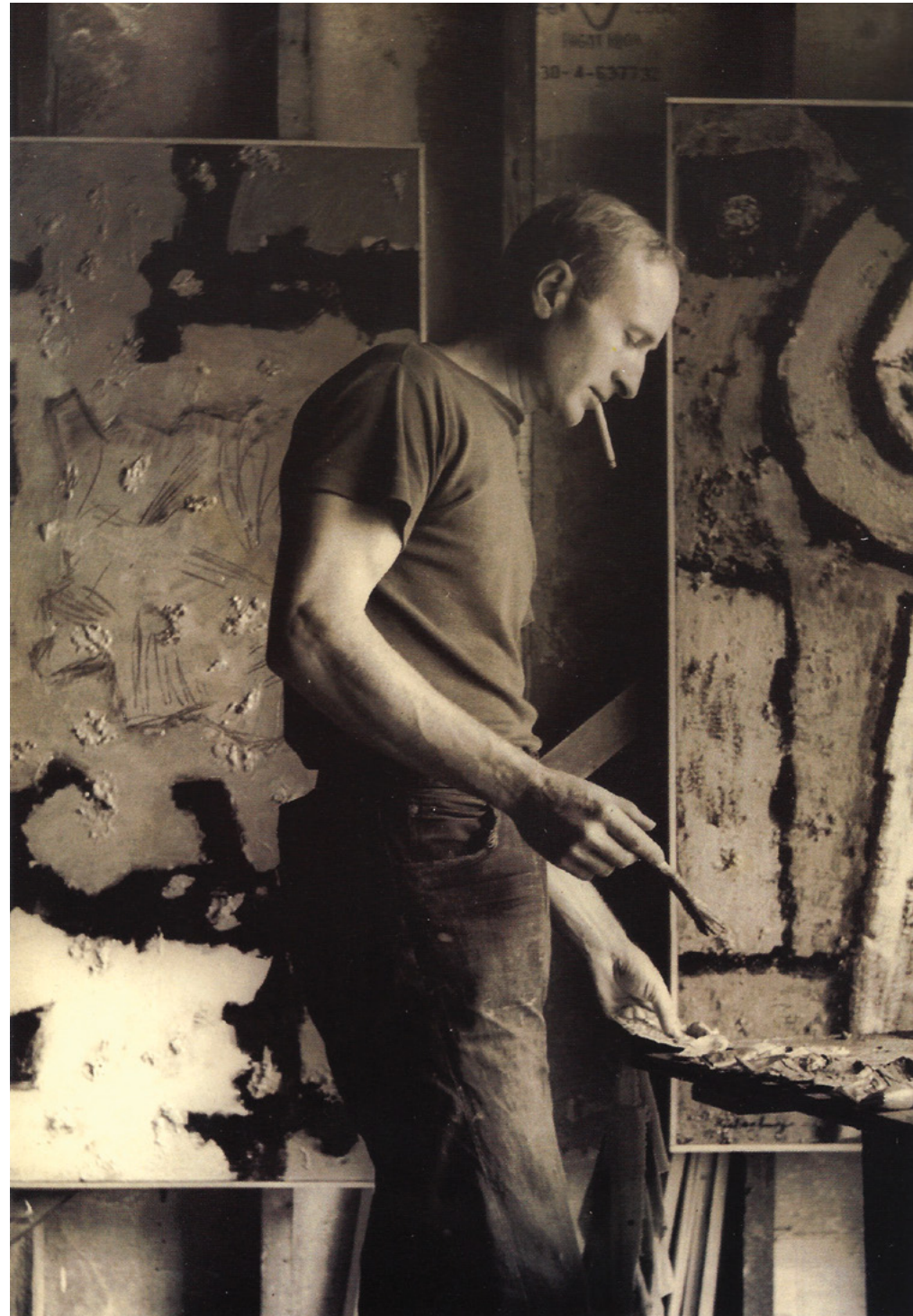


An abstract painting with a dense, textured surface. The composition is dominated by thick, expressive brushstrokes in a variety of colors, including deep blues, vibrant yellows, earthy browns, and muted greens. The strokes are layered and overlapping, creating a sense of depth and movement. The overall effect is one of intense energy and complex visual information.

