*, published in 1908, Matisse wrote, 'what I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter'. Matisse was not an abstract painter in Ryman's terms, but Ryman's affinity with Matisse brings out an important point, that Ryman is above all a painter, whose art is based on the manipulation, with a brush, of paint, on canvas or other support. Such painting is intuitive and its purpose is to produce surfaces which are significant in themselves, to reveal the beauty, the whole reality, of the paint, this substance which is the central indispensable ingredient of painting. Ryman's own attitude is encapsulated in his comment 'I wanted to paint the paint, you might say', and in his speculation 'I guess if you go into outer space and paint without gravity it would be quite amazing … it would stay together … and it would float around and you could see the front and the back and the edge'. And Robert Storr has commented that Ryman is 'acutely conscious of making paint look as good on a painting as it did in the tube'.

In his lecture *On Painting*, Ryman characterised abstract art as having an 'outward aesthetic', as opposed to the 'inward aesthetic' of representational painting, where a heavy frame is required to isolate the picture from its surroundings and preserve the illusion.



Classico 5 1968 (no.41)

Because of its 'real' nature, an abstract painting needs no frame: 'the painting interacts with the wall plane and even to a certain extent with the room itself.' This 'outwardness' of abstract art in general is obviously significant as an integral element in an open, sensuous life-affirming art such as Ryman's own aspires to be. But he deliberately enhances this effect by the ways in which he fixes, or otherwise relates his paintings to the wall. This is an important aspect of his work and will be discussed further.

In *On Painting* Ryman also pointed out that the only difference between representational and abstract painting is the absence of 'the picture, the illusion'. His point was that all the other traditional ingredients of painting 'such as composition and colour complexity, and surface and light, and line and so on' are there. Ryman is here describing the purely visual elements of a painting. But outstanding art has always been more than a visual experience (although, like Ryman, artists have often tended to insist that it is just that) and Ryman would not have achieved the great respect in which he is now held if, as well as an affecting experience for the spectator, his art did not offer the expression of a powerful idea, if he did not possess imagination, if he did not have technical skills of a high order, and if his work were not overall the product of a compelling vision.

The Experience. Ryman's aim to create 'an experience of delight, and well being' has already been mentioned, and the ambitious humanity of this aim needs no further emphasis. In Ryman's work, the principal vehicle of that experience is light. Ryman is undoubtedly one of the great painters of light, and as such looks particularly at home in the Tate Gallery in the company of Turner and Rothko. Turner's late paintings, especially the unframed Venetian sketches and the English scenes such as 'Norham Castle', and Rothko's Seagram Murals are particularly relevant complementary viewing for visitors to Ryman at the Tate.

The sources of light in Ryman's work are the materials he uses, which are predominantly, but not exclusively, white. Elements of black, and of the primary colours, red, yellow and blue, appear in small quantities in many of his paintings, where they act as a foil, intensifying the effect of the whites.

The Idea. The underlying idea, or concept, of Ryman's painting is also highly ambitious: the subject of his paintings is painting itself. Ryman has

LOOKING AT RYMAN

taken the basic idea of a painting, the essence of painting, its fundamental nature, and created myriad variations of that essence, in the way that a musician weaves variations on a theme. These variations are often very subtle: as Robert Storr says, Ryman's art is one of 'infinite nuances'.

The elements of the variations are the common ingredients of any painting: canvas or other support; paint; brushes; paint texture or brushstroke – the artist's handwriting; format – the shape, size and structure; composition – the pattern of paint on the surface; the frame – Ryman does not exclude the frame from consideration; the means of fixing to the wall; the relationship of the work to the wall. Ryman's art is the outcome of an imaginative exploration of these elements of painting, both individually and in their relationships to each other.

Technique. Ryman's technical skills and knowledge are also of a high order. A striking sight in his studio is a bench covered in jars holding dozens of brushes – every conceivable size and type of fine art painter's brush – together with boxes of tubes of white Winsor & Newton oil paint. For Ryman, as always for every true painter, 'A painter begins with the materials. By materials I mean, of course, the tools that painters use, paints, brushes, supports, and so on.'

The richness and variety of Ryman's work, within its given parameters, rests partly on the fact that 'There are many more materials now available to painters compared to earlier times … now you have acrylics, and you have polymers and resins and plastics and vinyl. These new materials give the painter a much broader choice. He has to make decisions as to how to use them and what combinations of these materials to use depending on … what result he wants to achieve with the painting. So it has become more complex.'

