

LANDFIELD

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RONNIE LANDFIELD

FINDLAY GALLERIES

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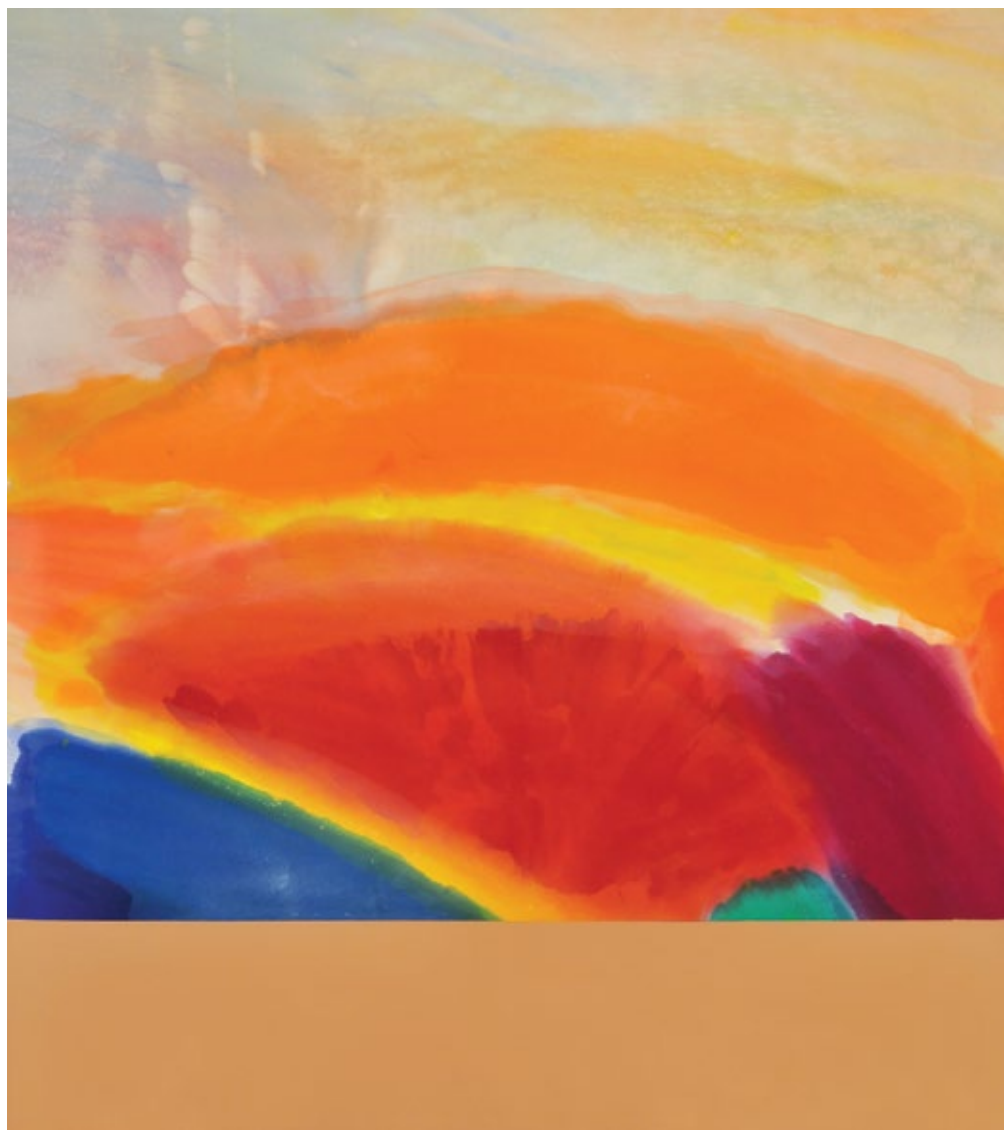
SPIRIT RISING 2, 2009 | ACRYLIC/CANVAS | 88 X 78 INCHES | FG© 137719



