



LANDFIELD

FINDLAY GALLERIES

# RONNIE LANDFIELD

AMERICAN COLOR FIELD MASTER

## FINDLAY GALLERIES

WALLY FINDLAY • DAVID FINDLAY JR

724 Fifth Avenue, 7<sup>th</sup> Floor • New York, New York 10019 • 212.421.5390 • [newyork@findlayart.com](mailto:newyork@findlayart.com)

165 Worth Avenue • Palm Beach, Florida 33480 • 561.655.2090 • [palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

[WWW.FINDLAYGALLERIES.COM](http://WWW.FINDLAYGALLERIES.COM)

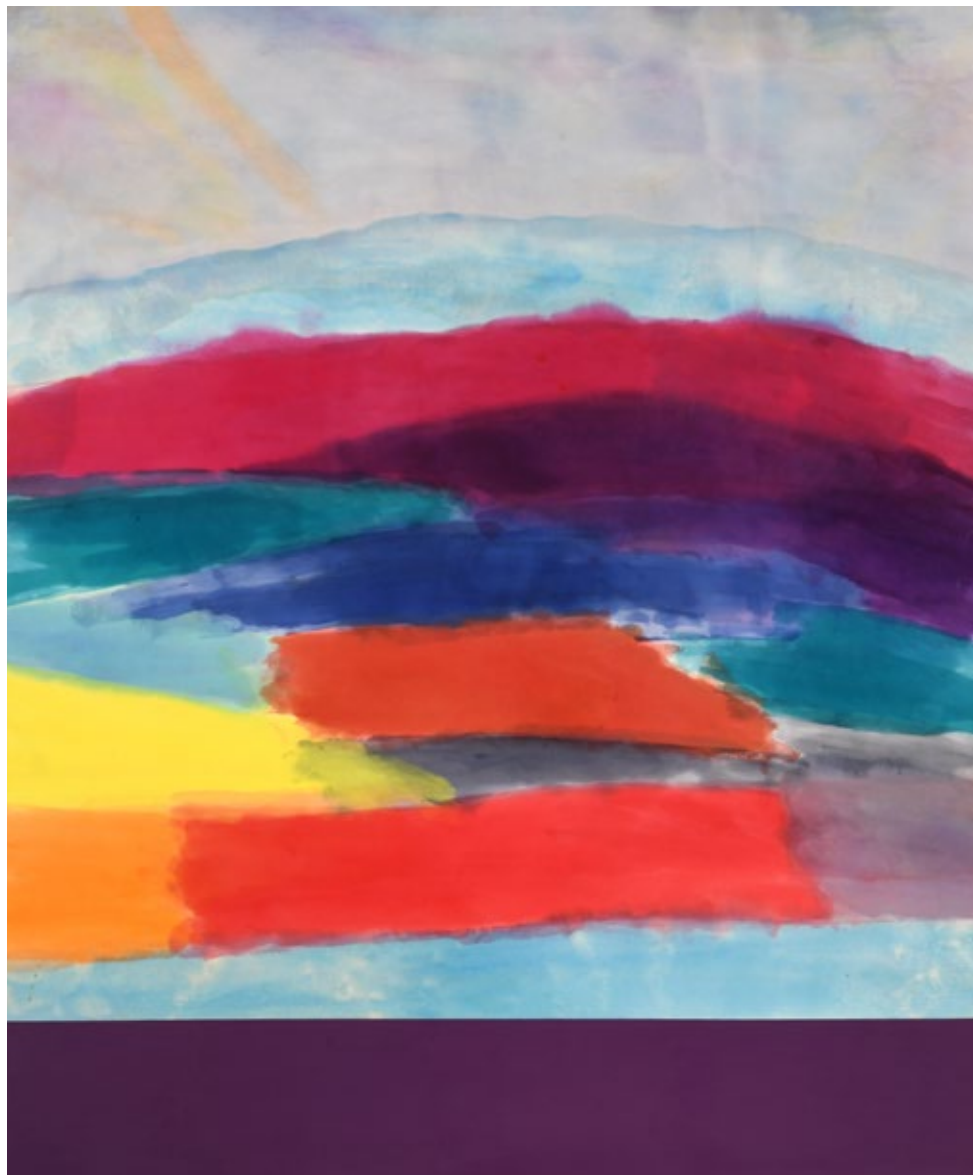
For half a century Ronnie Landfield (B. 1947) has worked at the heart of American abstract painting. Respected by his older colleagues, influential among his peers, and inspiring to younger painters, Landfield was among those artists who saved “Post-Painterly” abstraction from itself by giving it back 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. He responded early on to the elemental language being proposed by artists who were trying to escape the tyranny of the gesture in Abstract Expressionism. Always a painter with a keen interest in color, Landfield gravitated to a more expansive approach to form and embraced a larger vision for the act of painting. This placed him in the canon of painters who belong to the Post-Painterly abstraction or Color-Field painting movement, as identified by Clement Greenberg in his influential writings. Landfield was