However radical Ryman's art may appear, he himself sees it also as belonging to a continuing tradition: 'the painter uses these materials and puts them together with a sense of what painters have done historically to further painting in the past. And the painter needs this understanding of the past and how materials go together'.

In Ryman's painting a sensuous experience of harmony and light is underpinned by deeper intellectual, or philosophical content: the conscious assertion that art must be real in itself – truthful, not an illusion – and the systematic examination of the nature of painting. Ryman's attitude to all three aspects of his work is a unified one: each is treated in such a way as to complement the others.

The most rewarding way to view Ryman is to do so while considering how each work is a fresh statement of his vision and ideas, and in particular how the material elements of each work play a variation on the basic notion of what a painting can be. Many of these elements are unconventional, sought out (or designed) by Ryman to achieve an effect that he has imagined. All of them fit the overall aesthetic of Ryman's work; many, such as the new translucent plastic sheets he uses, are beautiful in themselves.

The Paint. Ryman arrived at his predominant use of white paint early on in his career. It performed two functions for him. One was that it revealed better than any colour the marks of the brush on the painting: 'The use of white in my paintings came about when I realised that it doesn't interfere. It is a neutral colour that allows for a clarification of nuances in painting. It makes other aspects of painting visible that would not be so clear with the use of other colours.' The other function was as a source of light in myriad subtle variations: 'Sometimes I used warm white because I wanted to have a warm absorbing light. At other times I've used colder white … it has to do with light – softness, hardness, reflection and movement – all these things.' This variety comes partly from Ryman's ways of application, partly from the huge range of brushes that he uses and partly from the variety of paints. These range from traditional artists' oils, via modern acrylics, to household and commercial products.

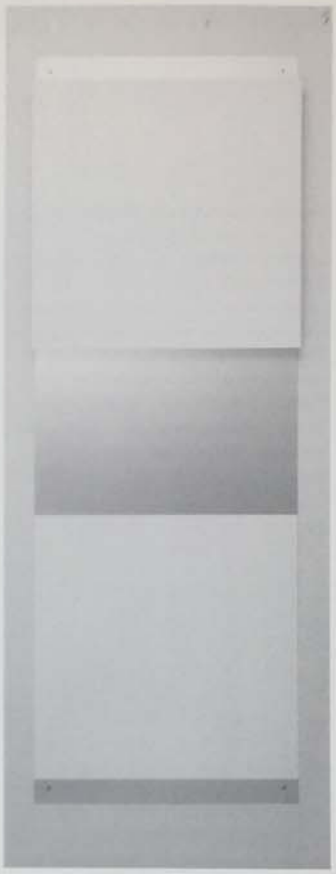
The Support. Ryman's supports include traditional linen canvas (the most common support for oil painting for several centuries) and cotton duck (a plain weave cotton canvas extensively adopted by painters since the Second World War). Ryman's use of these traditional supports is very varied, but he also uses a wide range of supports made from fibreglass, plastics, metals, and many different varieties of paper and board.

Composition. In Ryman's work the composition consists of the relationship of all the parts of which the work is made, including the wall on which it is hung – all the elements of a Ryman are elements of the composition. However, taking composition in the narrow sense of the pattern of the paint on the support, there are several aspects to look for. First, from his earliest works Ryman adopted a square format. This is unusual in the history of painting, and Ryman chose it partly because he sees the traditional rectangle as carrying references to the world: 'Rectangles always were more used in painting … because they were more familiar … windows are rectangles, doors, most of what you see.' But the square also has an innate beauty, an aesthetic quality, which stems from its all-round symmetry, its all-round balance. Furthermore, this quality particularly suited Ryman's desire for 'outwardness' – a square relates equally on each side to the space around it.

Ryman's use of the square, characteristically, is extremely subtle. Sometimes the overall dimensions of the whole are slightly off-square by a small but distinct amount; sometimes a square paint area

Archive 1980
(no.61)

Credential 1985 (no.73)



is offset within the square support; most strikingly, sometimes a square paint area appears on a rectangular support.