EAST TO WEST, 2011 | ACRYLIC/CANVAS | 63 X 60 INCHES | FG© 137209



VIEW FROM THE HEART, 2011 | ACRYLIC/CANVAS | 82 X 92 INCHES | FG© 137709



THE WELL, 2000 | ACRYLIC/CANVAS | 54 X 46 1/2 INCHES | FG© 137711

COLOR LAND-FIELD SCAPE

BY: PETER FRANK | LOS ANGELES | OCTOBER 2016

For half a century Ronnie Landfield has worked at the heart of American abstract painting. Respected by his older colleagues, influential among his peers, and inspiring to younger painters, Landfield was among those artists who saved “post-painterly” abstraction from itself by giving it back its painterliness. Beyond that, he carved out a niche for himself where for decades he has rung infinite changes on a simple and beautiful formula, one as volatile and yet as fixed as the sky.

Landfield began as a Minimalist, responding early on to the elemental language proposed by artists trying after abstract expressionism to escape the tyranny of the gesture. But it was clear to him that these reductivists were throwing the baby out with the bathwater. Always a painter and always interested in color, Landfield gravitated to the more expansive approach to form – and more expansive embrace of painting – evinced by post-painterly abstraction, or color-field painting, identified as such by Clement Greenberg. As Landfield was coming into contact with artists such as Larry Poons, Kenneth Noland, Helen Frankenthaler, and Friedel Dzubas, however, this circle of painters was evolving toward a more material-oriented practice, one that found form at least as much in surface as in composition and color. In discussion with Poons, Noland, and others,

Landfield came to recognize his own commitment to color and pictorial space, and to the experiences the color-field painters seemed to be leaving behind.

It was out of this recognition that Landfield, with several other younger painters, came to reclaim color-field painting as “lyrical abstraction.” Landfield devised his fluid approach to pigment as a revival of the pouring techniques introduced by Frankenthaler and Morris Louis. The results allowed in pictorial as well as retinal qualities. Landscape space and atmospheric nuance were realized in Landfield’s hands through composition and, in particular, saturated color and color relationships.

Since his emergence as a lyrical abstractionist Landfield has engaged various techniques and materials, pouring thinned paint or clotting thickened pigments, leaning at times to a range of earthen colors, at other times favoring a more spectral color selection. But since the 1970s his basic schema has been consistent, a structure that always accommodates the optical breadth Landfield seeks. At various times he has favored certain formats, certain palettes, and/or certain formal devices; but the vision and the touch remain consistent even as the armatures shift and the atmospheres mutate. »



AFTER THE RAIN, 2006 | ACRYLIC/CANVAS | 25 X 35 INCHES | FG© 137733

In Landfield's work, land does become field – “field” here referencing visual scope more than natural terrain, although the conditions of nature clearly inflect his practice. In fact, the horizon at once separates and unites field and land, the space of sky overhead no less than topographic space underfoot. Landfield is practicing abstraction, of course, and is thus not bound in by the horizon line. But, even in those odd and stunning works where normally lateral elements stack up vertically to one side, the disposition of shapes and the luminosity of the colors that define them invariably convey a depth, a temperature, even a relative humidity, shifting readily from sea to mountain to desert, even within a single painting.

By his own admission, 19th century French landscape painting is close to Landfield's heart. Cézanne, Courbet, Pissarro, Sisley, and above all Monet – in particular the late Monet of the *Water Lilies* – all practiced landscape painting as much for the painting as for the landscape. But the loftiness and spatial immensity that has long characterized his painting marks Landfield as an American painter. Even though he has spent nearly his entire life in his native New York City, Landfield has inherited American space from the Hudson River painters, from the Luminists, from painters of the West such as Church and Bierstadt, and even from eccentrics such as Ryder and Blakelock. Ronnie Landfield has figured crucially in the development of painterly abstraction in America as much by experimenting with what American space looks like as by experimenting with what paint itself can be.

