

# RONNIE LANDFIELD

## FINDLAY GALLERIES

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# NEW YORK

DUAL EXHIBITION

Recent Works



## NEW YORK

RAVISHING SKY, 1994  
ACRYLIC/CANVAS  
72 X 78 INCHES  
FG© 138347







## NEW YORK

REQUIEM 2 (ON 9/11), 2001

ACRYLIC/CANVAS

90 X 39 INCHES

FG© 138350

“ *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.* ”

— PETER FRANK | LOS ANGELES | OCTOBER 2016





“ 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.”

— WILL CORWIN | PR NEWSWIRE | OCTOBER 2016

## NEW YORK

MYSTICAL TWILIGHT, 2008  
ACRYLIC/CANVAS  
43 X 74 INCHES  
FG© 138338

## NEW YORK

SUMMER HORIZON, 2010  
ACRYLIC/CANVAS  
24 1/4 X 50 INCHES  
FG© 138341







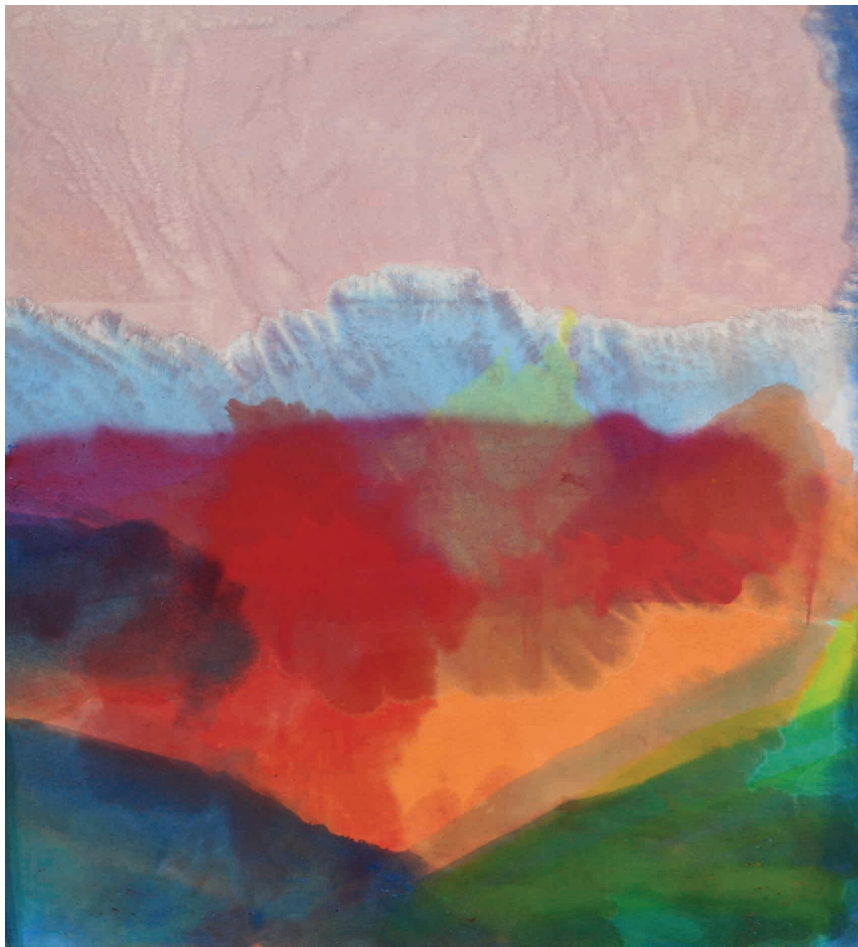
## NEW YORK

AT THE CORE, 2017  
ACRYLIC/CANVAS  
90 X 61 INCHES  
FG© 138353

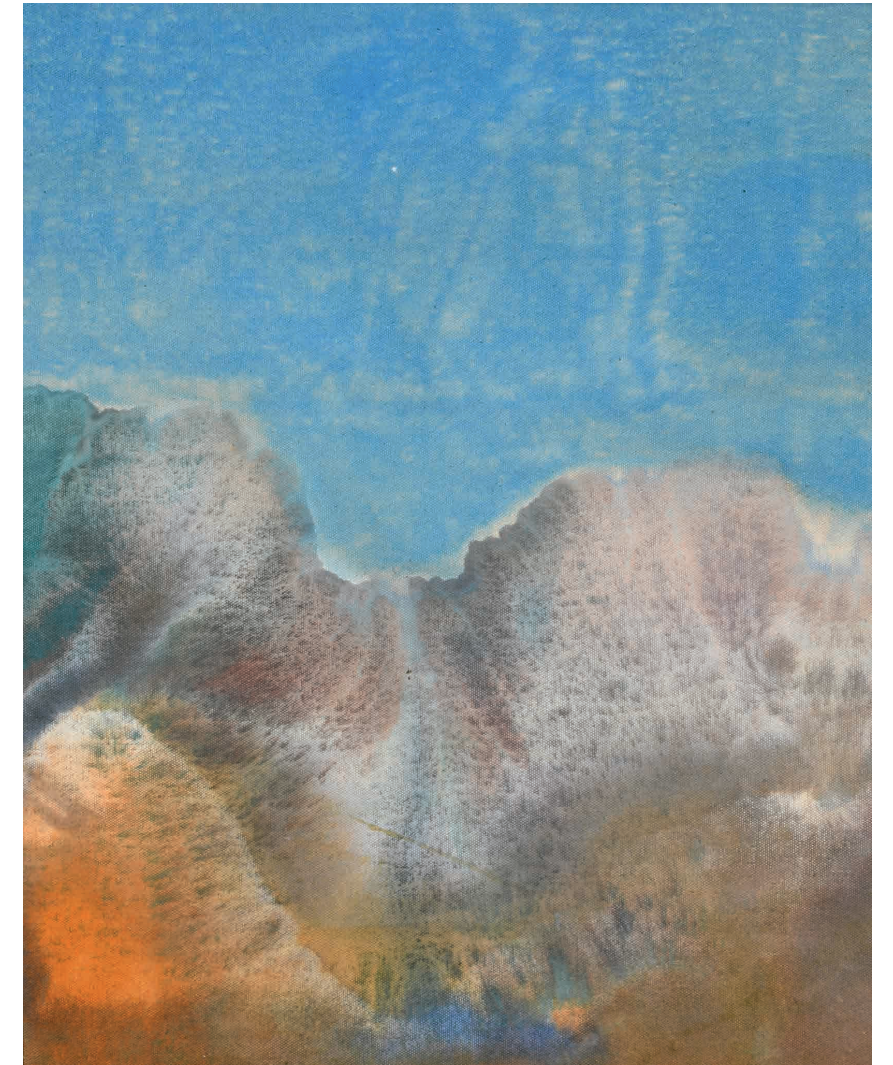
*“The disposition of shapes and the luminosity of the colors that define them invariably convey a depth, a temperature, even a **relative HUMIDITY,** shifting readily from sea to mountain to desert, even within a single painting.”*

