

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

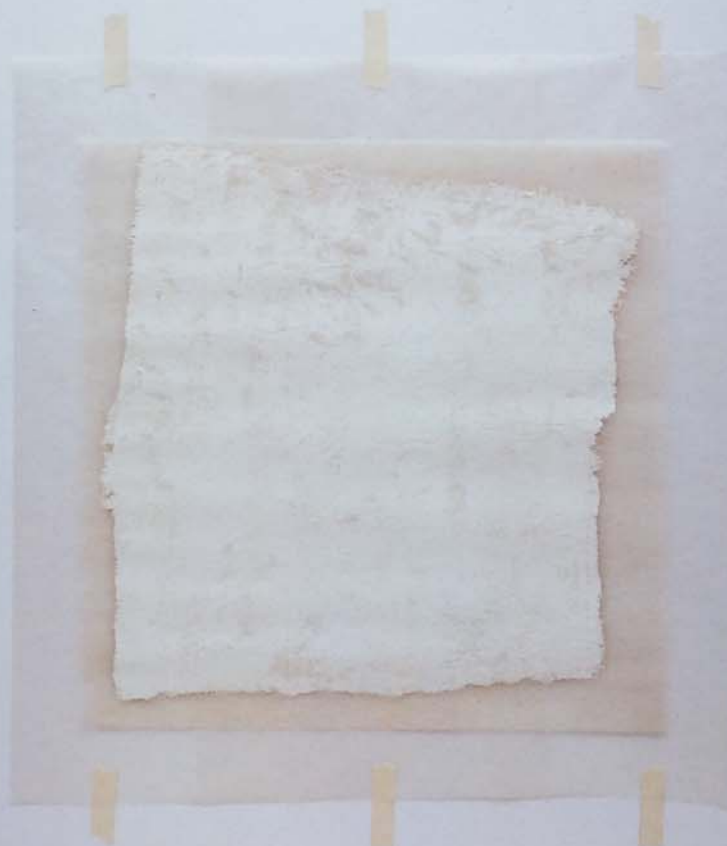
NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

<u>Name</u>	<u>Affiliation</u>	<u>City</u>
Alexandra Anderson	Esquire	(see catalogue)

CABLE
 Joan
 Tre
 Rudolf Schmin
 Mar
 STAS
 Juli
~~Foto~~
 There
 Che
 Mar
 Sim
 /Kate



Art, NY
 Lisa Jo
 69-8460

S
 'mabi

Jeff
 Lisa
 Nd
 So

1779
 all over
 Europe
 and like
 1 in 1000
 President.

RICHARD VINE	HAT IN HENNA
MARTIN MULLER	ABC
PHYLLIS TUCHMAN	
ROSELEE GOLDBERG	Artforum
SUEAN ZEVON	House Beautiful

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

<u>Name</u>	<u>Affiliation</u>	<u>City</u>
Alexandra Anderson	Seattle	

Celia
 Joan
 The
 Rudolf Schmitt
 Mare
 STAS
 Julie
 John
 There
 Cher
 Man
 Simon
 Kate

Media Preview

ROBERT RYMAN

Wednesday, September 22, 1993
 11:00 a.m. to 1:00 p.m.

The artist will be present.
 Refreshments will be served.
 R.S.V.P. 212-708-9750
 Department of Public Information

This exhibition was organized jointly by The Museum of Modern Art, New York, and the Tate Gallery, London. On view from September 26, 1993, through January 4, 1994, 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.

THE MUSEUM OF MODERN ART

11 West 53 Street, New York

Surface Veil: 1970. The Museum of Modern Art, New York. Gift of the Denise and Andrew Saul Fund and the Scaler Foundation. Photo: Bill Jacobson.
 © 1993 The Museum of Modern Art, New York

Jeff
 Lisa
 Ned

Richard Vire	Art in America
Martin Muller	ABC
Phyllis Tuchman	
Roselee Goldberg	Artforum
Susan Zevon	House Beautiful

gue)

Art, NY
 Jo
 9-8460

matic

779
 all over
 Europe
 1st floor
 President

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	PI	II.B.3082

Name	Affiliation	City
Alexandra Anderson	Esquire	(send catalogue)
CHARUE TRILEY	ART & ANTIQUES	
Joan Webster Price	CCNY	
Irene Rousseau	Fine Arts Federation, NY	
Rudolf Schmitz	Frankfurter Allgemeine Zeitung F&Z	
Marek Bartelik	Artforum	
STASYS EIDRIGEVICIUS		
Julius Judika Helfer	Aufbau Int'l Press	
Giampaolo Montagna	Gen of Journal of Contemporary Art, NY	
Theresa Thompson	WNYC	Melissa Jo 669-8460
Cheryl Cipriani	Leonard Lopate	
Marina Urbach	Semana	
Simone Suen	A. Aujourd'hui, Paris	
Whitecomb	Trends Group and Diplomatic	
Kate FOX (SK Fox)	Word Bulletin	
	Lusty Mover, NY	
	PO Box 611	
	NY 10014	
Jeff Lazar	Artspace	Pittsburgh.
Lisa Hahn	Arts & Events	
Natalia Dariałova	Radio Free Europe	212 819-7779 (all over Europe) would like to be President.
Sara King	Art	
Richard Vine	Art in America	
Matthi Muller	ABC	
Phyllis Tuchman		
Roselee Goldberg	Artforum	
Susan Zevon	House Beautiful	

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	PI	II.B.3082

<u>NAME</u>	<u>AFFILIATION</u>	<u>CITY</u>
HARRIETT ZINNES	CAPRICE	Kansas
Monica ANOR	ART NEXXUS	
MICHELLE WHITE	ESTILO	
JEAN MARTIN	FREELANCE	
DEBRA BAUKEN	FREELANCE	
BRUCE AITSHULER	FREELANCE	
ARNOLD WECHSLER	U. A. P.	N.G.C.
REINEKE HOLLANDER		
Reineke Hollander	MRC Handelsblad	The Netherlands
JOROTHY HALL	PARK EAST	
CAROL POZEFISKY	N.E. BROADCASTING	
HELEN LOUISE ZEIGERMAN	F.A. TABLEAU	
MARCA FORTER	JORNAL DO BRASIL	
PHYLISS BRAFF	NYT L.I. SECTION	
LESLIE SCHERR	AXIS	
BILL ACTMAN		
MARK TURSTENBERG	MODERN REVIEW	
MARK LAIOSA	WBAI	
FREDDA SHEPHERD	BUS. FINANCIAL NEWS	
DORIS CYLIKOWSKI	Chelsea CLINTON	News
MAURICE TOURIGNY	CBC, LE DEVOIR	
ADRIANA BRANCO	ARTE ALBA MUNDO	
MARISA CESPEDES	ECHO	
STEPHAN LOCATELLI	L'UNITA/ITALY	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

Name	Affiliation	CITY
TERRY TAKERS	FLASH ART/GALLERIES MAG.	
MARION OCKENS	WFUV	
BERNIE FRANKRAICH	COUNTRAD NEWS SERVICE	
DOROTHY WAXMAN	VIEW MAGAZINE	
JACOB BAAL-TESTUVA	CIMATSE - PARIS	
IMAGINE DOT GIUV	EL GUIA MAG. BARCELONA	
LEILA LUNA	BRAZILIAN PRESS	FAX PH 212
	208 E. 34TH ST APT 3-D NY, 10016	447.0825
VICTORIA PACE	TOWN & COUNTRY	
JOHANNAN NAPAC	THE OBSERVER	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

Name

AFFILIATION

CITY

Hilton Kramer	NY Observer	NY
Corinne Robins	American Book Review	Colorado
Joan MARTEL	Art Journal	NY
Janet Solinger	Smithsonian Inst.	Washington
Joane Seiden	Arts + Entertainment	NY
Tanaka Hiroko	Hi Fashion	Japan
Carol Hyatt	(guest of Janet Solin)	
Elizabeth Saverbeyff-Byron	Elle Decor	NY
W.S. Wilson + Guest	Art Space	Paris
Edie Smith	Voices of America	Washington
IKUKO ROTH	YOMIURI AMERICA	NY
Janet Kopos	Art in America	NY
Holly Solomon	Holly Solomon Gallery	NY
Carol Wood	The New Art Examiner	Chicago
Arthur Danto	The Nation	NY
YASUhide Fujio	Atelier	NY
Sarah King	Art in America	NY
Cindy Greenberg	Umagazine/AREA	NY
Marty Fisher	ABC	NY
Joyce Hausner	Art + Leisure	NY
ANDREAS STERZING	Der Spiegel	I
Brad Graves	Soundscape	NY
Suzanne LINGEMANN	German Art	
Liz Robinson	ABRAMS	
Jesse Ciotte		
Barbara Hansen		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

<u>Name</u>	<u>Affiliation</u>
Terry Miller	Holiday World
Dana Micucci	Int'l Herald Tribune
Paul Smith	Art in America
Lois Reamy	Institutional Investor
Aron	Downtown
Scott Baldinger	Harper's Bazaar
Ruth Berge	Die Kunst
Macchiarella	Italian Consulate
Rosemary Grillo	German Elle (NYC)
Margaret Richardson	U&LC (Upper & Lower Case)
Susan Mitchell	Vintage Books
Clair Machover	Clinton Chronicle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082

<u>NAME</u>	<u>AFFILIATION</u>	<u>CITY</u>
Stephanie Cash	Art in America	NY
Bonami (Francesco)	Flash ART	Milan
Clifford LAND	Downtown Mag.	NY
Jean Brunsell	AP	
① Jean YU	The World Journal	NY
Edith Newhall	NY MAG.	NY
Bruce Wolner	Art + Auction	NY
Catherine Peterson		
Patricia Crabben	France Press	NY
Edward SAUA-SEGALA	observer art-weekly	Romania
Julie Fasky	Print (mean) Inter-	NY
Saul Ostrow	Flash Art + National	NY
Jaye Rice	Fortune / Time-warner	NY

(Additional notes from the original image: "Review of art" is written next to "National", and "Columbian" is written next to "NY" in the last row.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

<u>NAME</u>	<u>AFFILIATION</u>	<u>CITY</u>
NORIKO FUKU	FREELANCE	NYC -
Steven Westfall	Art in America	NY
Robert Copelman	Romanian Mag. ^{MICRO MAGAZINE}	NYC.
April Kingsley	Freelance 246 W 16 th St.	NYC
	NYC 10011 675-5343 works at Amer. Craft)	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

Catalogue

~~Elizabeth SVERBEYEFF BYRON, EXECUTIVE EDITOR
ELLE DECOR MAG.~~

~~1633 Broadway 41st floor
New York N.Y. 10019~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