FINDLAY GALLERIES

THREE CENTURIES IN ART

Robert Richenburg



Richenbourg in Provincetown Studio, July, 1952

FINDLAY GALLERIES
THREE CENTURIES IN ART

Robert Rauschenberg

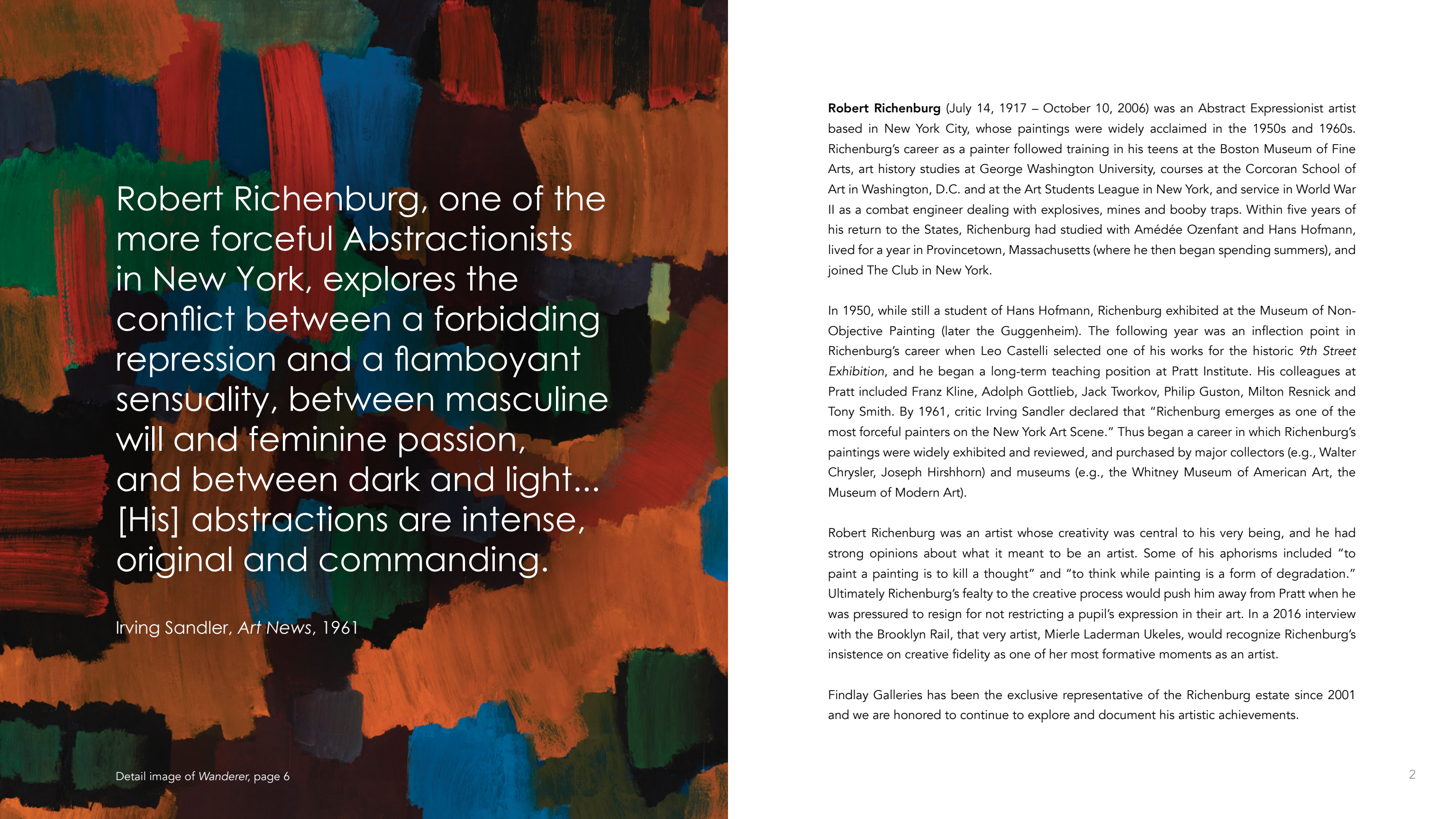
————— (1917-2006) —————

Outrageous Ingenuity

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Robert Richenburg, one of the more forceful Abstractionists in New York, explores the conflict between a forbidding repression and a flamboyant sensuality, between masculine will and feminine passion, and between dark and light... [His] abstractions are intense, original and commanding.