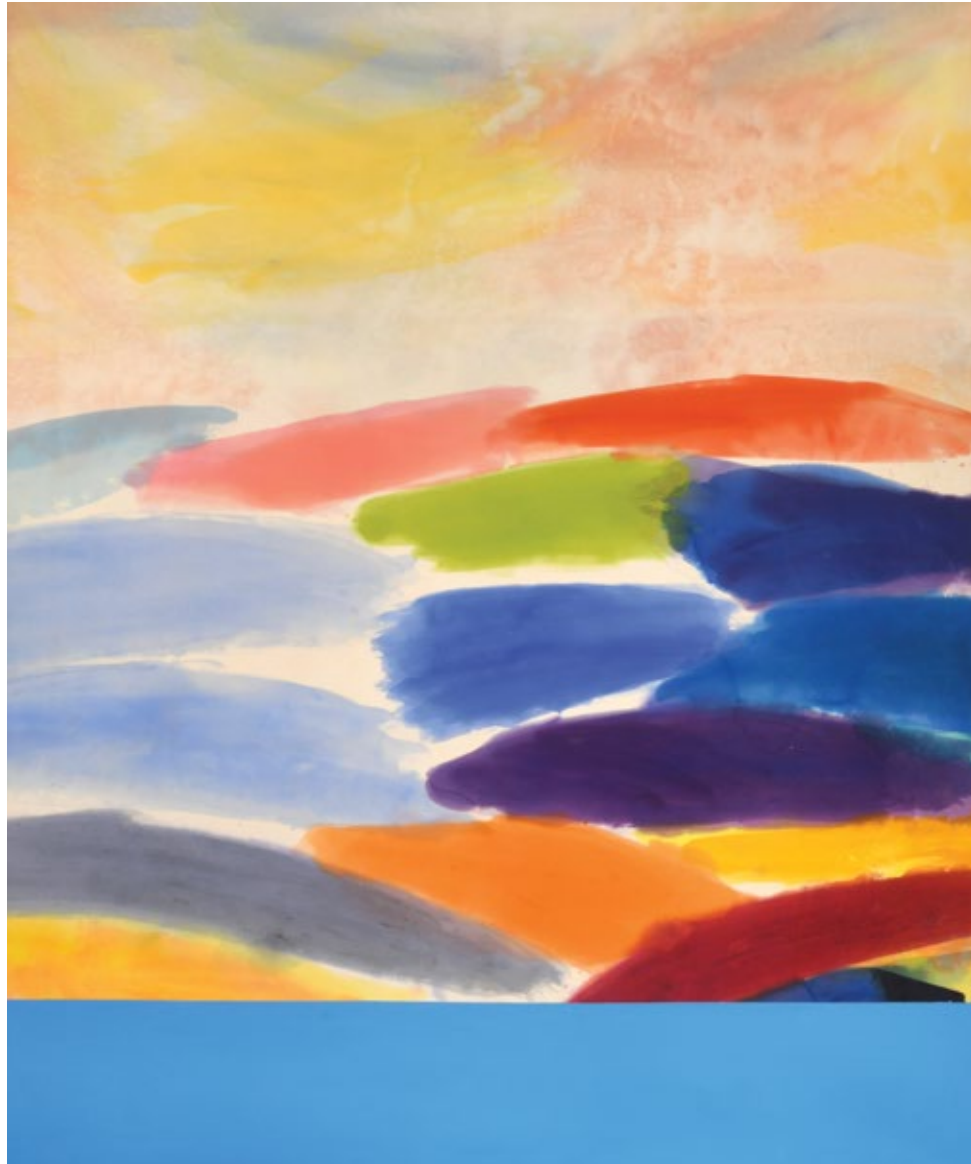
in contact with artists such as Larry Poons, Kenneth Noland, Helen Frankenthaler, and Friedel Dzubas, as they were evolving toward a more material-oriented practice. In contrast, Landfield came to recognize (through his own exposure to his peers evolving approach) his own commitment to color and pictorial space, and to the experiences the Color-Field painters seemed to be leaving behind.