DYNAM

Catalogue Requests

- ✓ CHARLEY RILEY ART & ANTIQUES
- ✓ Judith Heiter (home) 185
- ✓ Monica Amor 205 E 78th APT 17-C 10021
- ✓ ARNOLD WESCHLER 463 WEST STREET #703 NYC NY ¹⁰⁰¹⁴
- ✓ IKUKO ROTH YOMIURI AMERICA 99-45 67th RD APT 602 Forest Hills, NY
- ✓ Joyce Hauser Art + Source 115 E. 82nd ST. NYC 10028 111375
- ✓ Octavio Zaya Diario 16 23 W. 82nd ST. apt 1B ^{NYC} 10024
- ✓ MASUHO FUJIO Atelier 330 W 45th ST. # 85 NYC 10036
- ✓ TERRY MYERS 9 STANTON ST 2D 582-4478
↳ NY 10002 212-477-7377
- ✓ CAROL WOOD NEW ART EXAMINER - (American Craft Museum)
40 W. 53rd 10019
- ✓ Elizabeth Sverbyeff-Byron ELLEDECOR 1633 BROADWAY ^{41241.} NYC 10019
- ✓ DENISE GREEN ART PRESS 15 LAIGHT ST NY 10013
200 E 66th APT E-201 10021
- ✓ MARTIN MUELLER ABC MUS. TOWER 15 W. 53 10019
- ✓ Julie Jasny PRINT 104 5th AVE # 5410
^{CRELANDE} NYC 10011
- ✓ Marina Urbach 96 Chambers ST 10007
- ✓ Edward SAVA-SEGAL 63-34 DIETERLE CRESCENT
Forest Hills, NY 11374
- ✓ Martin Fisher, Museum Tower Editions.
Museum Tur. / 15 W 53rd NYC 10019
262-3553
- ✓ Claire Machauer. 311 E 71st St. # 11F
(for Clinton Chronicle) NYC 10021
- ✓ Saul Ostrow 96 Grand St. #2F 10013
(Freelance Flash Art, Int'l Review (Bogotá))

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

To: Rob Storr/ P&S
Alexandra Partow/ PI

From: Nancy Kranz

Subj: RYMAN catalogues

The RYMAN catalogues are now available in our warehouse. I believe that they are actually also on sale in the bookstore.

You may obtain catalogues if you need more at this time by sending signed requisitions to our Mail Order Department - they will order catalogues in from the warehouse by bookstore truck to your attention. Item numbers and cost to your departments are as follows:

33173 cloth \$15.68

33174 paper \$13.75

Michelle
Blair Kamin -
① Philip Johnson - his status?
② What year Interiors Style show?
312-222-4138

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

Personal notes written by JS sent to the following critics with a Ryman catalogue on 8/5/93:

Peter Schjeldahl
Annette Grant - NYT Magazine
Lisa Liebmann and Brooks Adams
Allan Schwartzman
Ingrid Sischy -- Interview

Others sent:
Peter Plagens -- Newsweek
Arthur Danto -- The Nation 72 5th Ave, 10011
Mark Stevens -- The New Republic
Kay Larson -- New York
Christopher Porterfield, Kurt Anderson -- Time
Roberta Smith, Michael Kimmelman
Jack Bankowsky
Steven Madoff
Hughes

Robert

Betsy Balcer - Art in America

Michelle -
All me
re: mis

Mark's.
Alix

(Image: Surface Wall, 1990; collage
(caption: Surface Wall, 1990; collage with wood paper frame and
writing tape. 12 x 12 inches. Photo: Bill Jacobson, New
York.)

This exhibition was organized jointly by The Museum of Modern Art, New York,
and the Tate Gallery, London. It was on view from September 26, 1992, through
January 4, 1994, the New York showing is made possible by grants from the
Landon Foundation; The John Foundation; the Alfred Knott Fund 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
Kushnick, Roger and Ann Jacobson, and Mr. and Mrs. Donald S. Lander.

The Museum of Modern Art
11 West 53 Street, New York
© 1993 The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

[copy for Ryman media preview invitation]

Media Preview

[Press kit, Robert Ryman exhibition]

ROBERT RYMAN

Wednesday, September 22, 1993

11:00 a.m. to 1:00 p.m.

ROBERT RYMAN

Refreshments will be served.

R.S.V.P. 212-708-9750

Department of Public Information

Robert Ryman

[image: *Surface Veil*, 1970; catalogue #46]

[caption: *Surface Veil*. 1970. Oil on fiberglass with waxed paper frame and masking tape. 13 x 13". Collection the artist. Photo: Bill Jacobson, New York.]

The New York showing is made possible by grants from the Lannan Foundation.

This exhibition was organized jointly by The Museum of Modern Art, New York, and the Tate Gallery, London. On view from September 26, 1993, through January 4, 1994, 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.

© 1993 The Museum of Modern Art, New York

The Museum of Modern Art

11 West 53 Street, New York

c 1993 The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

[Press kit, Robert Ryman exhibition]

[outside label]

[image: Untitled, 1959; catalogue #14]

ROBERT RYMAN

September 26, 1993 - January 4, 1994

[inside label]

Robert Ryman

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

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

[caption]

cover: Untitled. 1959. Oil on pre-primed canvas.

8 1/8 x 8 1/4". ^{Collection of} Lucy R. Lippard. Photo: Bill Jacobson, New York.

c 1993 The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

September 8, 1993

TO: Rob Storr

FROM: Jessica Schwartz

RE: Suggested press invitations to Robert Ryman opening

General Magazines

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

New York Newspapers

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

Art Magazines

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

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

Freelance

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

* mail to home

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

The Museum of Modern Art

To Jessica Schwartz
From Alina Pellicci x9135
Date 9.1.93
Re Nyman press invites

Dear Jessica,

Attached is a list that Rob compiled
of art critics that he would like invited to
the Nyman opening. Maggie in Sp. Events
asked that I send them to your office.
Thank you.

Alina

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082

The Museum of Modern Art

To Jessica Schwartz
From Alina Pellicci x9135
Date 9.1.93
Re Nyman press invites

Dear Jessica,

Attached is a list that Rob compiled
of art critics that he would like invited to
the Nyman opening. Maggie in Sp. Events
asked that I send them to your office.
Thank you.

Alina

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

~~Jack Tilton~~

Critics

- need address*
- ? John Yau
 - Brooks Adams
 - 9. Lisa Liebmann
 - ? Debra Balken *na*
 - ? Carol Armstrong *na*
 - Maurice Berger
 - David Bourdon
 - Jamey Gambrell
 - Nancy Grimes & William Grimes
 - Eleanor Heartney
 - Walter Robinson
 - ? Richard Kalina *na*
 - ? Klaus Kertess Edward Leffingwell *(need addresses)*
 - Joseph Mashek *na*
 - Nancy Princenthal
 - ? Yasmin Ramirez *na*
 - Walter Robinson
 - Jerry Saltz
 - Dena Shoutenkirk
 - Stephen Westfall
 - Anastasia Wilkes
 - Roberta Smith
 - Kay Lanson
 - Arthur Danto
 - Tenny Myers
 - Barbara Rose
 - Caitlin Hatcliffe
 - Bone Ashton
 - Dan Cameron *na*
 - Thomas McEvilly *na*
 - Phyllis Tuchman
 - Holland Cotter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082

Chronology

COMPILED BY LYNN ZELEVANSKY

All galleries and museums referred to are in New York unless otherwise stated.

1930

30 May: Robert Tracy Ryman born Nashville, Tennessee. Father is in the insurance business; mother, a grade school teacher, is musical.

1948

Enters Tennessee Polytechnic Institute, Cookeville, Tennessee.

1949

Transfers to George Peabody College for Teachers in Nashville, Tennessee, where he studies music.

1950

12 September: Enlists in the United States Army Reserve Corps, assigned to an Army Reserve Band. Is activated shortly thereafter and, during the Korean conflict, serves in the Southern United States. Plays the tenor saxophone.

1952

17 May: Is discharged from active service.

June: Moves to New York City with the intention of becoming a jazz musician. Studies with jazz pianist Lenny Tristano.

March-June: *15 Americans*, exhibition at The Museum of Modern Art (MoMA), includes William Bazotes, Herbert Ferber, Frederick Kiesler, Jackson Pollock, Mark Rothko, Clifford Still, and Bradley Walker Tomlin.

June: Ad Reinhardt has one-person exhibition at Betty Parsons Gallery. Shows almost annually with Parsons throughout the 1950s and more intermittently in the 1960s.

December: Harold Rosenberg publishes "The American Action Painters" in *Art News*. The author defines the practitioners of the new American painting not as a school, but rather as a group of individuals to whom "at a certain moment the canvas began to appear ... as an arena in which to act—rather than as a space in which to reproduce, re-design, analyze or "express" an object, real or imagined."

1952-3

Ryman works at odd jobs in New York. Lives at 171 East 60th Street: "I had no money and I was working ... little funky jobs, occasionally making forty dollars a week or something like that ... I usually only kept a job maybe eight or nine months. Then I would go somewhere else." (Robert Ryman in taped conversation with Robert Storr, June 1992)

1953

January-February: Philip Guston has one-person exhibition at Charles Egan Gallery. Shows at the Sidney Janis Gallery yearly from 1956 to 1961.

January-February: Roy Lichtenstein has one-person exhibition at John Heller Gallery, where he shows until 1959. In 1962, joins Leo Castelli Gallery.

April: Willem de Kooning has one-person exhibition at Janis Gallery. Shows every few years throughout the 1950s and 1960s with Janis, Martha Jackson Gallery, and M. Knoedler & Co.

11 May: Bradley Walker Tomlin dies of a heart attack aged 54, one month after his second one-person exhibition at Parsons Gallery.

30 June: Ryman begins temporary employment as a vacation relief guard at MoMA. He stays on as a guard for seven years.

In 1953, MoMA has an already rich collection of works by Henri Matisse, as well as the following works by American Abstract Expressionists:

Arshile Gorky: "Composition Horse and Figures", 1928; "Argula", 1938; "Garden in Souchi", c.1943; "Agony", 1947.
Adolph Gottlieb: "Voyager's Return", 1946.
Franz Kline: "Chief", 1950.
Willem de Kooning: "Painting", 1948; "Woman I", 1950-1; "Woman II", 1952.
Robert Motherwell: "Pancho Villa, Dead and Alive", 1943; "Western Air", 1946-7.
Jackson Pollock: "She Wolf", 1943; "Full Fathom Five", 1947; "Number 1", 1948; "Number 12", 1949.
Mark Rothko: "Number 10", 1950.