Irving Sandler, *Art News*, 1961

Detail image of *Wanderer*, page 6

Robert Richenburg (July 14, 1917 – October 10, 2006) was an Abstract Expressionist artist based in New York City, whose paintings were widely acclaimed in the 1950s and 1960s. Richenburg's career as a painter followed training in his teens at the Boston Museum of Fine Arts, art history studies at George Washington University, courses at the Corcoran School of Art in Washington, D.C. and at the Art Students League in New York, and service in World War II as a combat engineer dealing with explosives, mines and booby traps. Within five years of his return to the States, Richenburg had studied with Amédée Ozenfant and Hans Hofmann, lived for a year in Provincetown, Massachusetts (where he then began spending summers), and joined The Club in New York.

In 1950, while still a student of Hans Hofmann, Richenburg exhibited at the Museum of Non-Objective Painting (later the Guggenheim). The following year was an inflection point in Richenburg's career when Leo Castelli selected one of his works for the historic *9th Street Exhibition*, and he began a long-term teaching position at Pratt Institute. His colleagues at Pratt included Franz Kline, Adolph Gottlieb, Jack Tworkov, Philip Guston, Milton Resnick and Tony Smith. By 1961, critic Irving Sandler declared that "Richenburg emerges as one of the most forceful painters on the New York Art Scene." Thus began a career in which Richenburg's paintings were widely exhibited and reviewed, and purchased by major collectors (e.g., Walter Chrysler, Joseph Hirshhorn) and museums (e.g., the Whitney Museum of American Art, the Museum of Modern Art).

Robert Richenburg was an artist whose creativity was central to his very being, and he had strong opinions about what it meant to be an artist. Some of his aphorisms included "to paint a painting is to kill a thought" and "to think while painting is a form of degradation." Ultimately Richenburg's fealty to the creative process would push him away from Pratt when he was pressured to resign for not restricting a pupil's expression in their art. In a 2016 interview with the Brooklyn Rail, that very artist, Mierle Laderman Ukeles, would recognize Richenburg's insistence on creative fidelity as one of her most formative moments as an artist.

Findlay Galleries has been the exclusive representative of the Richenburg estate since 2001 and we are honored to continue to explore and document his artistic achievements.

Richenburg and The 9th Street Exhibition

In 1951 Robert Richenburg participated in the historic *9th Street Exhibition of Painting and Sculpture*. Although the exhibition only lasted twenty days, its influence has persisted for generations, helping to make New York the epicenter of the art world.

Hailed as the first exhibition to showcase Abstract Expressionism, the show served to highlight the creative genius of American artists distinct from their European counterparts. The exhibition was organized by the artists of the New York School to share their works with the public. The demand to exhibit one's work was great, as many abstract artists struggled to gain critical recognition because of the radical nature of the work; therefore, each artist was only allowed one piece.

Occupying a basement in a soon to be demolished building in Greenwich Village, seventy-two artists, eleven of whom were women, introduced the world to the New York post-war avant-garde. Though the exhibition generated minimal critical response, besides a brief announcement in the *New York Times* and in *Artnews*, it drew public interest. The exhibition brought international acclaim and exposure to artists including Jackson Pollock, Lee Krasner, Willem de Kooning, Robert Richenburg and Hans Hofmann and beyond the realms of the downtown Manhattan art scene. Art historian Mary Gabriel noted that, "nothing sold, but no one cared. The exhibition had earned the artists attention on their own terms." From then on, the uptown Stable Gallery held an annual homage to the exhibition, becoming the representative gallery for 1950s Abstract Expressionism. The groundbreaking nature of the works shown legitimized not only the artists, but a new modern way of creation.