— PETER FRANK | LOS ANGELES | OCTOBER 2016





ALONG THE WAY, 2016  
ACRYLIC/CANVAS  
44 X 40 INCHES  
FG© 138358



SET IN STONE, 2017  
ACRYLIC/CANVAS  
20 X 18 INCHES  
FG© 138361

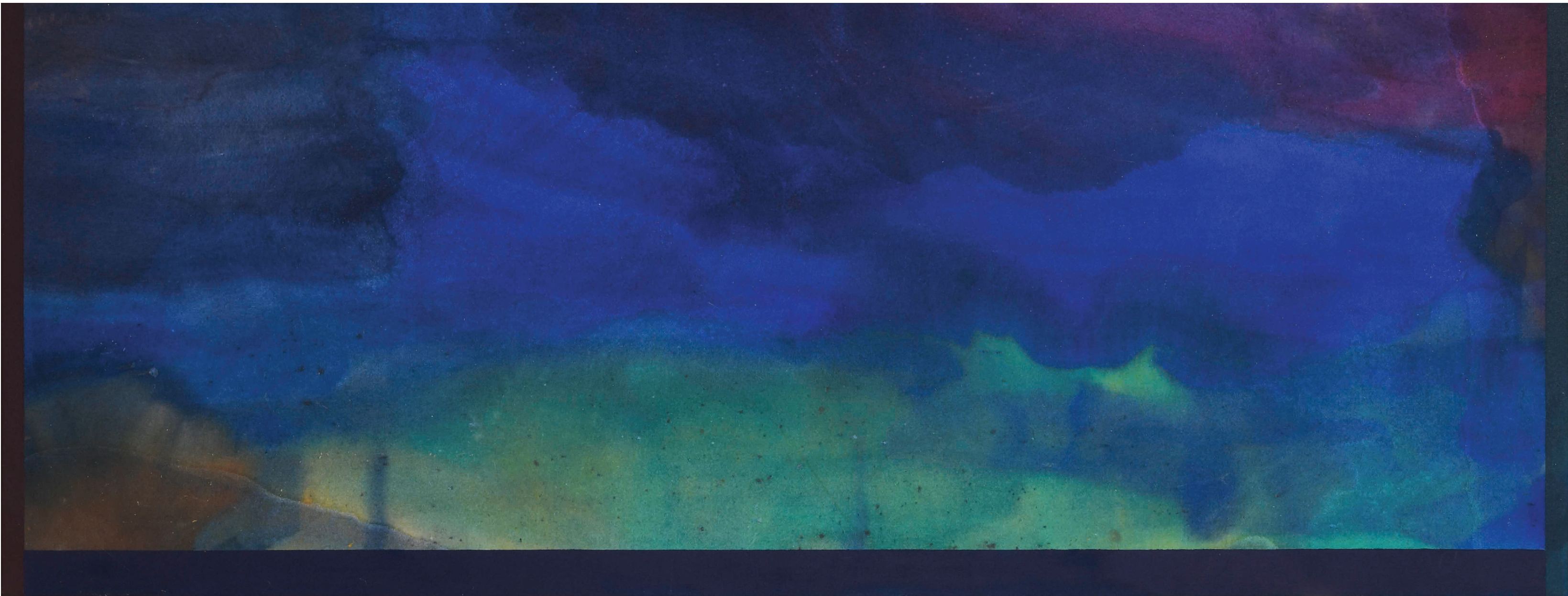


## NEW YORK

FORCE OF NATURE, 2017  
ACRYLIC/CANVAS  
94 X 81 INCHES  
FG© 138365







JUST BEFORE DAWN, 2017 | ACRYLIC/CANVAS | 25 X 65 INCHES | FG© 138376









EYE TO THE FUTURE, 2017 | ACRYLIC/CANVAS | 41 X 88 1/2 INCHES | FG© 138369





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.