Ryman in his twenties

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	PI	II.B.3082



Ryman's studio, 1992



Ryman's studio, 1992

works are extremely quiet and, in fact, absorb everything. Others can be virulent and work outwards a lot. They can be small in size but big in force of action. Every time we worked with them we experienced again how differently each painting works under the unique circumstances of space and light. And only when we allowed each painting to display its character and strength by not restricting its possibilities, did it really come alive and become active.

It is quite amazing to see how the different steps involving the paintings relate to one another. First and above all is the creation of a painting which, in itself, is a compression of different steps and decisions. But as you said in your text, the painting is not yet complete then. It has to be presented "in the world in a way that makes the aesthetic clear". This is the next step. This is where another person comes into play, as I did with our common installations. And this person has to know exactly what he or she is dealing with in order to present the painting in an appropriate way. Then the painting starts to live its own life, interacting with its surroundings. This is the final and decisive step, where the painting works as an independent object in relation to a space. And this, I think, is actually an opening to new possibilities in painting. It allows the paintings to become active in a way that is excluded in representational painting. (Ryman and Urs Rausmüller in *Robert Ryman: Versions*, 1992).

November-January: Agnes Martin, retrospective exhibition at the Whitney Museum. It is her first one-person exhibition of paintings at a New York Museum. She is 80 years old.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

1977

January–February: *Robert Ryman: Paintings 1976*, exhibition at P.S. 1 includes 17 recent works and inaugurates P.S. 1's more formal exhibition wing. Curated by Alanna Heiss. Ryman shows paintings with visible fasteners. He coats gallery windows with spray-on frosting material to soften the light and enclose the space.

September–October: *Robert Ryman*, retrospective exhibition at the Whitechapel Art Gallery, London, curated by Nicholas Serota.

'The Ryman show becomes two things to the spectator. First it is a concentration on the mechanics of painting with its queer resonant beauties following form and function. The paintings, prints and drawings have to be stared at. They become vehicles for contemplation, and the mind skitters off them as the eye remains mesmerized. The paintings are simultaneously summations and suggestions.' (Marina Vaizey, 'Robert Ryman', *Arts Review*, 30 Sept. 1977, p.622)

October–January: *Jasper Johns: A Retrospective* at the Whitney Museum.

1978

February–April: *Sol LeWitt*, retrospective exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 50 years old.

October–January: *Mark Rothko, 1903–1970: A Retrospective* at the Guggenheim Museum.

December–January: *New Image Painting*, exhibition at the Whitney Museum includes work by Nicholas Africano, Jennifer Bartlett, Jenny, Lois Lane, Rothenberg, and others. Brings together figuration of a less overtly emotional nature than that of European and American painting associated with the early to mid-1980s.

Ryman makes oil on linen paintings that are raised slightly off the wall and attached to it with steel bolts, like 'Monitor' and 'Summit'.

1979

January–March: *Jackie Winsor*, exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 38 years old.

February–March and November–December: Julian Schnabel has two exhibitions at Mary Boone Gallery in one year, signalling the re-emergence of bravura gestural painting as a central concern for the New York art world. This is the American manifestation of 'Neo-

Expressionism' which, in Europe, involves artists such as Anselm Kiefer, Georg Baselitz, Sigmar Polke, Enzo Cucchi, Francisco Clemente, and Sandro Chia. Their work begins to be seen in New York in 1980 and 1981.

Ryman does the 'Phoenix' series, relatively small works, each with surface and fasteners cut from a single piece of steel.

'I don't know. I must have been crazy. I thought when I got the white canvas, you know, I put fifteen coats of web-sanded gesso oil on a canvas; and said if I were Bob Ryman I'd be done already.' (Chuck Close, interviewed by Barbaralee Diamonstein in *Inside New York's Art World*, New York 1979, p.77)

1980

7 June: Guston dies of a heart attack shortly before his 67th birthday.

Spring: Ryman travels to Switzerland, works on surfaces fabricated to his specifications that were originally designed as frames for drawings. Paints in his hotel room, using a rust preventative as underpainting. Works are shown in Zurich retrospective that begins in June.

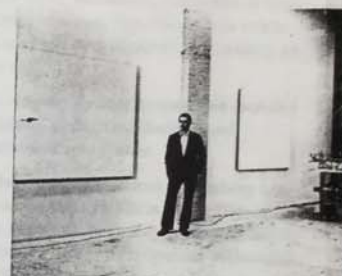
June–August: *Robert Ryman*, retrospective exhibition of 57 works done between 1955 and 1979 at InK Halle für Internationale Neue Kunst, Zurich. Travels to Städtische Kunsthalle, Düsseldorf. Curated by Urs Rausmüller.

26 December: Tony Smith dies of heart failure aged 68.

1981

Spring: Douglas Crimp publishes 'The End of Painting' in October. Sees painting as politically conservative, debased, and, after artists like Daniel Buren, fundamentally pointless. According to Crimp, Buren's art poses as painting in order to subvert the medium and the institutions that support it: Buren 'knows only too well that when his stripes are seen as painting, painting will be understood as the "pure idiocy" that it is'.

October: Thomas Lawson publishes 'Last Exit: Painting' in *Artforum*. In part a response to Crimp, the article posits painting as 'a matter of faith', the only alternative to despair for the radical artist. Interestingly, Lawson endorses the work of, among others, Jack Goldstein and Troy Brauntuch, who were included in *About Pictures*, Crimp's fall 1977 exhibition at Artists' Space in New York.

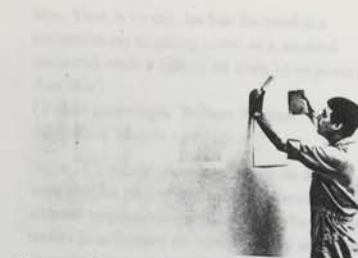


Ryman in his studio, New York, 1978 (photograph by Otto E. Nelson)



Ryman with Bruce Nauman, Zurich, late 1970s

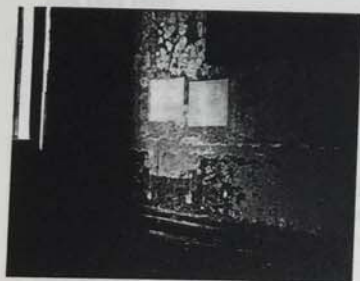
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082



Ryman working on installation of Robert Ryman exhibition, Palais des Beaux-Arts, Brussels, 1974



Ryman working on installation of Robert Ryman exhibition, Kunsthalle, Basel 1975



Installation view of Rooms P.S. 1 exhibition, P.S. 1 Institute for Art and Urban Resources, 1976 (photograph by Jonathan Dent)

(Bruce Boice, 'Robert Ryman', *Artforum*, Sept. 1973, pp.78-81)

October–November: Jackie Winsor has first one-person exhibition in New York at Paula Cooper gallery.

Ryman is awarded a fellowship by the John Simon Guggenheim Foundation. Uses money for general living and working expenses.

1974

January–March: *Robert Ryman*, retrospective exhibition, Stedelijk Museum, Amsterdam. Exhibition and catalogue organized by Naomi Spector, E. de Wilde, and Geert van Beijeren in close cooperation with the artist.

'Light reflection and absorption, opaque and translucent, shiny and matte, smooth and rough, thick and thin: these words keep coming up regardless of the material referent in Ryman's work. This is neither a simple matter of chance nor because such qualities are properties of all physical matter. It is because Ryman's use of materials is very much in terms of these qualities. As such, it is important to note that these qualities share certain characteristics; they are essentially physical rather than cultural, inviting direct phenomenological rather than conceptual reaction; as physical qualities they are primarily pictorial, inviting visual before tactile exploration and virtually cancelling significance of other sense explorations... In each case the chosen materials and their accentuated qualities are few to an extreme; such nakedness makes their choice and manipulation a high risk activity... For Ryman's art is not at all simply a matter of compatibility of materials; it is also a matter of congruity with their usage; and finally of the particularity of Ryman's "used materials" among that of contemporary artists and of painters throughout time.'

(Barbara Reise, 'Robert Ryman: Unfinished 1 (Materials)', *Studio International*, Feb. 1974, p.80)

September–November: *Robert Ryman*, one-person exhibition, Palais des Beaux-Arts, Brussels. Curated by Y. Gevaert.

October–December: Al Held, exhibition at the Whitney Museum. First one-person exhibition at a New York museum. The artist is 46 years old.

Ryman does oil paintings on wood ('Midway', 'Zenith'). During this period (1972–5) he is also working with a variety of printmaking processes.

1975

March–April: *Brice Marden*, exhibition at Guggenheim Museum. First one-person exhibition at a New York museum. The artist is 37 years old.

June–August: *Robert Ryman*, one-person exhibition at the Kunsthalle, Basel. Curated by Carlo Huber.

October–November: Susan Rothenberg has first one-person exhibition at 112 Greene Street. Shows almost yearly at Willard Gallery between 1976–85. Joins Sperone Westwater Gallery in 1987.

Ryman paints 'Vector' series, 11 panel paintings of vinyl acetate on wood, each 95 x 95 cm.

'Ryman's paintings remind one that a painting is a space hung on a wall, a void interpenetrating a void. The transition from one to the other is the passage from the determined to the indeterminate, from the identifiable to the imponderable, from an institution, replete with a historically accumulated body of terms and customs, to ourselves'.

(Jeremy Gilbert-Rolfe, 'Appreciating Ryman', *ArtsMagazine*, Dec. 1975, p.73)

1976

January–February: *Richard Tuttle*, exhibition at the Whitney Museum. First one-person exhibition at a New York museum. The artist is 35 years old.

June: Ryman is included in *Rooms P.S. 1*, the inaugural exhibition at P.S. 1, Institute for Art and Urban Resources, Long Island City. Curated by Alanna Heiss.

September–October: David Salle has first one-person exhibition in New York at Artist's Space. In 1979, he shows with Gagosian-Nosei-Weber and, beginning in 1981, with Mary Boone and Castelli galleries. Joins Gagosian Gallery in 1991.

November: Elizabeth Murray has first one-person exhibition in New York at Paula Cooper Gallery.

Ryman introduces visible fasteners of his own design which connect his paintings directly to the wall ('Embassy', 'Concord', 'Criterion'). 'Concord' is the first Ryman work in low relief. Also uses vinyl strips as fasteners ('Advance', 'Tower I', and 'Tower II'), and draws in pastel on sandblasted Plexiglas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082

ism. That is to say, he has focused his attention on coaxing paint as a natural material with a life of its own to express that life'.

(Willis Domingo, 'Robert Ryman', *Arts Magazine*, March 1971, p.17)

'Ryman's white paintings seem to make more sense of the idea of serial work than almost anyone else's do... Whether their order is arbitrary or in some way necessary one simply cannot tell; all one can be sure of is their interdependence. Most striking perhaps is the way they energize the gallery space after a while by being exterior to themselves. Watching them differentiate themselves from mere white is like seeing entropy reversed.'