A Strong Place, 1949 | oil on board
12 1/2 x 14 1/4 in. | FG© 140784



Waiting, 1946 | gouache on paper
7 1/4 x 4 1/2 in. | FG© 140847



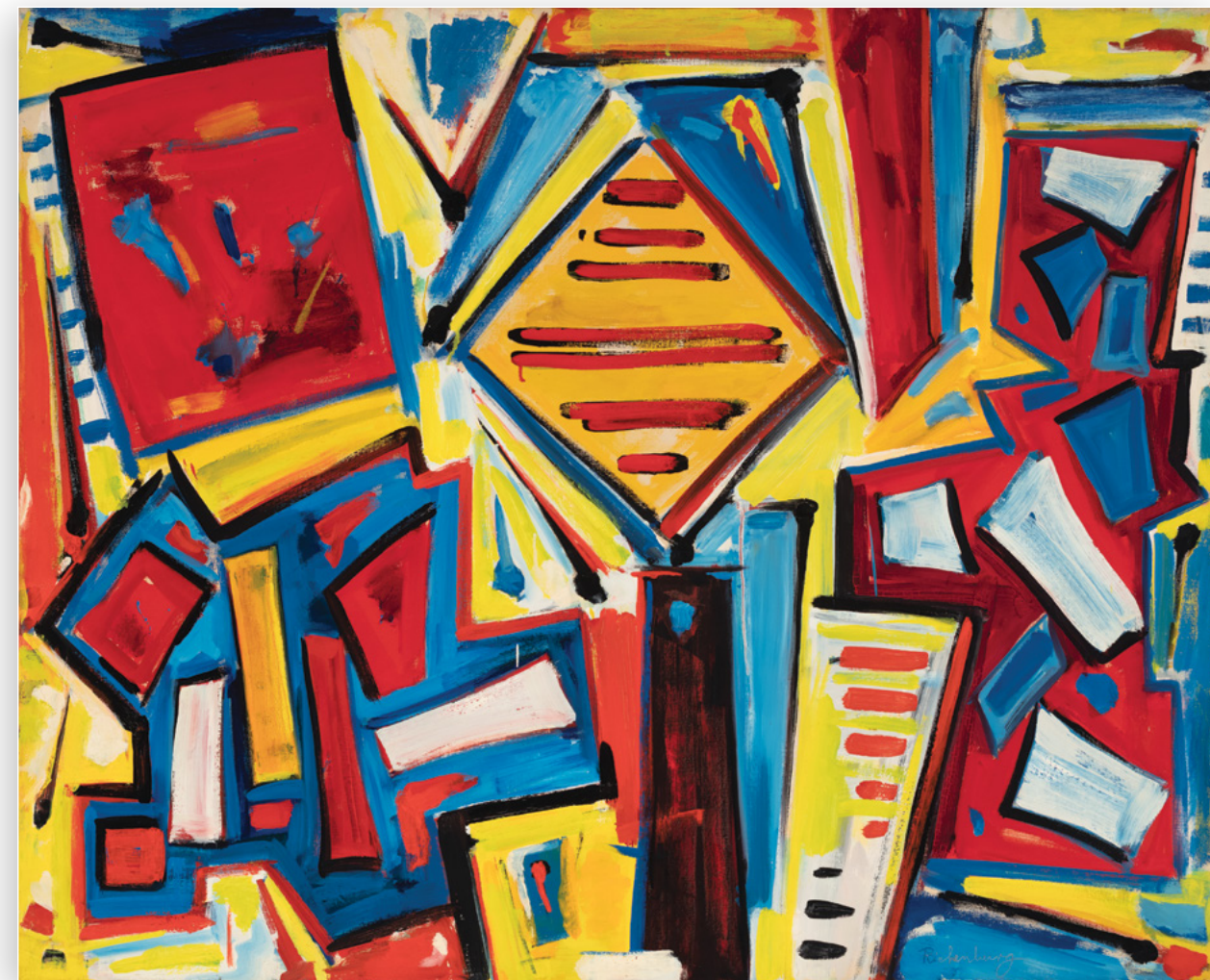
Wanderer, 1949 | oil on canvas
50 x 59 3/4 in. | FG© 140770