It was out of this recognition that Landfield along with several other younger painters, came to reclaim Color-Field painting as “Lyrical Abstraction.” Landfield recognized that his fluid approach to pigment was a renewal of the pouring techniques introduced by Frankenthaler and Morris Louis. The results allowed for his paintings to present the viewer with both pictorial effects and retinal ‘experiences’. In Landfield’s work landscape, space, and atmospheric nuances were realized through carefully considered composition, and the relationships between colors and their levels of saturation.

EXHIBITION ON VIEW ► NEW YORK



THRESHOLD OF ETERNITY, 2012 · ACRYLIC/CANVAS · 90 X 76 INCHES · 138141



WE WALKED ALL THE WAY, 1997 · ACRYLIC/CANVAS · 87 X 72 INCHES · 138140



THE LIGHT OF DAY, 2012 · ACRYLIC/CANVAS · 44 X 91 INCHES · 138138

"THE NEW WORKS ARE DRAMATIC, BOLD AND BLUNT STAINS. THERE ARE MASSES OF COLOR EXPERTLY HANDLED — BUNDLES OF PIGMENT PILED ONE ON TOP OF THE OTHER AND ALLOWED TO TEETER OR TUMBLE DOWN, THE WORK OF A SURVIVOR WHO HAS NOTHING LEFT TO LOSE AND IS PUSHING THE VARIOUS TINTS AND HUES AS FAR AS THEY CAN SUSTAIN, AND PITTING THEM AGAINST EACH OTHER — ALWAYS HARMONIOUSLY — BUT SEEING HOW THEY FARE."