(Kenneth Baker, 'Ryman at Fischbach', *Artforum*, April 1971, p.79)

1972

March–April: *Robert Ryman*, curated by Diane Waldman, at the Guggenheim Museum. Exhibition includes 38 works from 1965–72. First one-person exhibition at a New York museum. Ryman also has exhibition of earlier work at John Weber Gallery. He is 42 years old.

'Although Ryman is aligned with the Minimalist movement, he has more recently been claimed for both Process and Conceptual Art. These shifting classifications, if somewhat arbitrary, do nonetheless point out the fact that he eludes categorization'. (Diane Waldman, *Robert Ryman*, exh. cat., Solomon R. Guggenheim Museum, New York 1972 [np])

March–May: *Bruce Nauman: Work from 1965 to 1972* comes to the Whitney Museum. First one-person exhibition at a New York museum. The artist is 31 years old.

Summer: Ryman is included in *Documenta 5*, Kassel, Germany. He shows 'Aacon', 1968, 'Surface Veil 1', 1970 (no.49), and 'General', 1970 (see no.43). Other American artists include Aconci, Artschwager, Chuck Close, Hesse, Johns, LeWitt, Mangold, Marden, Martin, Malcolm Morley, Nauman, Oldenburg, Edward Rusha, Tuttle, and Wegman.

December–February: *Eva Hesse: A Memorial Exhibition* at the Guggenheim Museum.

Ryman makes a series of paintings in oil on canvas composed of horizontal lines made with many small, vertical brushstrokes (e.g. 'Paragon').

'Pollock's example that a painting could have no structural subdivision between that of the picture format and individual

factural units was hardly elaborated upon... until the 60's, when Robert Ryman [produced] serial paintings in which constructive facture attains a measure of pictorial autonomy, perhaps exceeding even that of Pollock's drip paintings. Ryman cancels out color, design and gestural inflection as pictorial elements to feature instead the simple, workmanlike way that the painter's brush systematically covers the picture surface... Despite the uniformity of materials and procedures through a given series, each series member exhibits subtle distinguishing traits and elusive factual deviations from the series norm. Notwithstanding their austere simplicity, the works unmistakably manifest their nature as handmade products with the inevitable uniqueness of each member that that implies, i.e. the viewer is led to discover visual evidence that no two paintings are exactly alike. Thus in a sense, Ryman's painting is as much about the essential individuality of handmaking as Pollock's. That such individuality, a manifestation of the presence of the human fabricator, can persist within such apparently barren settings is as remarkable and poignant, in its way, as the profuse, extrovert individualism of Pollock's florid calligraphy'. (Richard Channin, 'The Rise of Factual Autonomy', *Arts Magazine*, Nov. 1972, pp.30–7)

1973

20 July: Smithsonian is killed in a plane crash in Amarillo, Texas aged 35.

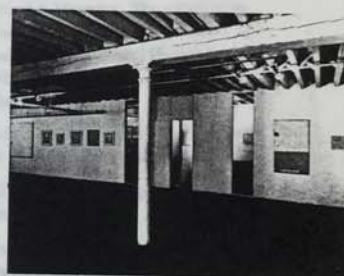
September–November: Ellsworth Kelly: *Retrospective* at MoMA. First one-person exhibition at a New York museum. The artist is 50 years old.

Autumn: Ryman travels to Düsseldorf. Does works in baked enamel on copper at the Werkkunstschule in Essen, a technical-industrial school where they have the necessary equipment (see nos.52–4). While in Germany, Ryman also executes works in oil directly on aluminium. These are painted at Galerie Konrad Fischer. Baked enamel and oil on aluminium works are both shown in November exhibition at that gallery.

'In one sense, it is easy to approach Ryman's paintings in terms of what they are not, because so much that is conventionally present in paintings is absent from his. Perhaps this absence of conventional elements gives a clue as to why painters generally speaking, tend to disregard Ryman's work, and artists who otherwise have no use for painting make his paintings an exception.'



Installation view of Robert Ryman: *Exhibition of Works*, The Solomon R. Guggenheim Museum, 1972

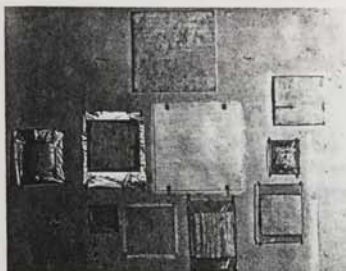


Installation view of exhibition held at the John Weber Gallery, 1972 (photograph by Walter Russell)



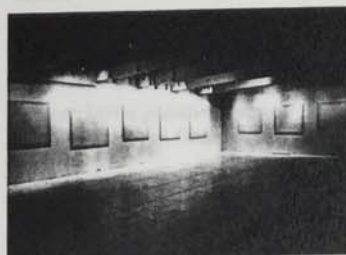
Installation view of Robert Ryman exhibition, Stedelijk Museum, Amsterdam 1974

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082



Ryman's studio wall, New York, early 1970s, showing works from his 'Surface Veil' series (photograph by John Weber Gallery)

How can you be a minimalist if you are not a minimalist? This is the question that Ryman asks in his 'Surface Veil' series. The series consists of a wall covered with various rectangular objects, some of which are framed and others are not, creating a collage-like effect. The objects are arranged in a way that they seem to be part of a larger, unified composition. The series is a reflection of Ryman's interest in the relationship between the artist and the work, and the role of the viewer in the interpretation of the work.



'General' series 1970: installation view of exhibition at the Fischbach Gallery, 1971

boven, Ger van Elk, Rafael Ferrer, Barry Flanagan, Hans Haacke, Michael Heizer, Hesse, Neil Jenny, Klein, Joseph Kosuth, Janis Kounellis, LeWitt, Richard Long, Walter de Maria, Mario Merz, Morris, Nauman, Oldenburg, Michelangelo Pistoletto, Richard Serra, Smithson, Keith Sonnier, Tuttle, William Wegman, and Lawrence Weiner. The exhibition helps disseminate American Minimalism, Post-Minimalism, and Conceptual Art in Europe.

March–April: Willem de Kooning, retrospective exhibition of 147 works organized by the Stedelijk Museum, Amsterdam, travels to MoMA. First one-person exhibition in New York. The artist is 65 years old.

April–May: The Sculpture of Jules Olitski. Olitski becomes the first living artist to have a one-person exhibition at The Metropolitan Museum of Art. He is 47 years old.

May: LeWitt publishes 'Sentences on Conceptual Art' in *Artforum*.

May–July: Ryman is included in *Anti-Illusion: Procedures/Materials* at the Whitney Museum, curated by Marcia Tucker. Also included are Andre, Michael Asher, Lynda Benglis, William Bollinger, John Duff, Ferrer, Robert Fiore, Philip Glass, Hesse, Jenny, Barry La Va, Robert Lobe, Morris, Nauman, Serra, Joel Shapiro, Michael Snow, and Tuttle. Post-Minimalism is defined in terms of an emphasis on process.

September–November: Claes Oldenburg, exhibition at MoMA. First one-person museum exhibition in New York. The artist is 40 years old.

September–November: Roy Lichtenstein, exhibition at the Guggenheim Museum. First one-person exhibition in New York. The artist is 46 years old.

October, November, December: Kosuth publishes his manifesto, 'Art after Philosophy Parts 1, 2, and 3' in successive issues of *Studio International*.

28 December: Son born to Ryman and Wagner, William Tracy Ryman.

December–January: Serra has first one-person exhibition in New York at Castelli Warehouse. Shows with Castelli every few years thereafter.

Vito Acconci records simple body movements with a camera in pieces such as 'Toe-Touch'.

Ryman makes first paintings on corrugated board as well as on fibreglass.

1970

25 February: Rothko takes his own life aged 66.

March–April: Dan Flavin, exhibition at the Jewish Museum. First one-person exhibition at a New York museum. The artist is 37 years old.

March–May: Frank Stella, retrospective exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 31 years old.

April–May: Robert Morris, exhibition at the Whitney Museum. First one-person exhibition at a New York museum. The artist is 39 years old.

May–June: Ryman exhibits in *Using Walls*, curated by Susan Tumarkin Goodman, at the Jewish Museum. The exhibition includes 14 artists, among them Artschwager, Bochner, Daniel Buren, LeWitt, Morris, Tuttle, Weiner, and Barbara Zucker.

29 May: Hesse dies of a brain tumour at New York Hospital. She is 34 years old.

4 July: Newman dies aged 65, following a heart attack.

Ryman makes the first of the 'Surface Veils', a series on which he works until 1972; also paints 'General' series. Makes works on mylar that is taped to the wall and then painted. When painting is completed, pieces of tape are removed, but their outlines remain as part of the piece. Uses the same method for paintings on dark red vinyl in 1971.

1971

October–January: Barnett Newman, retrospective exhibition at MoMA.

November–January: Tony Smith: 81 More, exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 59 years old.

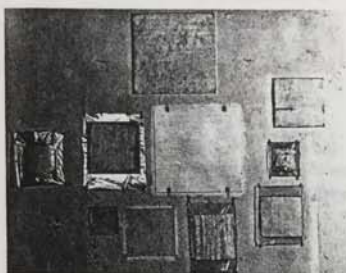
Chris Burden does his first body-art pieces.

28 December: Second son born to Ryman and Wagner, George Cordyon Ryman.

Ryman buys a building on Greenwich Street previously used for painting theatre sets, which still serves as his three-floor studio.

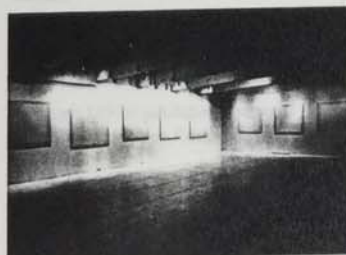
'Before its dissolution Abstract Expressionism was also on the verge of dealing seriously with the theme of Nothing. In this sense, Ryman, along with Jasper Johns, might be the last functional member of the third generation of Abstract Expression-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082



Ryman's studio wall, New York, early 1970s, showing works from his 'Surface Veil' series (photograph by John Weber Gallery)

The artist's studio wall in New York, early 1970s, showing works from his 'Surface Veil' series (photograph by John Weber Gallery). The wall is covered with various rectangular objects, some of which are framed and others are not, creating a collage-like effect. The objects appear to be small paintings or photographs, some of which are taped to the wall. The overall effect is a dense, layered composition that changes as the viewer's perspective shifts.