Thinking, 1950
oil and sand on canvas
39 3/4 x 59 3/4 in.
FG© 140776

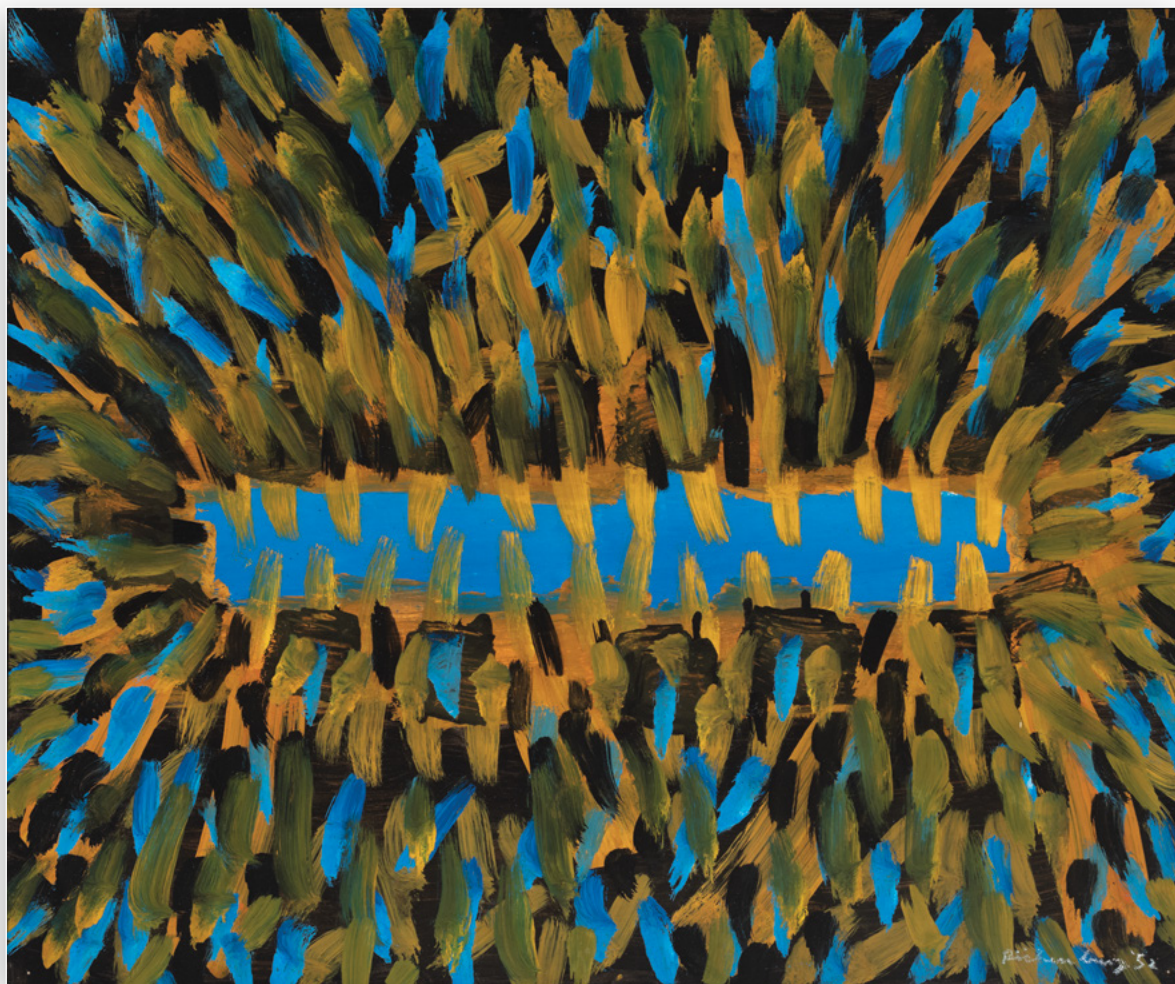




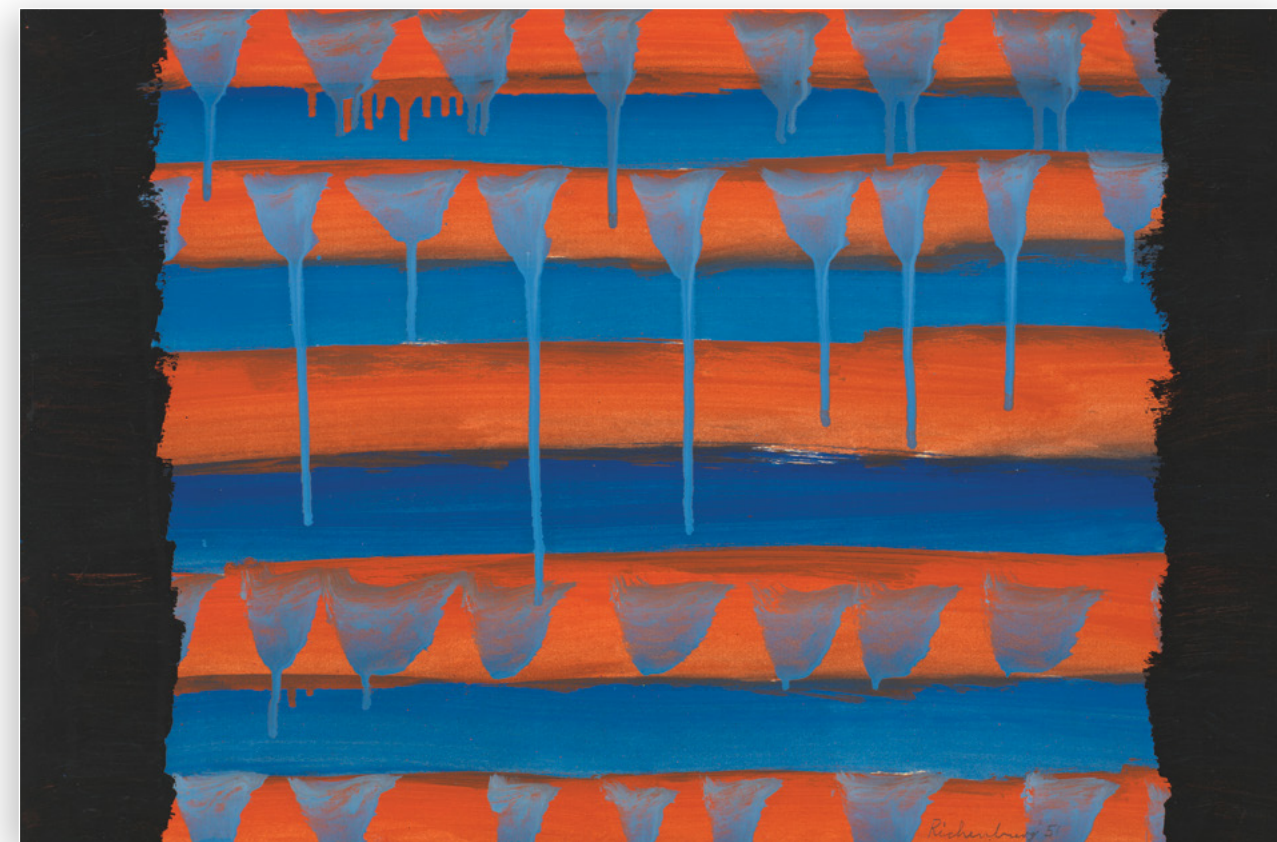
Reckless, 1950 | oil on paper
15 x 18 in. | FG© 140785



Untitled, 1950 | oil on canvas
36 x 44 in. | FG© 140774



Feeding Frenzy, 1952 | oil on paper mounted to board
15 1/8 x 18 1/8 in. | FG© 140780



It All Depends, 1951 | oil on paper
12 2/10 x 17 6/10 in. | FG© 140850

Orange, Blue, and Red, 1950
oil on canvas
40 x 60 in.
FG© 140772



“In painting,
consistency is the
coward’s best
defense.”