Then there is the structure of the paint on the support. This arises from the interaction of the support with the chosen paint, type of brush, and gesture of application, or brushstroke. This exhibition reveals the infinite variety of surface pattern and texture which Ryman has created. Apart from their pure sensuous appeal, Ryman's surfaces are perceived to have a deeper meaning, which is that they represent not just the reality of paint, but the act, or process of painting. This is all a part of Ryman's philosophic enterprise to make paintings whose subject is the nature of painting.

The conscious creation of compositions which reveal process is particularly apparent in the 'Winsor' series, for example. In 'Winsor 34', 1966 (no.36) the structure of painted strips was created by loading the brush with paint, placing it at the top left corner and pulling it to the right until the paint was used up. The brush was then reloaded and the process repeated. This of course can be clearly read once the viewer is attuned to what is going on. The painting is making a statement about the nature of the interaction of paint, brush, and canvas. In some of Ryman's paintings, for example 'Surface Veil I', 1970 (no.49), the area of paint is divided by more or less distinct lines. This is also a revelation of process since these divisions mark a break in his working, after which he resumed using a different kind of brushstroke, perhaps horizontal instead of vertical.

Scale. Like his compositional format, the scale of Ryman's work is also eccentric, ranging freely from the very small to the very large. Ryman is as much at home on the small as the large scale, a natural miniaturist and a natural muralist. His conscious approach to scale as one of the variables in his work is brought out strikingly by his often free mixing of small and large scale works on the wall.

Fastening and Framing; The Relationship to the Wall. Because abstract ('realist') painting in general relates to its surroundings in ways that representational pictures do not, it is invariably displayed, in the museums and private galleries and collections of the world, on plain neutral-coloured walls, most often white. Ryman has naturally assumed that his work will be similarly displayed and, building on that assumption, has structured it in ways that extend the work's relationship to the wall, that claim the white painted wall as part of the painting. In early paintings on conventional stretched canvases he continued the painting around the edges of the canvas so that it came right up to the wall. In others, he untacked the surplus canvas from the back of the stretcher and left it spread out, again painted up to its edges, thus extending the main picture surface directly to the wall. With even more directness, works on paper or other thin materials are glued to the wall, or stapled, screwed, or bolted to it through their surface. Bolt heads in matt black oxidised steel become a feature in themselves, activating the surface, and may be eccentrically placed, suggesting invisible lines across the painting dividing it into carefully considered proportions. In other cases he places the fittings at the edge of the work, as they would be if using the commonest form of museum fitting, the mirror plate. Normally, these would be painted to match the wall, but Ryman's fittings become, like the bolts, pictorial features in themselves. Again they create a direct, visible transition from painting to wall. Ryman creates completely fresh relationships by tensioning between brackets paintings done on flexible supports, so that their surface is curved, and by placing paintings at ninety degrees to the wall, almost like a table top. He also plays games with the idea of the frame, notably in works in which he provides a 'frame' of translucent wax paper, secured to the wall with masking tape and running under the edges of the painting, which is glued or stapled to the wall.

Signature and Date. Ryman has similarly played games with another traditional element of a painting, the signature and date. Like the fittings, these often become prominent pictorial features, an important part of the composition.

The Titles. Many of Ryman's early works are untitled because his practice is not to title work until it goes for exhibition, and he was little exhibited at first. The point is that his titles are merely names, identifying a particular work. They are almost always the names of commercial products or firms and he frequently finds them in the Yellow Pages. These names, Acme, Allied, General, Adelphi, Classico, often have grandiose associations, and Ryman is playing yet another game with one of the traditional elements of art by using second-hand titles and rejecting or neutralising their meaning while at the same time inevitably appropriating it. Sometimes these names are those of the materials of the work, and Ryman has also titled paintings by the brand and size of brush used.

RYMAN'S VISION

Ryman stresses the crucial ingredient of the painter's vision, 'the way he sees, his way of seeing'. He emphasises, furthermore, that 'each painter's way of seeing is from a different perspective and it is part of the painter's task to try to expand our way of seeing to the furthest limits of the painter's vision'. The history of Western art since the Renaissance is precisely the history of those artists who have expanded our way of seeing, but their work has, for that reason, sometimes baffled or alienated contemporary audiences, especially when taken 'to the furthest limits'. Ryman's achievement is, precisely, that he has taken abstract art and expanded it to its furthest limits to date. He has both reaffirmed its validity and added a new chapter to its history.