'General' series 1970: installation view of exhibition at the Fischbach Gallery, 1971

boven, Ger van Elk, Rafael Ferrer, Barry Flanagan, Hans Haacke, Michael Heizer, Hesse, Neil Jenny, Klein, Joseph Kosuth, Janis Kounellis, LeWitt, Richard Long, Walter de Maria, Mario Merz, Morris, Nauman, Oldenburg, Michelangelo Pistoletto, Richard Serra, Smithson, Keith Sonnier, Tuttle, William Wegman, and Lawrence Weiner. The exhibition helps disseminate American Minimalism, Post-Minimalism, and Conceptual Art in Europe.

March–April: Willem de Kooning, retrospective exhibition of 147 works organized by the Stedelijk Museum, Amsterdam, travels to MoMA. First one-person exhibition in New York. The artist is 65 years old.

April–May: The Sculpture of Jules Olitski. Olitski becomes the first living artist to have a one-person exhibition at The Metropolitan Museum of Art. He is 47 years old.

May: LeWitt publishes 'Sentences on Conceptual Art' in *Artforum*.

May–July: Ryman is included in *Anti-Illusion: Procedures/Materials* at the Whitney Museum, curated by Marcia Tucker. Also included are Andre, Michael Asher, Lynda Benglis, William Bollinger, John Duff, Ferrer, Robert Fiore, Philip Glass, Hesse, Jenny, Barry La Va, Robert Lobe, Morris, Nauman, Serra, Joel Shapiro, Michael Snow, and Tuttle. Post-Minimalism is defined in terms of an emphasis on process.

September–November: Claes Oldenburg, exhibition at MoMA. First one-person museum exhibition in New York. The artist is 40 years old.

September–November: Roy Lichtenstein, exhibition at the Guggenheim Museum. First one-person exhibition in New York. The artist is 46 years old.

October, November, December: Kosuth publishes his manifesto, 'Art after Philosophy Parts 1, 2, and 3' in successive issues of *Studio International*.

28 December: Son born to Ryman and Wagner, William Tracy Ryman.

December–January: Serra has first one-person exhibition in New York at Castelli Warehouse. Shows with Castelli every few years thereafter.

Vito Acconci records simple body movements with a camera in pieces such as 'Toe-Touch'.

Ryman makes first paintings on corrugated board as well as on fibreglass.

1970

25 February: Rothko takes his own life aged 66.

March–April: Dan Flavin, exhibition at the Jewish Museum. First one-person exhibition at a New York museum. The artist is 37 years old.

March–May: Frank Stella, retrospective exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 31 years old.

April–May: Robert Morris, exhibition at the Whitney Museum. First one-person exhibition at a New York museum. The artist is 39 years old.

May–June: Ryman exhibits in *Using Walls*, curated by Susan Tumarkin Goodman, at the Jewish Museum. The exhibition includes 14 artists, among them Artschwager, Bochner, Daniel Buren, LeWitt, Morris, Tuttle, Weiner, and Barbara Zucker.

29 May: Hesse dies of a brain tumour at New York Hospital. She is 34 years old.

4 July: Newman dies aged 65, following a heart attack.

Ryman makes the first of the 'Surface Veils', a series on which he works until 1972; also paints 'General' series. Makes works on mylar that is taped to the wall and then painted. When painting is completed, pieces of tape are removed, but their outlines remain as part of the piece. Uses the same method for paintings on dark red vinyl in 1971.

1971

October–January: Barnett Newman, retrospective exhibition at MoMA.

November–January: Tony Smith: 81 More, exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 59 years old.

Chris Burden does his first body-art pieces.

28 December: Second son born to Ryman and Wagner, George Cordyon Ryman.

Ryman buys a building on Greenwich Street previously used for painting theatre sets, which still serves as his three-floor studio.

'Before its dissolution Abstract Expressionism was also on the verge of dealing seriously with the theme of Nothing. In this sense, Ryman, along with Jasper Johns, might be the last functional member of the third generation of Abstract Expression-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

November–December: Brice Marden has first one-person exhibition in New York at Bykert Gallery. Shows annually or biannually at Bykert, Sperone Westwater Fischer, Mary Boone, and Pace Galleries throughout the 1960s, 1970s, and 1980s.

November–January: *Ad Reinhardt: Paintings*, retrospective exhibition at the Jewish Museum emphasizing the late black paintings, curated by Sam Hunter with Reinhardt and Lucy Lippard. Catalogue essay by Lippard. Reinhardt is 53 years old.

Ryman paints 'Winsor 20', 'Mayco' (no.37), 'Twin' (no.38), and 'Delta I'.

1967

January: Tony Smith has first exhibition in New York, sponsored by the Office of Cultural Affairs, New York City Department of Parks; co-sponsored by the Bryant Park Committee of the Avenue of the Americas. Sculptures are shown in Bryant Park, behind the New York Public Library. Smith subsequently shows at Fischbach, Knoedler, Fourcade-Droll, and Pace. Following his death in 1980, there are exhibitions at Pace, Fourcade-Droll, and Paula Cooper Galleries.

January–March: Yves Klein, exhibition at the Jewish Museum.

April–May: Ryman has first one-person exhibition at Paul Bianchini Gallery. He shows the 'Standard' series, 13 paintings on rolled steel: 'My first show was at Paul Bianchini's gallery in 1967. It turned out nothing was sold, even though the paintings were very inexpensive. [An acquaintance of Ryman's visits the exhibition and buys a Rembrandt drawing from Bianchini. Delighted, the dealer gives Ryman \$100. Gallery closes shortly thereafter] ... he gave me \$100. So something came from the show ... and at that time \$100 meant a lot. I had no money at all. I was kind of living by my wits. (Maurice Poirier and Jane Necol, 'The 60's in Abstract: 13 Statements and an Essay' *Art in America*, Oct. 1983, pp.123–4)

April–June: Jackson Pollock, exhibition at MoMA.

June: Michael Fried publishes 'Art and Objecthood', a critique of Minimalism that begins with artist Tony Smith, in *Artforum*.

Summer: LeWitt publishes a personal manifesto, 'Paragraphs on Conceptual Art', in *Artforum*.

31 August: Reinhardt dies in his studio, probably of a heart attack, aged 53.

December: Robert Smithson publishes 'The Monuments of Passaic' in *Artforum*, returning to the town of his birth with an instamatic camera, not to record objects of civic pride, but industrial and other relatively prosaic sites. Painting is increasingly marginalized in the New York art world, displaced by various forms of Minimalism and Conceptual art.

Ryman produces his first works combining canvas with wax paper that is masking taped to the wall (e.g. 'Adelphi'). He also produces his first works incorporating elements drawn directly on the wall.

German dealers Konrad Fischer and Heiner Friedrich visit Ryman's studio and each buys a work. These are Ryman's first major sales. 'That was the time I felt there was beginning to be some interest ... I had a show in both galleries in Germany, and then shortly after there were shows in Italy and Paris with Yvonne Lambert.' (Ryman to Storr, 1992)

1968

January–February: Bruce Nauman has first one-person exhibition in New York at Castelli Gallery. Continues to show annually or biannually in New York at Sperone–Westwater Gallery, as well as at Castelli.

October–November: Ryman has first one-person exhibition in Europe at Galerie Heiner Friedrich, Munich. Shows six similar-sized paintings on linen that are stapled directly to the wall. 'Adelphi' (no.67) has a waxed paper frame.

November–December: Ryman has one-person exhibition at Galerie Konrad Fischer, Düsseldorf. Shows modular works on paper executed that year.

In 1968, in addition to modular works on paper (the 'Classico' series (no.41), 'Lugano' (no.40)), Ryman does works on canvas that are stapled to the wall. 'Essex' has a bright yellow border painted directly on the wall, while 'Impex' incorporates a narrow blue chalk line drawn above the painting (see no.39).

1969

31 January: Ryman marries artist Merrill Wagner, whom he met in 1968, when he attempted to acquire a dog from her for his son.

March–April: Ryman participates in *When Attitudes Become Form: Works, Concepts, Processes, Situations, Information*, curated by Harald Szeeman at the Kunstmuseum Berne. Exhibition includes 70 artists, among them Andre, Richard Artschwager, Joseph Beuys, Mel Bochner, Hanne Dar-



'Standard' series 1967: installation view of exhibition at the Paul Bianchini Gallery, 1967

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

with Ryman, George Rickey, Salvatore Scarpitta, and George Sugarman. In 1966, guests include Hesse, Will Insley, LeWitt, and Robert Smithson. 'It was a very laid back organization. We would talk about where we would show that year and someone would find a place.' (Ryman to Storr, 1992).

January: Robert Mangold has first one-person exhibition at Thibaut Gallery. Throughout the 1960s, 1970s, and 1980s shows annually or biannually at Fischbach, John Weber, and Paula Cooper Galleries.

February–April: Jasper Johns, exhibition at the Jewish Museum. The artist is 34 years old.

March–April: Ryman participates in *Eleven Artists*, held at Kaymar Gallery and curated by Flavin. Other artists include Jo Baer, Walter Darby Bannard, Flavin, Irwin Fleminger, Ward Jackson, Donald Judd, LeWitt, Poons, Stella, Leo Valledor. The exhibition runs only two weeks, from 31 March to 14 April.

4 December: Son born to Ryman and Lipard, Ethan Isham Ryman.

In 1964, Ryman makes his first paintings on metal (vinyl polymer on aluminium).

1965

February–March: Kenneth Noland, exhibition at the Jewish Museum. First one-person exhibition at a New York museum. The artist is 41 years old.

February–April: The Responsive Eye at MoMA includes the work of Albers, Kelly, Louis, Noland, Reinhardt, and Stella. The exhibition attempts to understand contemporary abstraction through art that explores the extremes of optical situations, from work that is almost invisible to work that is intensely visually active.

March–April: Reinhardt has three simultaneous one-person exhibitions, showing red paintings at Graham Gallery, blue paintings at Stable Gallery, and black paintings at Parsons Gallery.

April–May: *Three Americans*, curated by Michael Fried at the Fogg Art Museum, Harvard University, contains the work of Noland, Olitski, and Stella. Lengthy catalogue text by Fried is a defence and elaboration of Greenberg's Formalist criticism. Fried adopts Greenberg's term, 'modernist painting'.

April–May: Andre has one-person exhibition at Tibor de Nagy Gallery. Shows yearly or twice yearly, at de Nagy, Dwan, John Weber, and Sperone Westwater Fischer Galleries. Joins Paula Cooper Gallery in the 1980s.

September: Richard Tuttle has first one-person exhibition at Parsons Gallery. Shows with Parsons until 1984, when he is represented by Blum-Helman Gallery. Shows with Mary Boone Gallery in 1992.