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BLUEBIRD, 2000 | ACRYLIC/CANVAS | 89 X 76 INCHES | FG© 137723



CLEAR AS DAY, 2006 | ACRYLIC/CANVAS | 55 X 108 INCHES | FG© 137731



AFTER THE BELLS, 2000 | ACRYLIC/CANVAS | 90 X 80 INCHES | FG© 137732



SECOND NATURE, 2011 | ACRYLIC/CANVAS | 91 X 81 INCHES | FG© 137728



PEARLS AND GRANITE, 1996 | ACRYLIC/CANVAS | 50 X 80 INCHES | FG© 137722



BEGINNINGS

I began exhibiting my work in New York City in 1962 at the Rodale Theater on E. 4th Street in the East Village of Manhattan, when I was fifteen years old. I showed a selection of my abstract paintings in the basement gallery of the theater. I also painted half of a forty-foot backdrop in a manner similar to the style of Franz Kline, who was one of my favorite painters at that time, to accompany a student production at the Rodale Theater. Many of my closest friends were art students and we'd take life-drawing classes at the Art Students League or the Village Art Center and visit the galleries and museums along 57th Street and Madison Avenue, or on Tenth Street in the East Village and we would paint together on weekends in Central Park and the Bronx Botanical Gardens.

I studied painting by visiting important museum and gallery exhibitions in New York City during the early 1960s and by taking painting and drawing classes at the Art Students League of New York and also in Woodstock, New York. As a student at the High School of Art and Design on 57th Street in Manhattan I visited the galleries and museums almost on a daily basis. I studied composition, illustration and design at Art and Design. I graduated from the High School of Art and Design in June 1963 and was accepted to the Cooper Union, Pratt Institute, and the Kansas City Art Institute where I was given a full scholarship.

I was a good student and I liked school especially the good friends and contacts I was making. I believed that to create consequential art an artist needed to have life experience and to make art, by practicing, and above all - by doing. In late August 1963 I attended the Kansas City Art Institute, where I made dozens of large abstract expressionist paintings and assemblages on canvas, masonite and paper, using oil, and casein. I also made dozens of smaller watercolors, casein and oil paintings on paper, and many charcoal and crayon drawings.

I returned to New York City in November 1963, disenchanted with school but determined to just paint.

At sixteen I rented my first loft at 6 Bleecker Street near the Bowery (sublet from the figurative painter Leland Bell) and sharing it with a friend. My abstract expressionist oil paintings took on hard-edge's and large painterly shapes. I was determined to develop good work habits, discipline, and become a successful and serious artist. I showed my work to Stephen Greene who was my instructor at the Art Students League and who visited my studio downtown. Stephen Greene was harshly critical of my paintings – he said that I needed to find my own voice. I was determined to take his advice and do something new and original in painting.

During this period I worked part-time for Art-Cart a trucking firm that specialized in installing artist exhibitions in Manhattan's leading art galleries. I particularly remember going to James Rosenquist's studio, moving his work, and then installing his one-person exhibition at the Green Gallery for gallerist Richard Bellamy in either December 1963 or January 1964.

In February 1964 I traveled to Los Angeles. I settled in Berkeley, California in March 1964, where I began painting Hard-edge abstractions primarily with acrylic paint. I briefly returned to school that summer when I attended the University of California, Berkeley summer session and in September as a fulltime scholarship student at the San Francisco Art Institute. I shared a loft in San Francisco with my classmate Peter Reginato and I painted dozens of large and small hard-edge acrylic paintings on canvas and paper. I permanently returned to New York City in July 1965 when I was eighteen years old.



LANDFIELD WITH SERIES PAINTINGS | #4 GREAT JONES STREET, NYC 1966 | PHOTO BY: TOM GORMLEY



LANDFIELD IN STUDIO | 94 BOWERY | NOVEMBER 1969 | PHOTO BY: MELISSA SHOOK

EARLY CAREER

In 1964-1966 I experimented with minimal art, sculpture, hard-edge geometric painting, found objects, and finally began a series of 9' x 6' mystical, minimalist border paintings. After a serious setback in February 1966 when my SoHo loft at 496 Broadway burned down, I briefly moved to an apartment on E. 11th Street in the East Village, where I drew dozens of plans for new paintings and sculptures. I wrote a letter to the famous architect Philip Johnson and we had a meeting in his office in March 1966. The late Mr. Johnson was enormously encouraging and inspiring and he suggested that when I made some paintings I show them to him. I got a job in an advertising agency working as a commercial artist and I returned to painting in April 1966 by sharing a loft with another former classmate Dan Christensen at 4 Great Jones Street. *The Border Painting Series* was completed in July 1966, and soon after architect Philip Johnson acquired a painting: *Tan Painting* for the permanent collection of The Sheldon Memorial Art Gallery in Lincoln, Nebraska. Philip Johnson became my first important patron.