— WILL CORWIN





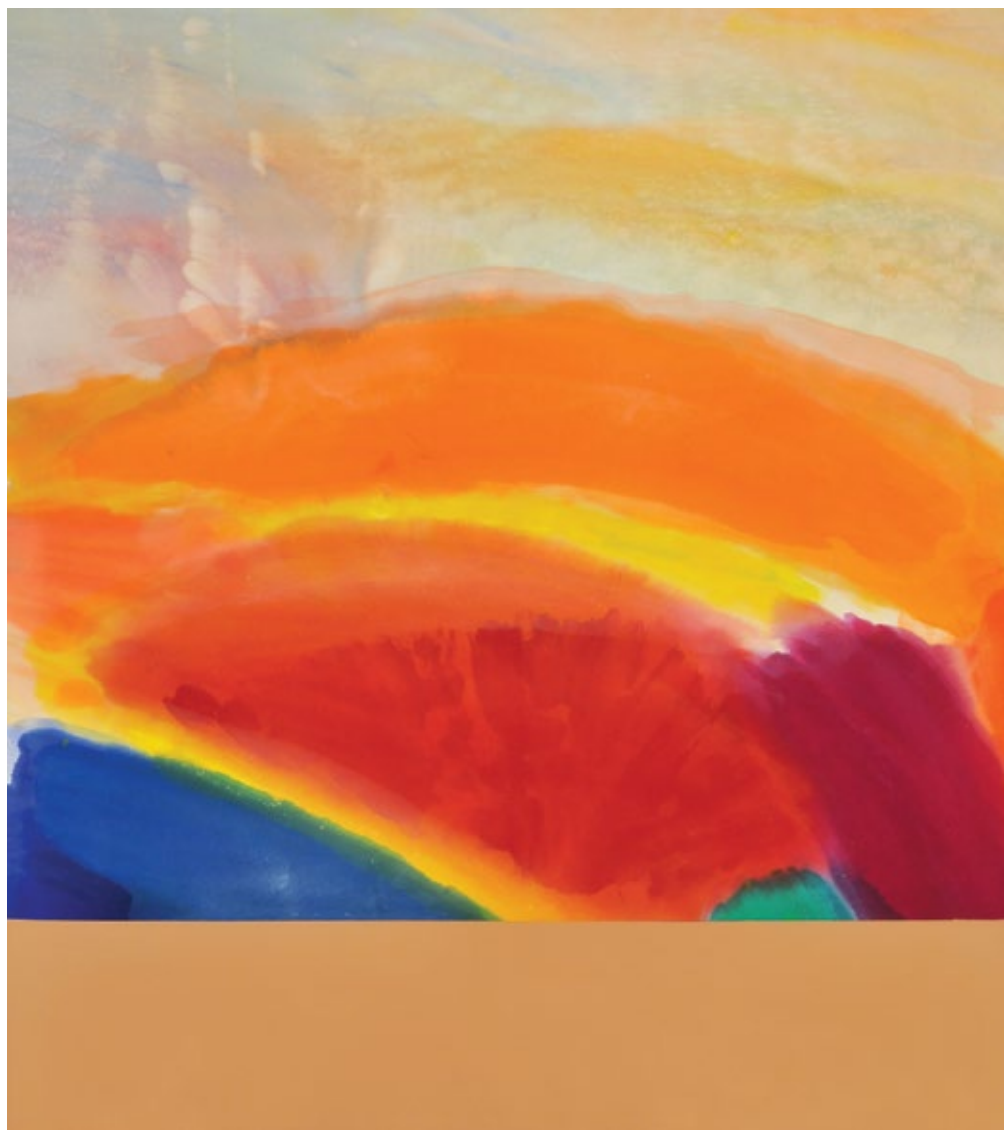
RONNIE LANDFIELD IN STUDIO | PHOTO BY: PATRICE LANOY

*“ 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. ”*



MYSTIC TRAIL, 2006 · ACRYLIC/CANVAS · 49 X 69 INCHES · 138136





THE WELL, 2000 · ACRYLIC/CANVAS · 54 X 46 1/2 INCHES · 137711



PASSING ANGEL, 2011 · ACRYLIC/PAPER · 60 X 50 INCHES · 137927



BLUE WALL, 2010 • ACRYLIC/CANVAS • 44 <sup>1</sup>/<sub>2</sub> X 53 INCHES • 138134



GREEN PASTURES, 2010 · ACRYLIC/CANVAS · 43 X 53 INCHES · 137929



LANDFIELD'S STUDIO | NEW YORK, 2017





TIME'S GIFT, 1998  
ACRYLIC/CANVAS · 84 X 51 INCHES · 137714



EMERALD CLEARING, 2011  
ACRYLIC/CANVAS · 59 1/2 X 35 INCHES · 137726



ACROSS THE PLAINS 2, 2012 · ACRYLIC/CANVAS · 64 X 72 INCHES · 137931



BEYOND THE RIDGE, 2011 · ACRYLIC/CANVAS · 60 X 62 INCHES · 138137



EARLY LIGHT, 2011 · ACRYLIC/CANVAS · 27 X 33 INCHES · 137727



LATE IN THE DAY, 2012 · ACRYLIC/CANVAS · 75 X 81 INCHES · 138139





VIBRANT RISE, 2012 · ACRYLIC/CANVAS · 17 X 56 1/2 INCHES · 137713

# BEGINNINGS

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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 cray-pas 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