Judd publishes 'Specific Objects' in *Arts Yearbook* 8. Essay posits the existence of a new art that is neither painting nor sculpture. Judd notes that the new three-dimensional work does not constitute a movement or school. Article reproduces work by Morris, Stella, Flavin, Lucas Samaras, Yayoi Kusama, Judd, and others.

There is a major shift in Ryman's painting during 1965. The work begins to develop more systematically. From now on works are titled as a means of identification. He starts the 'Winsor' series (see no.36).

1966

February: *European Drawing* at the Guggenheim Museum includes work by Lucio Fontana, Klein, and Manzoni. This is the first time Manzoni's work is seen in New York.

February: Robert Morris publishes Part 1 of 'Notes on Sculpture' in *Artforum*. Parts II and III appear in the October 1966 and June 1967 issues of the magazine. The artist sees the concerns of sculpture as 'not only distinct from but hostile to those of painting'. (Sculpture has generally not been involved with illusionism, so the evolution of modern painting can have little relevance to it. He speaks of the lack of an image and the literal use of materials as essential conditions of contemporary sculpture.)

April–June: Barnett Newman: *The Stations of the Cross: Lena Sobochthani* at the Guggenheim Museum. First one-person exhibition at a New York museum. The artist is 61 years old.

April–June: *Primary Structures: Younger American and British Sculptors* at the Jewish Museum, curated by Kynaston McShine, includes work by 42 artists, among them Andre, Larry Bell, Ronald Bladen, Robert Grosvenor, Judd, Kelly, LeWitt, Walter de Maria, Morris, Smithson, Anne Truitt, and William Tucker. This is the first major exhibition to include a comprehensive view of what will come to be known as Minimalism.

September–November: Ryman shows work in *Systemic Painting*, curated by Lawrence Alloway, at the Guggenheim Museum. Exhibition includes 28 artists, among them Baer, Held, Kelly, Nicholas Krushenick, Mangold, Martin, Noland, Poons, Polk Smith, Stella, and Youngerman. Ryman is one of only two artists for whom the catalogue has no exhibition history or bibliography.

Unfinished Painting 1965, oil on canvas
158.7 x 158.7 (62½ x 62½) Helen and Ralph
Goldenberg, Chicago

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

December-January: *Cloes Oldenburg: The Store* at Ray Gun Manufacturing Co., 107 East 2nd Street, New York. Exhibition mounted in cooperation with Green Gallery.

Greenberg publishes 'Modernist Painting' in *Arts Yearbook* 4. (It is reprinted, with some changes, in the Spring 1965 issue of *Art and Literature*). He sees the history of painting as an evolution toward flatness, which he defines as the single property exclusive to that medium. Although he does not mention them in this essay, his argument serves as an historical justification for the work of such contemporary artists as Noland and Olitski, whose painting he endorses.

Ryman begins a series of small paintings in oil on unstretched canvas squares.

1962

March-May: *Geometric Abstraction in America* at the Whitney Museum includes 70 artists, among them Gorky, Held, Hofmann, Kelly, Martin, Noland, Reinhardt, David Smith, Polk Smith, and Stella.

13 May: Franz Kline dies of heart disease shortly before his 52nd birthday.

6 June: Yves Klein dies of heart failure in his Paris apartment aged 34.

May-July: *Philip Guston: Recent Paintings and Drawings* at the Guggenheim Museum. First one-person exhibition at a New York museum. The artist is 49 years old.

November: Andy Warhol has first one-person exhibition in New York at Stable Gallery. Shows at Stable again in 1964 and thereafter at Castelli Gallery.

November-December: *The New Realists* at Janis Gallery includes the work of artists from England, France, Italy, Sweden, and the United States. Among them are John Latham, Arman, Christo, Yves Klein, Daniel Spoerri, Tinguely, Oyvind Fahlstrom, Jim Dine, Indiana, Lichtenstein, Oldenburg, Rosenquist, Segal, Warhol, and Tom Wesselmann. The exhibition marks a shift in emphasis for the gallery - and the art world - from Abstract Expressionism to what will become known as Pop Art. Janis notes in the catalogue, 'As the Abstract Expressionist became the world recognized painter of the 50s, the new Factual artist (referred to as the Pop Artist in England, the Polymaterialist artist in Italy, and here as in France, as the New Realist) may already have proved to be the pacemaker of the 60s.'

Ryman makes a series of paintings in which short, curved, white brushstrokes cover similar coloured strokes visible beneath.

1963

6 February: Piero Manzoni dies of liver disease and exposure in his studio in Milan aged 30.

Spring: Eva Hesse and Tom Doyle move to the Bowery, and it is around this time that Hesse, Doyle, Ryman, and Lippard become friends. Ryman shows Hesse 'how to frame her drawings cheaply with glass and tape'. (Lucy Lippard, *Eva Hesse*, New York 1976, p.67)

March: Hesse has first one-person exhibition at Allan Stone Gallery, New York. She shows at Fischbach Gallery in 1968 and 1970.

March-May: *Robert Rauschenberg*, at Jewish Museum, includes works from 1949-62. First one-person exhibition at a New York museum. The artist is 38 years old.

April-June: *Five Mural Panels Executed for Harvard University by Mark Rothko* at the Guggenheim Museum.

June: Three-hour programme at the Judson Church leads to the formation of the Judson Dance Group, which includes Trisha Brown, Lucinda Childs, Sally Cross, Carolee Schneeman, John McDowell, Philip Corner, Deborah Hay, Yvonne Rainer and others. By 1963 artists such as Robert Morris are participating in their concerts.

May-August: *Americans 1963*, the last of curator Dorothy Miller's shows of contemporary American art at MoMA, includes work by Richard Anuszkiewicz, Lee Bontecou, Chryssa, Sally Hazelet Drummond, Edward Higgins, Indiana, Gabriel Kohn, Michael Lekakis, Richard Lindner, Marisol, Oldenburg, Rosenquist, Reinhardt, Jason Seley, and David Simpson.

October: Robert Morris has first one-person exhibition in New York at Green Gallery. Shows almost annually in New York at Green Gallery, Dwan Gallery, and, beginning in 1967, Castelli Gallery.

December-February: *Black and White* at the Jewish Museum includes work by 20 artists, among them Albers, de Kooning, Gorky, Johns, Kelly, Kline, Motherwell, Newman, Pollock, Rauschenberg, Stella, Tomlin, and Youngerman.

1964

January: Ryman shows as a guest in the American Abstract Artists 28th Annual Exhibition at New York University's Loeb Student Center. Joins the organization later that year. He remains a member until 1981. In 1965, the annual exhibition, held at the Riverside Museum, includes, along

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II . B . 3082

Agnes Martin returns to New York, where she lived from 1941-6 and from 1951-2. She settles on Coenties Strip. The community includes Robert Indiana, Johns, Kelly, Larry Poons, James Rosenquist, Rauschenberg, and Jack Youngerman.

Around 1975-8, Ryman and co-workers meet Rothko at the MoMA Cafeteria. Practical issues such as conservation and studio accommodation are discussed.

Between 1957 and 1961, Ryman makes small works on paper, or tracing paper, in pencil, casein, and/or gouache, or in oil. He also produces oil paintings on pre-primed cotton. These works are predominantly white, but underpainting in vibrant colour is, to varying degrees, visible. He has already begun to include his signature as a compositional element.

1958

January-February: Johns has his first one-person exhibition in New York at Castelli Gallery. 'Green Target', 1955, 'Target with Plaster Casts', 1955, 'Numbers', 1957, 'White Numbers', 1957, 'Flag', 1955 and 'Flag', 1957 are among the 15 works exhibited. Shows annually or biannually with Castelli into the 1970s.

March: Rauschenberg shows 'Combines' in first exhibition at Castelli Gallery.

June-July: Donald Judd has his first one-person exhibition at Panoras Gallery. Shows at Green Gallery in 1963 and 1964, and almost annually with Castelli from 1966 to the mid-1980s.

September-November: *New Images of Man* at MoMA includes work by Karel Appel, Francis Bacon, Diebenkorn, Dubuffet, Golub, de Kooning, Pollock, and others. Catalogue essay claims for the artists a shared form of figurative Expressionism that owes a debt to earlier twentieth-century movements, while it manifests a contemporary approach to materials, to 'color as pigment' and 'surface as surface'.

November-December: Martin has first one-person exhibition at Section 11 Gallery. Shows with Parsons and Robert Elkon Galleries almost yearly into the mid-1970s. Shows with Pace Gallery from 1975.

Sometime in 1958, Ryman participates in a staff exhibition at MoMA. This is the first public showing of his work; it takes place in the gallery used by MoMA's art lending service, located in the museum's penthouse, outside the Members' Dining Room. Ryman contributes one small painting to the exhibition, and it is sold to Gertrud A.

Mellon, a member of the museum's Painting and Sculpture committee.

December: Ryman's work is probably included in the Christmas group exhibition at Brata Gallery, run by brothers John and Nicholas Krushenick. Ryman had become friendly with Nicholas Krushenick at MoMA where, from September 1953 to May 1957, Krushenick worked in the frame shop.

Sometime in 1958 Jules Olitski has first one-person exhibition in New York at Zodiac Gallery, part of Iolas Gallery. Following that, shows at French & Co., Poindexter Gallery, Emmerich Gallery, Lawrence Rubin Gallery, and Knoedler Contemporary Art.

MoMA acquires Pollock's 'Untitled', 1945 and 'Painting', ?1945; Gottlieb's 'Blast I', 1957; and Johns's 'Green Target', 1955, 'Target With Four Faces', 1955, and 'White Numbers', 1957.

1959

March-April: Newman has first one-person exhibition in New York since 1951 at French & Co. Shows with de Kooning at Allan Stone Gallery in 1962 and with Knoedler & Co. in 1969.

March: Claes Oldenburg has first one-person exhibition in New York at the library of the Cooper Union Museum. He shows at the Judson Gallery, Reuben Gallery, Martha Jackson Gallery, Green Gallery, Sidney Janis Gallery, and, beginning in 1974, at Castelli Gallery.

25 April: Dan Flavin begins working at MoMA as a guard. Continues in the job until August 1960. He and Ryman become friends.

22 June: Michael Venezia begins work at MoMA as mailroom clerk. Continues in the job until September 1960. He and Ryman become friends, but lose contact when Venezia moves first to Europe and then to Rochester, New York. They meet up again when Venezia returns to New York City in the late 1970s.

May-September: *The New American Painting*, MoMA international touring exhibition, makes its final stop in New York following showings in Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, and Tate Gallery, London. It includes the work of Baziotes, Brooks, Francis, Gorky, Gottlieb, Guston, Hartigan, Kline, de Kooning, Motherwell, Newman, Pollock, Rothko, Theodore Stamos, Still, Tomlin, and Jack Tworkov and provides an international audience with its first comprehensive look at Abstract Expressionism.