Written by Simon Wilson

LIST OF WORKS

Works belong to the artist unless otherwise stated. Measurements are given in centimetres followed by inches in brackets; height before width.

1 **Untitled (Orange Painting)** 1955 and 1959
Oil on canvas 71.4 × 71.4 (28⅛ × 28⅛)
John E. Ryman

2 **Untitled** 1957
Casein and graphite pencil on primed cotton canvas
24.5 × 21.5 (9⅝ × 8½)

3 **Untitled** 1957
Gouache on paper
19.9 × 20.6 (7⅞ × 8⅛)

4 **Untitled** 1958
Oil on cotton canvas
135.4 × 83.2 (53¼ × 32¾)

5 **Untitled** 1958
Oil on cotton canvas
109.3 × 109.3 (43 × 43)

6 **The Paradoxical Absolute** 1958
Casein on printed paper
18.2 × 18.5 (7⅛ × 7¼)

7 **Untitled** 1958
Oil, casein and graphite pencil on wallpaper 22.8 × 23 (9 × 9⅛)

8 **Untitled** 1958
Casein and graphite pencil on paper mounted on board
35.5 × 34.5 (14 × 13⅝)

9 **To Gertrud Mellon** 1958
Casein and graphite pencil on wallpaper 29.9 × 30.5 (11¾ × 12)

10 **Untitled** 1959
Pencil, casein and tracing paper on tracing paper
26 × 26.3 (10¼ × 10⅜)

11 **Untitled** 1959
Casein, graphite pencil, red crayon, red ballpoint pen and tracing paper on tracing paper 25.5 × 21.5 (10 × 8½)

12 **Untitled** 1959
Oil on cotton canvas
110.6 × 110.6 (43½ × 43½)

13 **Untitled** 1959
Oil on jute sacking 84 × 84 (33 × 33)

14 **Untitled** 1959
Oil on pre-primed canvas
20.5 × 21 (8⅛ × 8¼)
Lucy R. Lippard

15 **Untitled** 1960
Oil on cotton canvas
165.5 × 164 (65½ × 65)
Stedelijk Museum, Amsterdam

16 **Untitled** 1960
Oil on linen canvas 133 × 133 (52⅜ × 52⅜)
Crex Collection, Hallen für neue Kunst, Schaffhausen

17 **Untitled** 1960
Oil, gouache, casein, graphite pencil and red crayon on tracing paper 33 × 33 (13 × 13)

18 **Untitled** 1960
Pencil, oil, casein and tracing paper 25.4 × 26.6 (10 × 10⅛)

19 **Untitled** 1961
Oil on linen canvas
96.6 ×96.6 (38 × 38)

20 **Untitled** 1961
Oil on Bristol board
22.8 × 22.8 (9 × 9)

21 **A painting of twelve strokes measuring 11¼" x 11¼" signed at the bottom right-hand corner** 1961
Oil and gesso on linen canvas
28.5 × 28.5 (11¼ × 11¼)

22 **Wedding Picture** 1961
Oil on Bristol board
30.5 × 30.5 (12 × 12)

23 **Untitled** 1961
Oil and gesso on unstretched linen canvas 41.9 × 41.9 (16½ × 16½)

24 **Untitled** 1961
Oil and graphite pencil on brown paper 23 × 23 (8 × 8)

25 **An all white painting measuring 9½" x 10" and signed twice on the left side in umber** 1961
Oil on linen canvas
24.1 × 25.4 (9½ × 10)

26 **Untitled** 1961
Oil on Bristol board
25.5 × 25.5 (10 × 10)
Private collection

27 **Untitled** 1961
Oil on unstretched linen canvas 33 × 33 (13 × 13)
Private collection, New York

28 **Untitled** 1962
Oil on unstretched linen canvas 42 × 42 (16½ × 16½)

29 **Untitled** 1962
Oil on linen canvas
176.5 × 176.5 (69½ × 69½)

30 **Untitled** 1962
Oil and vinyl on linen canvas
160.1 × 165.2 (63 × 65)

31 **Stretched Drawing** 1963
Charcoal on raw cotton canvas 36.8 × 36.6 (14½ × 14⅜)
[Not exhibited]

32 **Untitled** 1965
Enamelac on linen canvas
158.5 × 158.5 (62½ × 62½)
Private collection

33 **Untitled** 1965
White enamel on linen canvas
25.8 × 25.8 (10⅛ × 10⅛)