In late 1966 through 1968 I began exhibiting my paintings and works on paper in important galleries and museums. I moved into my loft at 94 Bowery in July 1967 where I experimented with rollers, staining, hard-edge borders, and painting unstretched on the floor for the first time. On the Bowery I moved away from Minimalism and Hard-edge painting to Lyrical Abstraction. In 1966 and 1967 my minimal works that were related to my Border painting Series were included in group exhibitions at the Sheldon Memorial Art Gallery, the Park Place Gallery, and the Bianchini Gallery. My painting *The Howl of Terror* was included in the 1967 Whitney Museum of American Art's Annual exhibition and that represented my public break with Minimal Art, and my move toward Lyrical Abstraction.

Briefly in 1967-1968 I worked part-time for Dick Higgins and the Something Else Press. In early 1968 I showed my painting *Heaven and*

Earth at the Bykert Gallery, which was my first abstract landscape painting. During 1968 and 1969 I was included in the inaugural exhibition of the Studio Museum in Harlem, and group exhibitions at the Baltimore Museum of Art, and the Stanford University Museum of Art, and the Whitney Museum of American Art's 1969 Annual Exhibition amongst other places. In 1967-1968 two drawings were reproduced in *S.M.S. III* by the Letter Edged in Black Press, (a series of portfolios assembled in protest of the Vietnam War), and I was included in *New York 10 1969*, a portfolio of prints published by Tanglewood Press, and an important article in Newsweek magazine about the new generation of artists, which featured a color reproduction of my painting *Cheat River*. In early 1969 I was awarded a Copley Foundation (Cassandra) Grant for Painting and In October 1969 I had my first one-man exhibition at the David Whitney Gallery in NYC. My works in that exhibition and from that period are partially inspired by Sung Dynasty Chinese Landscape painting. My painting *Diamond Lake* 1969, 108 x 168 inches, was acquired from Philip Johnson by the Museum of Modern Art in 1972 and was installed in the lobby of MoMA for several months. My painting *Elijah* 1969, 108 x 55 inches was exhibited in Beijing, China for a few years in the early nineties. These abstract landscapes of 1968 -1969 and what followed constitute my most original and my most important contributions to the history of contemporary painting. During the late 1960s through the early 1970s, I was included in important exhibitions all over the country including at the Museum of Modern Art and the first Whitney Biennial in 1973.

It makes me particularly proud to be exhibiting this important body of my work in south Florida at the Findlay Galleries. Forty years ago I exhibited in Florida for the first time, and ever since it has been a welcoming and supportive home for my art. I am pleased to exhibit this wide-ranging selection of my recent art.

— Ronnie Landfield | New Windsor, New York | 2016



THE HARVEST, 2006 | ACRYLIC/CANVAS | 77 X 67 INCHES | FG© 137717



FIRST LIGHT, 2008 | ACRYLIC/CANVAS | 42 X 54 INCHES | FG© 137206



INTO THE LIGHT (FOR MATTHEW), 2010 | ACRYLIC/CANVAS | 91 X 93 INCHES | FG© 137715



IN THE FLESH, 2010 | ACRYLIC/CANVAS | 43 X 51 1/2 INCHES | FG© 137725



EARLY LIGHT, 2011 | ACRYLIC/CANVAS | 27 X 33 INCHES | FG© 137727



SEASON OF CHANGES, 1985 | ACRYLIC/CANVAS | 61 X 39 INCHES | FG© 137208



TIME'S GIFT, 1998 | ACRYLIC/CANVAS | 84 X 51 INCHES | FG© 137714

“ My inspiration has been my conviction that modern painting is fueled by the combination of tradition and the realities of modern life. Spirituality and feeling are the basic subjects of my work. They are depictions of intuitive expressions using color as language, and the landscape (God’s earth) as a metaphor for the arena of life. ”