Studio View 1959, oil on photograph 8.2 x 11.4 (3¼ x 4½) The artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

11 September: Ryman is honourably discharged from the Army Reserve Corps.

September–October: Robert Rauschenberg has one-person exhibition at the Stable Gallery. Shows monochrome white and black paintings. Shows the 'Red Paintings' at Egan Gallery in 1954 and, beginning in 1958, exhibits annually at Castelli Gallery.

Sometime in 1953 Ryman makes his first paintings.

1954

February: Jackson Pollock has one-person exhibition at Janis Gallery. Janis shows Pollock's work annually until 1958.

16 June: Painter (Elliott) Budd Hopkins begins work at MoMA's front desk. Continues in this job until September 1955. He and Ryman become friends.

1 July–10 September: Al Held works at MoMA as an art handler. However, Ryman gets to know him better some years later, through the artist-run Brata Gallery on East 10th Street, where Held is a founding member.

April–May: Franz Kline has one-person exhibition at Charles Egan Gallery. Beginning in 1956, Kline shows annually at Janis Gallery until his death in 1962.

May–July: *Younger American Painters* at the Solomon R. Guggenheim Museum includes 57 artists, among them Baziotes, James Brooks, Richard Diebenkorn, Jimmy Ernst, Leon Golub, Guston, Kline, de Kooning, Matta, Motherwell, and Pollock.

3 November: Matisse dies in Nice.

Sometime in 1954, Ryman quits music and begins painting in earnest.

MoMA acquires Still's 'Painting', 1951 and Matta's 'The Spherical Roof around our Tribe', 1952.

1955

Spring: Clement Greenberg publishes "'American/Type Painting'" in the *Partisan Review*, a study of Abstract Expressionism that considers Gorky, de Kooning, Motherwell, Pollock, Mark Tobey, Kline, Still, Newman, and Rothko.

April–May: Rothko has one-person exhibition at Janis Gallery. Shows again with Janis in 1958; between 1958 and his death in 1970, his solo exhibitions in New York are at museums.

May–August: *The New Decade: 35 American Painters and Sculptors* at the Whitney Museum includes work by Baziotes, Brooks, Gottlieb, Kline, de

Kooning, Motherwell, Pollock, Reinhardt, and Tomlin.

MoMA acquires Matisse's 'Jeanette II', 1911 and 'Tiari', 1930.

Ryman begins the largely monochrome 'Orange Painting' (no. 1), which he considers his earliest professional work.

1956

May–June: Ellsworth Kelly has his first one-person exhibition in New York at Parsons Gallery. Kelly shows every few years at Parsons until 1967, when he joins Janis Gallery. Shows with Castelli, beginning in 1975, and at Castelli and Blum-Helman Galleries in the 1980s.

May–September: 12 *Americans*, exhibition at MoMA, includes work by Ernest Briggs, Brooks, Sam Francis, Fritz Glarner, Guston, Raoul Hague, Grace Hartigan, Kline, Ibram Lassaw, Seymour Lipton, José de Rivera, and Larry Rivers.

11 August: Pollock is killed in a car accident in the Springs, New York aged 44.

December–February: Jackson Pollock, Memorial exhibition at MoMA.

MoMA acquires Matisse's 'The Serf', 1900–1 and 'The Back II', 1913 and Philip Guston's 'Painting', 1954.

1957

February: Leo Castelli Gallery opens with an exhibition of work by de Kooning, Robert Delaunay, Jean Dubuffet, Alberto Giacometti, Marsden Hartley, Fernand Léger, Piet Mondrian, Francis Picabia, Pollock, David Smith, and Theo Van Doesburg.

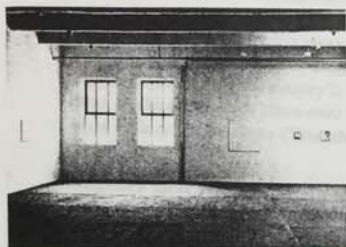
February: Kenneth Noland has first one-person exhibition in New York at Tibor de Nagy Gallery. Shows at de Nagy in 1958, French & Co. in 1959, and joins André Emmerich in 1961.

March–April: *Artists of the New York School: Second Generation*, at the Jewish Museum, includes work by 23 artists, among them Helen Frankenthaler, Grace Hartigan, Jasper Johns, Allan Kaprow, Alfred Leslie, Joan Mitchell, Rauschenberg, and George Segal. The exhibition is curated by Meyer Schapiro, with an introduction by Leo Steinberg.

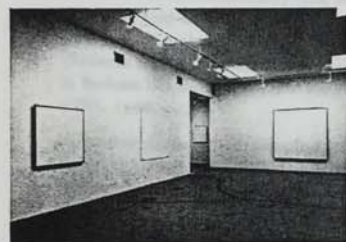
October–November: Bradley Walker Tomlin, retrospective exhibition at the Whitney Museum.

MoMA acquires Pollock's 'Painting', 1953–4 and Motherwell's 'Personage with Yellow Ochre and White', 1947.

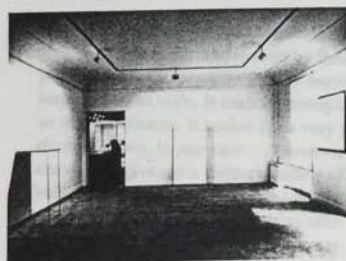
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082



Installation view of Robert Ryman exhibition at the Dia Art Foundation, 1988-9



Installation view of exhibition at the Daniel Weinberg Gallery, Los Angeles, 1983 (photograph by Douglas M. Parker Studio)



Installation view of Ryman: peintures récentes exhibition at the Galerie Maeght Lelong, Paris, 1984

October–November: *Robert Ryman*, retrospective exhibition at Musée national d'art moderne, Centre Georges Pompidou, Paris, includes 62 works from 1958–81. Curated by Alfred Paquemet.

Ryman returns to oil on canvas ('Paramount' (no.62)). Creates an oil on aluminium series where fasteners are bands that stretch the length of the top and bottom surfaces, overlapping them ('Media', 'Department', 'Post').

'Even now, when some eyes see only standardized, robotic Ryman's he signs his own presence into being on the surfaces of his art... Monochrome is what allows Ryman's idea of himself, which seems to be about as far from universal as an idea can be, to lodge itself in a series of facts – his paintings, which are always cool, but always aggressive in their particularity. Ryman has made the bluntness of all-white painting the vehicle of his exceedingly complex will to be distinctly himself'.

(Carter Ratcliff, 'Mostly Monochrome', *Art in America*, April 1981, pp.123–4)

1982

Ryman appointed member of the Art Commission, City of New York.

Ryman does first works on fibreglass panels of his own design. These form a sandwich with an aluminium honeycomb core ('Crown', 'Bond').

'The territory opened up by his experiments with techniques, materials, ways of placing a brushstroke, dullness and brightness, and smoothness of surface and relief, is vast... In each painting all his knowledge, one might say all his science, is brought into play in establishing an intense surface intended both for meditation and for the disruption of meditation. Ryman's squares do not attain a fixed perfection, and this is what distinguishes him from Mark Rothko and Ad Reinhardt, with whom he is often associated. On the contrary, he renounces perfection by a detail, an anomaly; the brackets which held the support to the wall during the work's execution, for example. The introduction of this "defect" is no doubt connected to Ryman's desire to make painting exist in its own realm, one which lays claim to its own codes... Once its vocabulary and grammar are mastered, this language leads neither to meditational void, nor to an "essence" of any material; instead it involves a clarity of awareness of the behaviour of light, the quality of its spectrum, the release of colour by the movement

away from colour, and the revelation of truths which belong not to the field of geometric ideas but to an internal exploration whose end is still unknown, and which we are privileged to watch.' (Gerard-Georges Lemaire, 'Robert Ryman', *Artforum*, April 1982, p.88)

1983

Summer: Permanent retrospective exhibition of Ryman's work installed at the Hallen für neue Kunst, Schaffhausen.

1984

Ryman does his most sculptural works to date ('Pace' (no.66), 'Pair Navigation') and a series of enamel drawings on anodized aluminium. Creates 'Resource', his first work with a concave surface.

1985

Ryman does series of paintings on relief surfaces ('Credential' (no.73), 'Accord', 'Charter'), as well as a series in acrylic on Lumasite.

It is around this time that an interest in geometric painting recurs with the emergence of artists like Ross Blechner, Peter Halley, Peter Schuyff, and Philip Taffe.

1986

February–May: Richard Serra: Sculpture, exhibition at MoMA. First one-person exhibition at a New York museum. The artist is 47 years old.

1987

January–March: David Salle, exhibition comes to Whitney Museum. First one-person exhibition at a New York museum. The artist is 35 years old.

October–January: Frank Stella: 1970–1987 at MoMA.

Ryman is awarded the Skowhegan School of Painting and Sculpture Medal for painting.

Ryman designs a room for Chicago collector Gerald Elliot around the 1985 work, 'Charter', already in Elliot's collection. Following a tour, Elliot donates the room to the Art Institute of Chicago. Ryman also does paintings on Gator board (e.g. 'Constant', no.75).

1988

April–June: Elizabeth Murray: Paintings and Drawings comes to the Whitney Museum. First one-person exhibition at a New York museum. The artist is 48 years old.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

October–June: *Robert Ryman*, one-person exhibition at Dia Art Foundation includes 33 works, mostly from the 1980s. Ryman makes 'Journal' (no.76), his second work with a concave surface and works with no visible fasteners (e.g. 'Summary'). He also does works on linen or linen over fibre-glass with redwood edges ('Duration', 'Convert').

'Together these paintings form a show – and a visual experience – that is as luminous as it is rigorous, as materialist as it is religious. The religion is high modernism, but the means are so straightforward that you don't have to be a true believer to be touched by its spirit ... Mr Ryman has kept the modernist faith more strictly than Frank Stella and also more personally. And he meets the critic Clement Greenberg's requirements about reducing paintings to its essence more successfully than any of the color field artists whom Mr Greenberg continues to endorse.'

(Roberta Smith, 'Works by Robert Ryman in Redone Dia Galleries', *New York Times*, 7 Oct. 1988, p.c29)

November–January: *Julian Schnabel: Paintings 1975–1987* comes to the Whitney Museum. First one-person exhibition at a New York Museum. The artist is 37 years old.

1989

Ryman does asymmetrical works (e.g. 'Context'), as well as some symmetrical paintings with heavy impasto at their centers and a flatter paint application along the borders ('Locate', 'Press'). 'Initial' (no.77) sits on two small, asymmetrically placed wooden blocks that are attached to the wall.