# 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



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



## 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

2017	Findlay Galleries, NYC	1987	Ames, IA (10-Year Retrospective)
2016	Findlay Galleries, Palm Beach, FL		Stephen Haller Fine Art, NYC
	Ronnie Landfield Five Decades, Stux + Haller Gallery, NYC	1986	Linda Farris Gallery, Seattle, WA
2015	Coming Full Circle, Chashama Foundation, NYC	1985	B.R. Kornblatt Gallery, Washington, D.C.
2013	After The Rain, Recent Paintings, LewAllen Galleries, Santa Fe, NM		Grace Hokin Gallery, Miami, FL
	Ronnie Landfield Recent Paintings, VLA Summer Benefit 2013, NYC		Hokin/Kaufman Gallery, Chicago, IL
2012	Where It All Began, Recent Paintings,	1984	Louis Meisel Gallery, NYC
	Kenny Gallery, H.S. Art & Design, NYC		Charles Cowles Gallery, NYC
2011	Ronnie Landfield, New Paintings, Stephen Haller Gallery, NYC		Linda Farris Gallery, Seattle, WA
	Beyond Colorfield, LewAllen Galleries, Santa Fe, New Mexico	1983	B. R. Kornblatt Gallery, Washington, D. C.
2009	40th Anniversary Exhibition, Stephen Haller Gallery, NYC		Charles Cowles Gallery, NYC
	Forty Years of Color Abstraction, LewAllen Galleries, Santa Fe, NM	1982	Medici - Berensen Gallery, Miami, FL
2007	Painting from Five Decades, The Butler Institute		Charles Cowles Gallery, NYC
	of American Art, Youngstown, OH		B. R. Kornblatt Gallery, Washington, D.C.
	Toward Monochrome, Heidi Cho Gallery, NYC	1981	Nexus Gallery, Atlanta, GA
2006	3 Paintings, 750 Seventh Avenue and 49th Street,		Medici-Berensen Gallery, Miami, FL
	New York City Public Installation		Linda Farris Gallery, Seattle, WA
2005	Color Coded, Heidi Cho Gallery, NYC		Bank of America, World Headquarters,
2004	6 Paintings, 450 Lexington Avenue, NYC (Six-Month Public Installation)	1980	San Francisco, CA (Public Installation)
	Karen Lynne Gallery, Boca Raton, FL		Charles Cowles Gallery, NYC
2002	3 Paintings Tower 49, NYC (Twelve-Month Public Installation)	1979	B.R. Kornblatt Gallery, Washington D.C.
2001	Waddington and Tribby Galleries, Boca Raton, FL		Sarah Rentschler Gallery, NYC
2000	Salander-O'Reilly Galleries, NYC		Linda Farris Gallery, Seattle, WA
1999	Claudia Carr Gallery, NYC	1978	Medici-Berensen Gallery, Miami, FL
1998	Jaquelin Loyd Gallery, Ranchos des Taos, NM		Sarah Rentschler Gallery, NYC
1996	Jaffe Baker Gallery, Boca Raton, FL		B. R. Kornblatt Gallery, Baltimore, MD
	Continental Gallery, Sapporo, Japan	1976	Linda Farris Gallery, Seattle, WA
1994	Nicholas/Alexander Gallery, NYC		B. R. Kornblatt Gallery, Baltimore, MD
	Stephen Rosenberg Gallery, NYC	1975	Corcoran and Greenberg Gallery, Coral Gables, FL
1991	Jaffe Baker Gallery, Boca Raton, FL	1974	Andre Emmerich Gallery, NYC
	Robert Kidd Gallery, Birmingham, MI		Andre Emmerich Gallery, NYC
	Richard Nadeau Gallery, Philadelphia, PA		Corcoran and Greenberg Gallery, Coral Gables, FL
1990	Stephen Haller Fine Art, NYC	1973	Janie C. Lee Gallery, Houston, TX
1989	Stephen Haller Fine Art, NYC		Andre Emmerich Gallery, NYC
	Linda Farris Gallery, Seattle, WA	1971	Corcoran and Corcoran Gallery, Coral Gables, FL
1988	Stephen Haller Fine Art, NYC		David Whitney Gallery, New York City, NY
	Hokin/Kaufman Gallery, Chicago, IL	1970	Corcoran and Corcoran Gallery, Coral Gables, FL
	Grace Hokin Gallery, Miami, FL		Joseph Helman Gallery, St. Louis, MO
	Brunner Museum, Iowa State University,		New Gallery, Cleveland, OH
		1969	Jack Glenn Gallery, Corona Del Mar, CA
			David Whitney Gallery, NYC



# FINDLAY GALLERIES

For further information and pricing of  
these artworks please contact the gallery:

## **New York**

212.421.5390

[newyork@findlayart.com](mailto:newyork@findlayart.com)

724 Fifth Avenue, 7<sup>th</sup> Floor

New York, New York | 10019

## **Palm Beach**

561.655.2090

[palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

165 Worth Avenue

Palm Beach, Florida | 33480

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724 FIFTH AVENUE, 7<sup>TH</sup> FLOOR, NEW YORK, NEW YORK 10019 · 212.421.5390

165 WORTH AVENUE, PALM BEACH, FLORIDA 33480 · 561.655.2090

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