34 **Untitled** 1965
Enamel on Bristol board
19.7 × 20.6 (7¾ × 8⅛)

35 **Untitled I** 1965
Oil on stretched linen canvas
27.9 × 27.9 (11 × 11)

36 **Winsor 34** 1966
Oil on linen canvas
159.1 × 159.1 (63 × 63)
The Greenwich Collection Ltd

37 **Mayco** 1966
Oil on linen canvas 192 × 192 (75½ × 75½)
Thomas Ammann Fine Art, Zurich

38 **Twin** 1966
Oil on linen canvas
193.1 × 193.1 (76 × 76)
The Museum of Modern Art, New York. Charles and Anita Blatt Fund and purchase, 1971

39 **Adelphi** 1967
Oil on unstretched linen canvas 259.3 × 259.3 (102 × 102)
Museum für Moderne Kunst, Frankfurt-am-Main

40 **Lugano** 1968
Acrylic on paper 228.8 × 228.8 (90 × 90)
Crex Collection, Hallen für neue Kunst, Schaffhausen

41 **Classico 5** 1968
Acrylic on paper 234 × 224 (92⅛ × 88¼)
Staatliche Museen, Neue Galerie, Kassel (on loan from a private collection)

42 **VII** 1969
Enamelac on corrugated paper, seven units, each 152.4 × 152.4 (60 × 60)
Stedelijk Museum, Amsterdam

43 **General 48½ x 48½** 1970
Enamel and Enamelac on cotton canvas 123.7 × 123.7 (48½ × 48½)
Solomon R. Guggenheim Museum, New York. Panza Collection, 1991

44 **Surface Veil** 1970
Oil on fibreglass mounted on Featherboard 50.5 × 50.5 (19⅞ × 19⅞)
Private collection, courtesy Lisson Gallery, London

45 **Surface Veil** 1970
Oil on fibreglass on Featherboard 31.5 × 30.5 (12¼ × 12)
Private collection

46 **Surface Veil** 1970
Oil on fibreglass with waxed paper and tape 33 × 33 (13 × 13)
The Museum of Modern Art, New York. Gift of the Denise and Andrew Saul Fund and the Scaler Foundation.
[Not exhibited]

47 **Surface Veil** 1970–1
Oil on fibreglass with wax paper and tape; overall size 55.9 × 48.3 (22 × 19)
Private collection

48 **Surface Veil 4** 1970–1
Oil on fibreglass on Featherboard 99.1 × 99.1 (39 × 39)
Emily and Jerry Spiegel

49 **Surface Veil I** 1970
Oil and blue chalk on linen canvas 365.8 × 365.8 (144 × 144)
Solomon R. Guggenheim Museum, New York. Panza Collection, 1991
[Not exhibited]

50 **Surface Veil II** 1971
Oil and blue chalk on linen canvas 365.9 × 365.9 (144 × 144)
Solomon R. Guggenheim Museum, New York. Panza Collection, 1991

51 **Surface Veil III** 1971
Oil and blue chalk on cotton canvas 366.4 × 366.4 (144¼ × 144¼)
Solomon R. Guggenheim Museum, New York. Panza Collection, 1991

52 **Untitled** 1973
Baked enamel on copper, 5 panels, each 39 × 39 (15⅜ × 15⅜)
Stedelijk Museum, Amsterdam

53 **Untitled** 1973
Double-baked enamel on oxidised copper, 5 panels, each 24.1 × 26.7 (9½ × 10½)
Emily and Jerry Spiegel

54 **Untitled** 1973
Enamel on aluminium 99.5 × 99.5 (39⅛ × 39⅛)
Crex Collection, Hallen für neue Kunst, Schaffhausen

55 **Embassy I** 1976
Oil and Elvacite on Plexiglas, black oxide fasteners and bolts 160 × 160 (63 × 63)
Crex Collection, Hallen für neue Kunst, Schaffhausen

56 **Untitled Drawing** 1976
Pastel and pencil on Plexiglas with black oxide steel plates and steel hex bolts 126 × 126 (49½ × 49½)
Crex Collection, Hallen für neue Kunst, Schaffhausen

57 **Advance** 1976
Oil on blue Acrylivin with vinyl, Elvacite and Plexiglas fasteners with cadmium bolts 90.2 × 86.4 (35½ × 34)
Franz Meyer