## NEW YORK

EDGE OF ULYSSES, 2017  
ACRYLIC/CANVAS  
50 1/2 X 54 INCHES  
FG© 138384





## NEW YORK

TO THE EAST, 2015  
 ACRYLIC/CANVAS  
 40 X 40 INCHES  
 FG© 138355



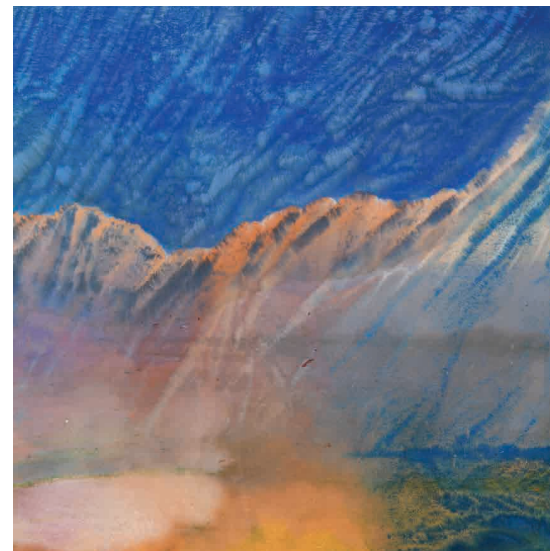
## NEW YORK

DUSK TO DAWN, 2017  
 ACRYLIC/CANVAS  
 91 X 73 INCHES  
 FG© 138385

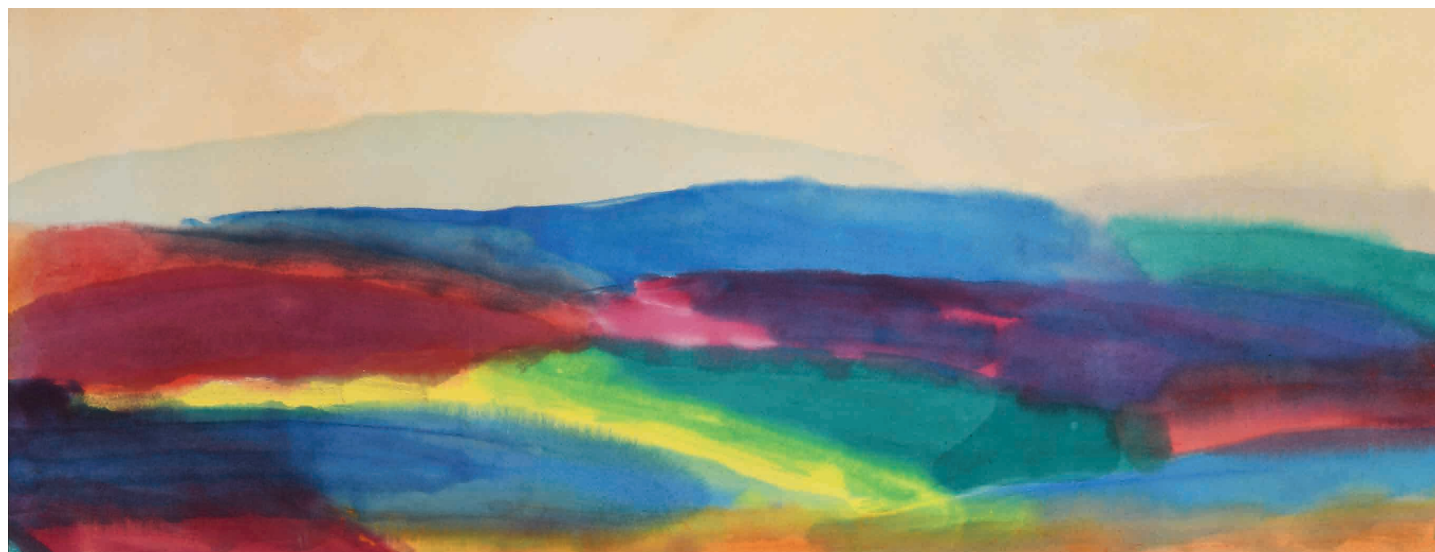




THE VALLEY ACROSS, 2015  
ACRYLIC/CANVAS  
40 X 62 1/2 INCHES  
FG© 138345



THE AWAKENING, 2017  
ACRYLIC/CANVAS  
39 1/2 X 39 INCHES  
FG© 138370



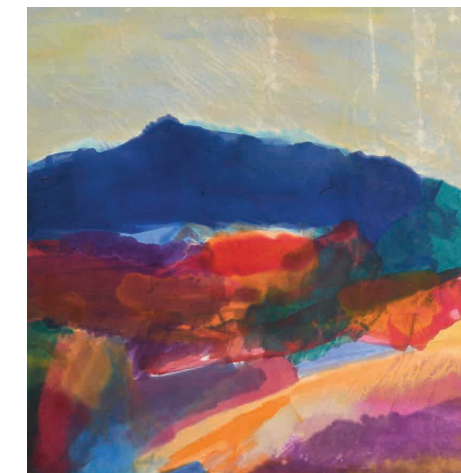
AWAKENED MEMORY, 2012  
ACRYLIC/CANVAS  
22 1/2 X 58 INCHES  
FG© 138340



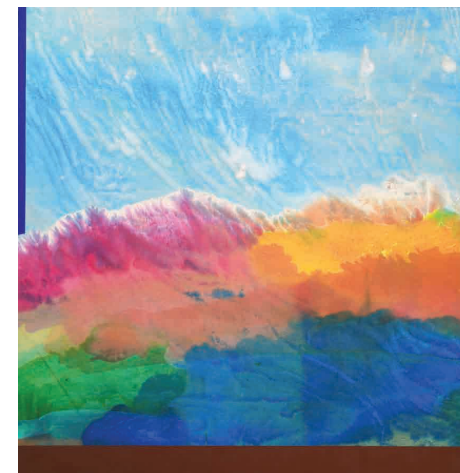
PATHWAY HOME, 2017  
ACRYLIC/CANVAS  
62 X 60 INCHES  
FG© 138366



HEAT THE DAY, 2017  
ACRYLIC/CANVAS  
25 X 23 1/2 INCHES  
FG© 138362



DARKNESS IN NOVEMBER, 2016  
ACRYLIC/CANVAS  
96 X 92 INCHES  
FG© 138359



TO THE CORE, 2017  
ACRYLIC/CANVAS  
59 X 57 INCHES  
FG© 138374

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OTHER PAINTINGS