RONNIE LANDFIELD IN STUDIO | PHOTO BY: PATRICE LANOY

SELECTED MUSEUM COLLECTIONS

Aldrich Museum of Contemporary Art, Ridgefield, CT
Allen Memorial Museum, Oberlin College, Oberlin, OH
Art Gallery of Ontario, Toronto, Ontario, Canada
Art Institute of Chicago, Chicago, IL
Bavarian State Museum, Munich, Germany
Boca Raton Museum of Art, Boca Raton, FL
Bowdoin College Museum of Art, Brunswick, MN
Boise Art Museum, Boise, ID
Brooklyn Museum, Brooklyn, NY
Butler Institute of American Art, Youngstown, OH
Canton Museum, Canton, OH
Cedar Rapids Museum of Art, Cedar Rapids, IA
Delaware Art Museum, Wilmington, DE
Des Moines Art Center, Des Moines, IA
Frost Art Museum, Florida International
University Art Museum, Miami, FL
Frederick R. Weisman Art Museum, Minneapolis, MN
Grey Art Gallery, New York University, NY
Greenville County Museum of Art, Greenville, SC
High Museum, Atlanta, GA. Hirshhorn Museum
and Sculpture Garden, Washington, D.C.
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Indianapolis Museum of Art, Indianapolis, IN
Kemper Art Museum, Washington University. St Louis, MO
Lannan Foundation, Los Angeles, CA
Memphis Brooks Museum of Art, Memphis, TN
Metropolitan Museum of Art, New York, NY

Munson-Williams-Proctor Institute, Utica, NY
Museum of Art, Rhode Island School of Design, Providence, RI
Museum of Contemporary Art, Chicago, IL
Museum of Modern Art, New York, NY
Museum of South Texas, Corpus Christi, TX
National Gallery, Washington, DC
Nelson-Atkins Museum of Art, Kansas City, MO
New Orleans Museum of Art, New Orleans, LA
Norton Simon Museum of Art, Pasadena, CA
Palm Springs Desert Museum, Palm Springs, CA
Portland Museum of Art, Portland, ME
Portland Art Museum, Portland, OR
Ringling Museum of Art, Sarasota, FL
Robert Hull Fleming Museum, Burlington, VT
San Francisco Museum of Modern Art, San Francisco, CA
Seattle Museum of Art, Seattle, WA
Sheldon Memorial Museum of Art, University of Nebraska, Lincoln, NE
Smith College Museum of Art, Northhampton, MA
Southern Illinois University, Carbondale, IL
Spencer Museum, Lawrence, KS
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Stanford, CA
Udine Museum of Modern and Contemporary Art, Udine, Italy
University of Michigan Museum of Art, Ann Arbor, MI
University Museum, University of New Mexico, Albuquerque, NM
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Yale University Art Gallery, New Haven, CT