58 **Untitled** 1976
Pastel and pencil on Plexiglas with black oxide bolts and fasteners 126.1 × 126.1 (49½ × 49½)
The Museum of Modern Art, New York. Fractional Gift of the Paine Webber Group Inc.
[Not exhibited]

59 **Monitor** 1978
Oil on cotton canvas with metal fasteners 175.3 × 167.6 (69 × 66)
Stedelijk Museum, Amsterdam

60 **Phoenix** 1979
Varathane on steel 44.5 × 36.8 (17½ × 14½)

61 **Archive** 1980
Oil on steel 34.1 × 30.2 (13½ × 11⅞)
Private collection

62 **Paramount** 1981
Oil on linen canvas with metal fasteners 223.5 × 213.4 (88 × 84)
Courtesy Thomas Ammann, Zurich

63 **Crown** 1982
Enamelac on fibreglass with aluminium fasteners 102.9 × 96.5 (40½ × 38)
Stedelijk Museum, Amsterdam

64 **Access** 1983
Oil on Enamelac on fibreglass with steel fasteners 50.8 × 45.7 (20 × 18)
Private collection, The Netherlands

65 **Range** 1983
Oil on Enamelac on fibreglass with aluminium 131.4 × 121.3 (51¾ × 47¾)
Hannelore B. Schulhof
[Not exhibited]

66 **Pace** 1984
Lascaux acrylic on fibreglass with wood and aluminium 151.5 × 66 × 71.1 (59½ × 26 × 28)
Courtesy Galerie Lelong

67 **Spectrum II** 1984
Ink on anodised aluminium 21.3 × 21.3 (8⅜ × 8⅜)
Stedelijk Museum, Amsterdam

68 **Catalyst III** 1985
Impervo enamel on aluminium with steel bolts 58.4 × 58.4 (23 × 23)
Private collection

69 **Courier I** 1985
Impervo enamel on aluminium with aluminium fasteners 121.5 × 114 (47¾ × 44⅞)
FAE Musée d'Art Contemporain, Pully/Lausanne

70 **Expander** 1985
Oil on aluminium with black oxide steel bolts 71.1 × 71.1 (28 × 28)
Private collection

71 **Administrator** 1985
Lascaux acrylic on Lumasite with black oxide bolts 121.8 × 121.8 (48 × 48)
Crex Collection, Hallen für neue Kunst, Schaffhausen

72 **Transport** 1985
Oil and Enamelac on fibreglass with polished redwood edge and aluminium fasteners 128.6 × 120 (51¼ × 47¼)
Private collection, Paris

73 **Credential** 1985
Oil on aluminium with round-faced steel bolts 159.4 × 55.9 × 5.1 (62¾ × 22 × 2)
Ralph and Helyn Goldenberg

74 **Express** 1985
Oil on Enamelac on fibreglass with black oxide steel bolts and fasteners 273.7 × 120.7 (107¾ × 47½)
Crex Collection, Hallen für neue Kunst, Schaffhausen

75 **Constant** 1987
Lascaux acrylic on Gator board 43.2 × 42.6 (17 × 16⅞)
Barbara Gladstone

76 **Journal** 1988
Lascaux acrylic on Lumasite and plastic with steel 243.8 × 243.8 (96 × 96)
Bonnefantenmuseum Maastricht, The Netherlands

77 **Initial** 1989
Oil on Gator board with wood 60.3 × 58.4 (23¾ × 23)
Private collection
[Not exhibited]

78 **Locate** 1989
Oil on Gator board with painted steel 50.8 × 48.3 (20 × 19)
Linda and Harry Macklowe

79 **Versions VII** 1991
Oil on fibreglass with wax paper 112.4 × 104.2 (44½ × 41)
Constance R. Caplan, Baltimore, Maryland

80 **Versions XII** 1991
Oil on fibreglass with wax paper 47.6 × 43.2 (18¾ × 17)
Crex Collection, Hallen für neue Kunst, Schaffhausen

81 **Versions XVI** 1992
Oil and pencil on fibreglass with wax paper 36.2 × 33 (14¼ × 13)
Crex Collection, Hallen für neue Kunst, Schaffhausen

Cover illustration:
Untitled 1959 (no.12) detail

The *Robert Ryman* exhibition is mounted with assistance from the Horace W. Goldsmith Foundation and the Patrons of New Art