'Not for the first time I can't decide if his single-mindedness, undeterred by inner promptings of expression and by outward imperatives of style, is mainly exemplary or mainly bizarre. It makes for a very particular beauty, in any case ... However this show does give me a distinct feeling of being called to account, somehow, as if by some personal religious authority who knows my soul's waywardness and has reason to be concerned about me. He may be the last of the great modern artists who, believing that human endeavours partake of pure essences, once strove to put art on a philosophically equal footing with science. Certainly he is the only current painter who can turn my reminiscences of that perishing idealism into a specific ache rather than just a vague and global disillusionment. It's an effect of his radiant modesty, craftsmanly virtues and incredible steadiness.'

(Peter Schjeldahl, 'White-out', *7 Days*, 15 Feb. 1989, pp.55–6)

'The rhetorical center of gravity of this work, then, rests on the literal fulcrum between a collection of facts and its poetics.'

(Pat McCoy, 'Robert Ryman', *Arts Magazine*, April 1989, p.77)

1991

October–July: *Robert Ryman*, exhibition at Espace d'art contemporain, Paris. Includes work from 1958–81.

'Ryman's work defies ideological exegesis and disdains the melodrama of stylistic rupture upon which so much criticism thrives ... the infinite nuances of which his work avails itself can only be arrived at by total concentration on sensory fact.'

(Robert Storr, 'Robert Ryman: Making Distinctions', in *Robert Ryman*, exh. cat., Espace d'art contemporain, Paris 1992, p.35)

Ryman begins a series of paintings titled 'Versions'. Works vary in size, but all are painted on very thin fibre-glass. All but one have wax-paper borders along the upper edge (see nos.79–81).

'In fact, contrary to historical belief about the nature of avant garde innovation, Ryman is clearly one of the few figures working today for whom one feels that it wouldn't really make a great difference had he been the first to do what he's doing ... or not.'

(Dan Cameron, 'Robert Ryman: Ode to a Clean Slate', *Flash Art*, Summer 1991, p.90)

'Light is another important element, since light with realism acts differently. It acts in a real sense, whereas with representational painting and abstraction, the light is primarily used in order to see the painting. With realist painting, the light becomes literally a real element in the painting reflecting on surfaces or being absorbed into surfaces of the painting and into the wall itself'

(Speech by Ryman delivered at Dannheiser Foundation, New York, Jan. 1991)

1992

May–October: Ryman shows 'Versions I–XVI' at Hallen für neue Kunst, Schaffhausen.

'Whenever we installed your works, we always saw how tremendously important it was to know exactly how the painting was conceived and how it was made. Some



Ryman and Gerald Elliot standing in front of *Charter V* 1987 (photograph by Robert E. Mates)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

One-Person Exhibitions

1967

Paul Bianchini Gallery, New York, April – May

1968

Galerie Heiner Friedrich, Munich, Oct. – Nov.
Galerie Konrad Fischer, Düsseldorf, Nov. – Dec.

1969

Fischbach Gallery, New York, April – May
Wall Show – Part I, Ace Gallery, Los Angeles, Aug.
Galerie Konrad Fischer, Düsseldorf, Nov. – Dec.

Robert Ryman Drawings, Galerie Heiner Friedrich, Munich, Nov. – Dec.

Robert Ryman, Galerie Yvon Lambert, Paris, Nov. – Dec.

Galerie Françoise Lambert, Milan, Dec.

1970

Robert Ryman: Delta Paintings, 1966, Fischbach Gallery, New York, Feb. – March

1971

Fischbach Gallery, New York, Jan. – Feb.
Dwan Gallery, New York, Feb. – March
Galerie Heiner Friedrich, Cologne, June – July
Current Editions, Seattle

1972

Robert Ryman, Solomon R. Guggenheim Museum, New York, March – May
Robert Ryman: Early Paintings, John Weber Gallery, New York, April
Galerie Annemarie Verna, Zurich, Sept. – Oct.
Lisson Gallery, London, Dec. 1972 – Jan.

1973

Galerie Heiner Friedrich, Cologne
Current Editions, Seattle
Galleria Il Cortile, Rome

1973

Robert Ryman, Galleria San Fedele, Milan, April
Robert Ryman, Paintings and Etchings, John Weber Gallery, New York, April – May
Art & Project, Amsterdam, Sept.
Galerie Konrad Fischer, Düsseldorf

1974

Robert Ryman, Stedelijk Museum, Amsterdam, Feb. – March
Robert Ryman: Komplete Graphik, Westfälischer Kunstverein, Münster, May – June
John Weber Gallery, New York, Sept. – Oct.
Palais des beaux-arts, Brussels

1975

Robert Ryman, Kunsthalle Basel, June – Aug.
Robert Ryman, Paintings and Prints, John Weber Gallery, New York, Nov.

1977

Robert Ryman: Neue Bilder, Galerie Annemarie Verna, Zurich, May – June
Robert Ryman, Whitechapel Art Gallery, London, Sept. – Oct.
Robert Ryman: Paintings 1976, P.S. 1, Institute for Art and Urban Resources, Long Island City
Galleria Gian Enzo Sperone, Rome
Galerie Charles Kriwin, Brussels

1978

Institut für Neue Kunst, Zurich

1979

Robert Ryman, Sidney Janis Gallery, New York, Jan.
Institut für Neue Kunst, Zurich

1980

Robert Ryman: Neue Bilder, Kunstraum, Munich, Nov. – Dec.
Galerie Konrad Fischer, Düsseldorf

1980-2

Robert Ryman, InK, Halle für Internationale neue Kunst, Zurich, June – Aug. 1980;
Musée national d'art moderne, Centre Georges Pompidou, Paris, Oct. – Nov. 1981;
Städtische Kunsthalle, Düsseldorf

1981

Robert Ryman, Sidney Janis Gallery, New York, May – June

1982

Robert Ryman: Paintings, Young Hoffman Gallery, Chicago, March
Robert Ryman, Recent Paintings, Mayor Gallery, London, Nov. – Dec.

1983

Robert Ryman, Bonnier Gallery, New York, March
Daniel Weinberg Gallery, Los Angeles

1983-

Hallen für neue Kunst, Schaffhausen, Switzerland (permanent installation)

1984

Ryman, New Paintings, Galerie Maeght Lelong, New York, Feb. – March
Ryman, peintures récentes, Galerie Maeght Lelong, Paris, April – June

1985

Robert Ryman, Rhona Hoffman Gallery, Chicago, May

1986

Robert Ryman, Recent Paintings, Galerie Maeght Lelong, New York, Jan. – Feb.
Leo Castelli Gallery, New York, Jan. – Feb.
Currents, Institute of Contemporary Art, Boston
Raum für Malerei, Cologne

1987

Galerie Konrad Fischer, Düsseldorf

1987-8

Robert Ryman: The Charter Series: A Meditative Room for the Collection of Gerald S. Elliot, The Art Institute of Chicago, May – June 1987; San Francisco Museum of Modern Art, Jan. 1987 – March 1988

1988-9

Robert Ryman, Dia Art Foundation, New York, Oct. 1988 – June 1989

1989

Robert Ryman Prints, The Projects Room, John Weber Gallery, New York

1990

Robert Ryman: New Paintings, Pace Gallery, New York, April – May
Robert Ryman: Six Aquatints, Nohra Haine Gallery, New York

1991-2

Robert Ryman, Espace d'art contemporain, Paris, Oct. 1991 – July 1992

1992


Robert Ryman: Works on Paper, Galerie Konrad Fischer, Düsseldorf, Sept.

1992-3

Robert Ryman: Versions, Hallen für neue Kunst, Schaffhausen, Switzerland, May – Oct. 1992; Pace Gallery, New York, Dec. 1992 – Jan. 1993

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

The Museum of Modern Art

To Distribution Below
From John L. Wielk 
Date 7/13/93
Re Credit Line for ROBERT RYMAN

The following credit line should be used for ROBERT RYMAN:

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

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

Distribution:

Richard E. Oldenburg
Jessica Altholz
Harriet Bee
Helen Bennett
Alexandra Bonfante-Warren
Louise Chinn
Sue Dorn
Emily Folpe
Tavia Fortt
Michael Hentges

Joan Howard
Lucy O'Brien
Richard Palmer
Alexandra Partow
Romy Phillips
Jessica Schwartz
James Snyder
Robert Storr
Kirk Varnedoe
Dan Vecchitto

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

The Museum of Modern Art

29 March 1993

BUDGET PROPOSAL FOR PUBLIC INFORMATION

ROBERT RYMAN

September 22, 1993 - January 4, 1994

press material production

offset (press releases, press kit materials,
publicity reports) \$2,000

printing (press kit labels, press preview
invitations) 3,500

catalogues/posters 1,500

postage (3 mailings, plus query letters,
catalogues, Federal Express, messenger) 5,000

photography (stills, color transparencies, slides) 2,000

professional fees (photographers for special events,
art, and installation; usage fees) 1,000

press preview 1,000

security 1,000

electricians 500

SUBTOTAL \$17,500

advertising ~~25,000~~

TOTAL ~~\$42,500~~ 17,500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II.B.3082

The Museum of Modern Art

EXHIBITION CHECKLIST

Promotional Planning for Small Exhibitions

Exhibition Robert Ryman

Dates Sept 26 - Jan 4, 1993

Advance planning: four to six months prior

- ☒ Meet with curator
- ☒ Select, duplicate, & label press images (b/w photos, color slides, & transparencies)
- ☒ Check budget & plan promotional projects:
 - bookmarks, buttons, etc.
 - print advertisements
- ☒ Establish schedule of writing & graphics deadlines

Advance preparation/mailling: two to three months prior

- ☒ Prepare main press release; mail to entire press list & additional targeted lists
- ☒ Prepare query letter & create select press list; mail query, release, & images
- ☐ Prepare cover letter & develop targeted location sites for distribution of promotional materials
- ☐ Prepare copy & images; meet with Graphics re:
 - advertisements
 - promotional materials
- ☒ Order hard & softbound catalogues/brochures from Publications
- ☐ Prepare additional press materials:
 - publication release
 - special events release
- ☐ Fax-broadcast special events release to listings editors

Final preparation: one to three weeks prior

- ☐ Write & fax-broadcast media alerts to electronic media
- ☐ Distribute cover letter & promotional materials to targeted locations
- ☐ Prepare & fax-broadcast public service announcements to radio list
- ☐ Reorder b/w & color photo materials, as necessary
- ☐ Prepare press lists for evening reception; mail invitations
- ☐ Prepare press list for catalogues; messenger/mail as soon as in hand

After exhibition closes

- ☐ Organize exhibition files & photo albums for permanent files