SOLO EXHIBITIONS

2016	Findlay Galleries, Palm Beach, FL Ronnie Landfield Five Decades, Stux + Haller Gallery, NYC	1987	Stephen Haller Fine Art, NYC Linda Farris Gallery, Seattle, WA
2015	Coming Full Circle, Chashama Foundation, NYC	1986	B.R. Kornblatt Gallery, Washington, D.C.
2013	After The Rain, Recent Paintings, LewAllen Galleries, Santa Fe, NM Ronnie Landfield Recent Paintings, VLA Summer Benefit 2013, NYC	1985	Grace Hokin Gallery, Miami, FL Hokin/Kaufman Gallery, Chicago, IL Louis Meisel Gallery, NYC
2012	Where It All Began, Recent Paintings, Kenny Gallery, H.S. Art & Design, NYC	1984	Charles Cowles Gallery, NYC Linda Farris Gallery, Seattle, WA
2011	Ronnie Landfield, New Paintings, Stephen Haller Gallery, NYC Beyond Colorfield, LewAllen Galleries, Santa Fe, New Mexico		B. R. Kornblatt Gallery, Washington, D. C. Charles Cowles Gallery, NYC
2009	40th Anniversary Exhibition, Stephen Haller Gallery, NYC Forty Years of Color Abstraction, LewAllen Galleries, Santa Fe, NM	1983	Medici - Berensen Gallery, Miami, FL
2007	Painting from Five Decades, The Butler Institute of American Art, Youngstown, OH Toward Monochrome, Heidi Cho Gallery, NYC	1982	Charles Cowles Gallery, NYC B. R. Kornblatt Gallery, Washington, D.C. Nexus Gallery, Atlanta, GA
2006	3 Paintings, 750 Seventh Avenue and 49th Street, New York City Public Installation	1981	Medici-Berensen Gallery, Miami, FL Linda Farris Gallery, Seattle, WA
2005	Color Coded, Heidi Cho Gallery, NYC		Bank of America, World Headquarters, San Francisco, CA (Public Installation)
2004	6 Paintings, 450 Lexington Avenue, NYC (Six-Month Public Installation) Karen Lynne Gallery, Boca Raton, FL	1980	Charles Cowles Gallery, NYC B.R. Kornblatt Gallery, Washington D.C.
2002	3 Paintings Tower 49, NYC (Twelve-Month Public Installation)	1979	Sarah Rentschler Gallery, NYC Linda Farris Gallery, Seattle, WA
2001	Waddington and Tribby Galleries, Boca Raton, FL		Medici-Berensen Gallery, Miami, FL
2000	Salander-O'Reilly Galleries, NYC	1978	Sarah Rentschler Gallery, NYC B. R. Kornblatt Gallery, Baltimore, MD
1999	Claudia Carr Gallery, NYC		Linda Farris Gallery, Seattle, WA
1998	Jaquelin Loyd Gallery, Rancho des Taos, NM	1976	B. R. Kornblatt Gallery, Baltimore, MD Corcoran and Greenberg Gallery, Coral Gables, FL
1996	Jaffe Baker Gallery, Boca Raton, FL Continental Gallery, Sapporo, Japan	1975	Andre Emmerich Gallery, NYC
1994	Nicholas/Alexander Gallery, NYC Stephen Rosenberg Gallery, NYC	1974	Andre Emmerich Gallery, NYC Corcoran and Greenberg Gallery, Coral Gables, FL
1991	Jaffe Baker Gallery, Boca Raton, FL Robert Kidd Gallery, Birmingham, MI Richard Nadeau Gallery, Philadelphia, PA		Janie C. Lee Gallery, Houston, TX
1990	Stephen Haller Fine Art, NYC	1973	Andre Emmerich Gallery, NYC Corcoran and Corcoran Gallery, Coral Gables, FL
1989	Stephen Haller Fine Art, NYC Linda Farris Gallery, Seattle, WA	1971	David Whitney Gallery, New York City, NY Corcoran and Corcoran Gallery, Coral Gables, FL
1988	Stephen Haller Fine Art, NYC Hokin/Kaufman Gallery, Chicago, IL Grace Hokin Gallery, Miami, FL Brunnier Museum, Iowa State University, Ames, IA (10-Year Retrospective)	1970	Joseph Helman Gallery, St. Louis, MO New Gallery, Cleveland, OH Jack Glenn Gallery, Corona Del Mar, CA
		1969	David Whitney Gallery, NYC