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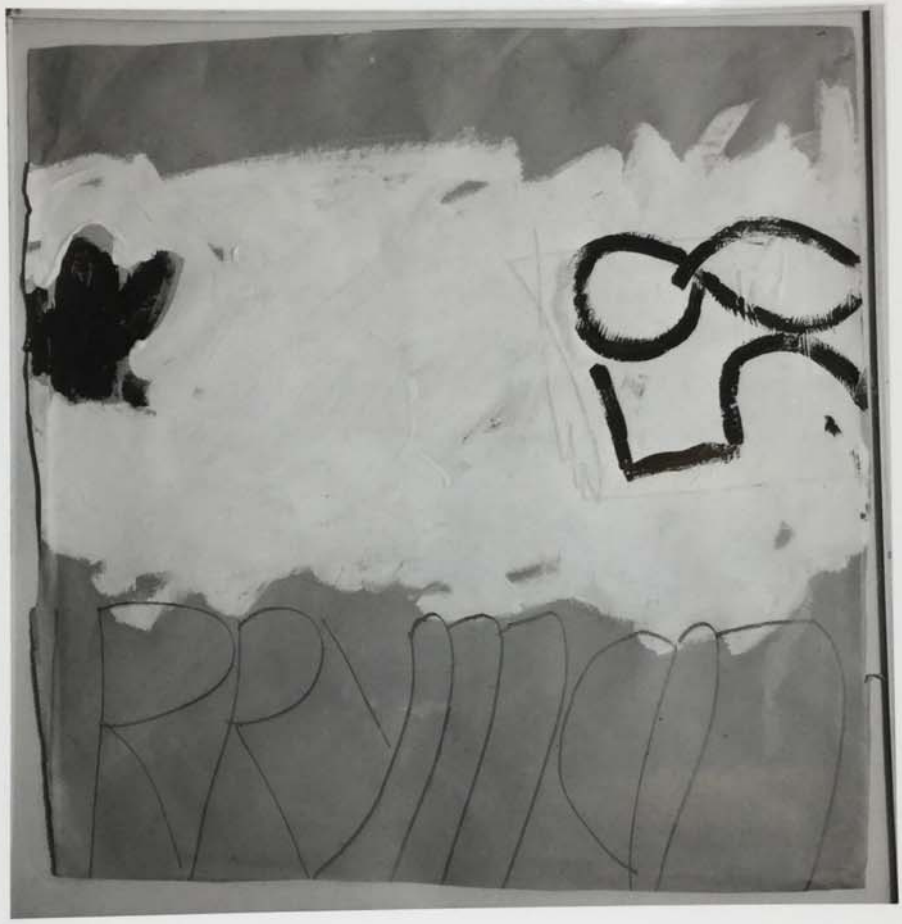
Exhibition at the Tate Gallery
ROBERT RYMAN
With assistance from the
Horace W. Goldsmith Foundation
and Patrons of New Art
17 February - 25 April 1993

Robert Ryman (b. 1930)
To Gertrud Mellon (1958)(cat.9)
Casein and graphite pencil on paper
29.9 x 30.5 (11 3/4 x 12)

PLEASE RETURN TO THE PRESS OFFICE, TATE GALLERY,
MILLBANK, LONDON, SW1P 4RG



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ROBERT RYMAN
With assistance from the
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17 February - 25 April 1993

Robert Ryman (b. 1930)
Untitled (1958)
Casein and graphite pencil on paper mounted on board
35.5. x 34.5 (14 x 13 5/8)

PLEASE RETURN TO THE PRESS OFFICE, TATE GALLERY,
MILLBANK, LONDON, SW1P 4RG

ROBERT RYMAN

The Painter's Painter

Through January 4, 1994

Robert Ryman during
the installation of the exhibition.
Photo: Ken Collins

THE MUSEUM OF MODERN ART

11 West 53 Street, New York

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.

Memorandum

To JS

From RL

Date 1/26

Re I found $1,600 in photos charged twice, and about $2,321.25 that should go to general exhibition admin (2994). This changes things quite a bit! (I'd like to show to R. Palmer ASAP!)

f Modern Art

artz

cing for Ryman account (2945)

total amount spent for each part of our Ryman (2945). It is accurate as of 1/18/94.

fees	
	50.00
	110.00
	115.00
er	30.00
	10.00
	100.00
9/7 Allison Foltz	20.00
9/14 Allison Foltz	70.00
9/22 Allison Foltz	210.00
10/18 Allison Foltz	140.00
10/26 Star Black (opening)	493.50
12/1 Allison Foltz	30.00
12/15 Allison Foltz	10.00
TOTAL	**$1,388.50**
(budget)	1,000.00

offset (for releases)	
8/16 Offset	820.00
9/15 Offset	37.00
9/16 Offset	74.00
9/17 The Copy Room	12.99
11/9 The Copy Room	16.24
11/9 The Copy Room	32.48
TOTAL	**$992.71**
(budget)	2,000.00

printing (press kit label, invitations)	
8/93 Graphics	753.00
11/93 Graphics	3,878.00
TOTAL	**$4,631.00**
(budget)	3,500.00

mailing/telephone	
11/15 ADM	3,516.45
8/19 Federal Express	20.00
8/2 Federal Express	20.00
9/93 ASI	74.00
10/93 ASI	162.50
total telephone	1.97
TOTAL	**$3,794.92**
(budget)	5,000.00

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

The Museum of Modern Art

January 26, 1994

TO: Jessica Schwartz

FROM: Richard Rojo

RE: final accounting for Ryman account (2945)

Listed below is the total amount spent for each part of our Ryman promotional account (2945). It is accurate as of 1/18/94.

61411 professional fees	
7/6 Stefan Moday	50.00
8/16 Susan Higgs	110.00
8/2 Emily Dean	115.00
8/31 Michelle Peltier	30.00
8/27 Emily Dean	10.00
9/2 Allison Foltz	100.00
9/7 Allison Foltz	20.00
9/14 Allison Foltz	70.00
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11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

71933 photography	
4/21 Colorwheel	72.00
4/21 Modernage	37.90
8/5 Colorwheel	550.00
8/3 Colorwheel	949.00
8/3 Modernage	112.00
8/3 Modernage	195.25
10/27 Modernage	45.00
10/27 Modernage	16.24
11/18 Modernage	84.00
9/21 Colorwheel	161.70
10/8 Colorwheel	112.50
12/13 Modernage	19.80
12/6 Colorwheel	56.00
TOTAL	**$2,411.39**
(budget)	2,000.00
catalogs	
8/3 Tate Gallery Pub	501.25
9/93 Comp pubs	192.50
9/93 Comp pubs	455.13
TOTAL	**$1,148.88**
(budget)	2,000.00
Security	
9/22 PO 28408	736.22
9/24 PO 28445	34.52
TOTAL	**$770.74**
(budget)	1,000.00
Operations	
TOTAL	**$0.00**
(budget)	500.00
Press preview (9/22/93)	
(charges pending)	0.00
TOTAL	**0.00**
(budget)	1,000.00

TOTAL EXPENSES	**$15,138.14**
(budget)	**18,000.00**
surplus	**2,861.86**

Ryman file

The Museum of Modern Art

February 7, 1994

Department of Public Information

TO: Joseph Molnar

FROM: Richard Rojo RR

RE: double charge in P.I. account 71911-2945

The below-listed items were charged twice to the Robert Ryman promotional account this fall. They were originally charged as graphics charges (71911-2945). They were then was transferred to "chargeout to outsiders" (71753-2945), but not deleted from the original account (71911-2945). Please delete the original charge, and let me know if I need to clarify this (ext. 9758). Thank you.

Debit	Credit	Amount	Vendor
n/a	71911-2945	$1,499.00	The Colorwheel
n/a	71911-2945	$112.00	Modernage

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9400 Cable MODERNART Telex: 62370 MODART Telefax: 212-708-9889

The Museum of Modern Art

January 31, 1994

Department of Public Information

TO: Sara Globenfelt

FROM: Richard Rojo, Public Information

RE: Transfer of expense

The below-listed changes are corrections of some expenses that I have mischarged. Please give me a call at x9758 if you have any questions. Thanks very much.

Debit	Credit	Amount	Vendor
71911-0350	71911-2957	$418.50	Graphics
71911-2940	71911-2941	$652.00	Graphics
71622-2932	71622-0350	$103.55	Security
61411-2994	61411-2945	$450.00	Peter Moore
61411-2994	61411-2945	$1,224.75	Kenneth Collins
72141-2994	72141-2944	$482.00	Photography New York

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