RONNIE LANDFIELD

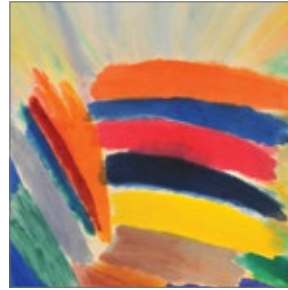
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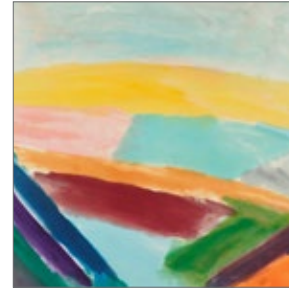
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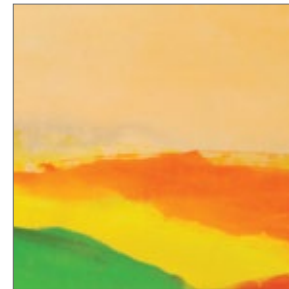
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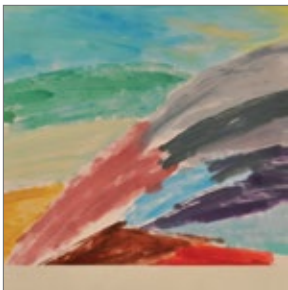
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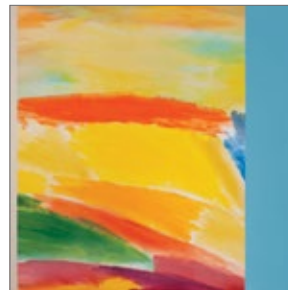
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INTO THE LIGHT (FOR MATTHEW)
ACRYLIC/CANVAS | 2010
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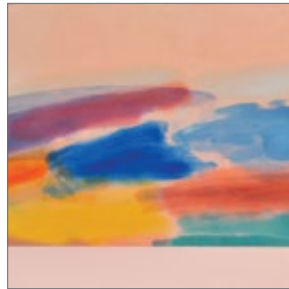
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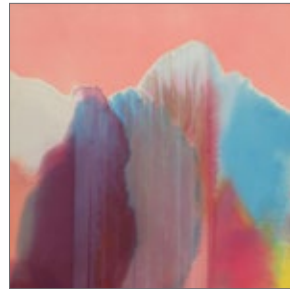
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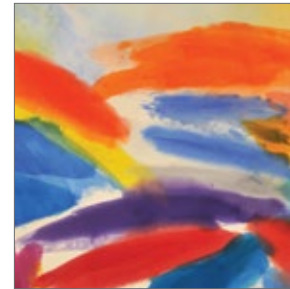
SOUTHERN SKY, 2008
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SHEER LIGHT, 2006
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SEASON OF CHANGES, 1985
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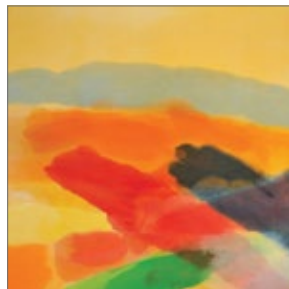
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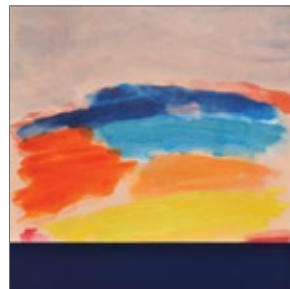
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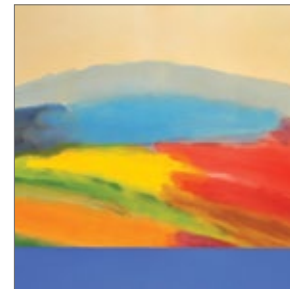
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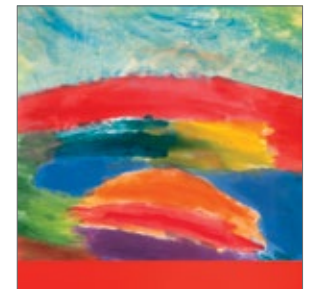
THE BANQUET, 2003
ACRYLIC/CANVAS
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QUIET ALERT, 2008
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NEW MEXICO MORNING, 2011
ACRYLIC/CANVAS
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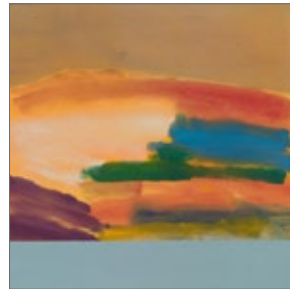
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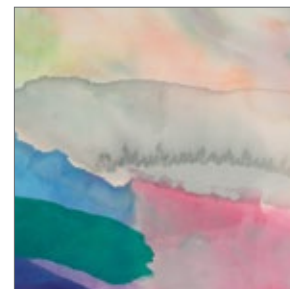
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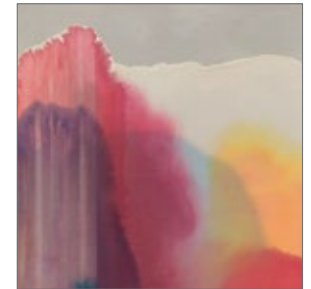
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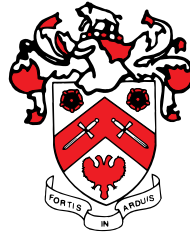
AT DAWN, 2007
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SPARROW 7, 1998
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IN THE SMOKE, 1985
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