“Honest men, like
honest pictures,
have a look of
strangeness when first
encountered.”

Robert Richtenburg,
It Is Magazine, Issue 2, 1958

Soft Landscape, 1954
oil and sand on canvas
77 1/4 x 54 in.
FG© 140768



(Cover image)

Energy Stream, 1955

oil on canvas

57 1/4 x 100 in.

FG© 140766





Biased Notion, 1959
oil on canvas
100 x 57 1/8 in.
FG© 140765



Following in the footsteps of both Valéry and Goya (another of his personal heroes), during a career that has spanned over six decades, the art of Robert Richtenburg continues, as Ashton once remarked, “to disturb the eye, forcing it to look between the crusts for the real painting beneath.” Now, that’s what I would call the prime attribute of romantic art in its very best sense.

Ellen G. Landau, Case Western Reserve University

***Homage to Valery*, 1960**

oil on canvas

90 x 80 in.

FG© 203996

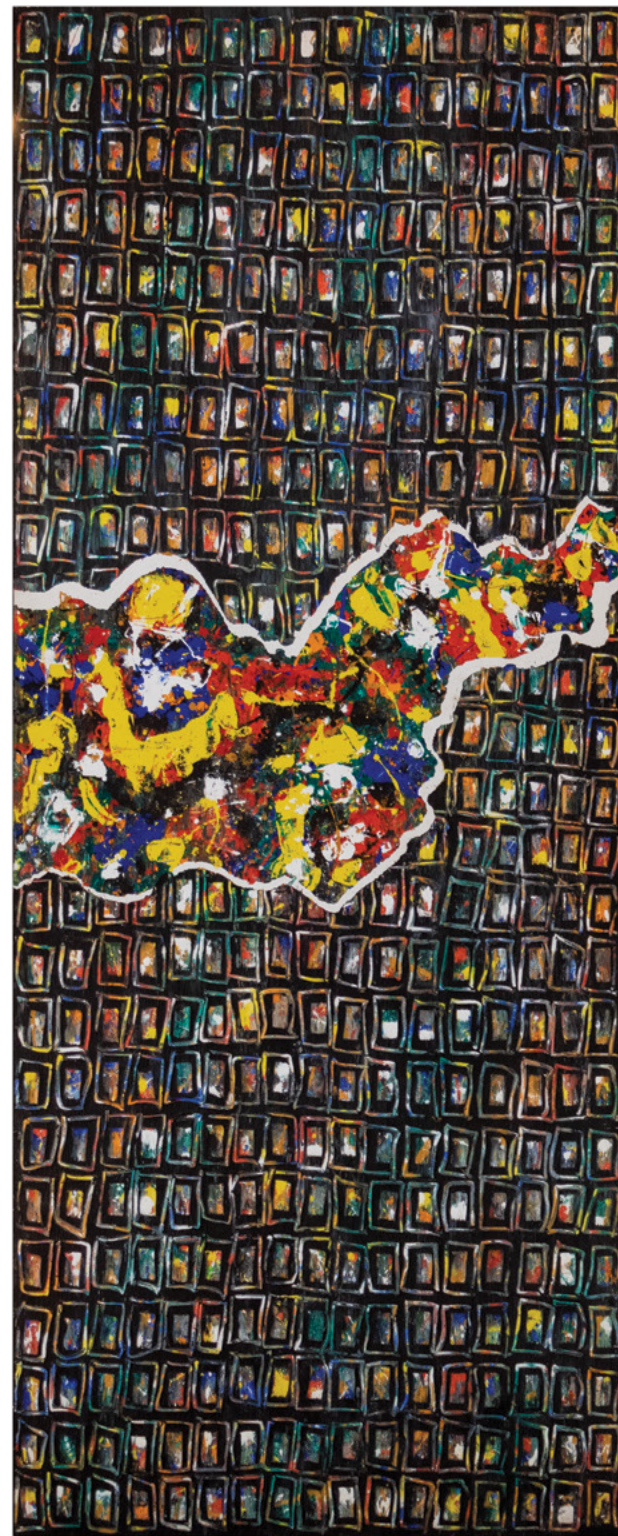
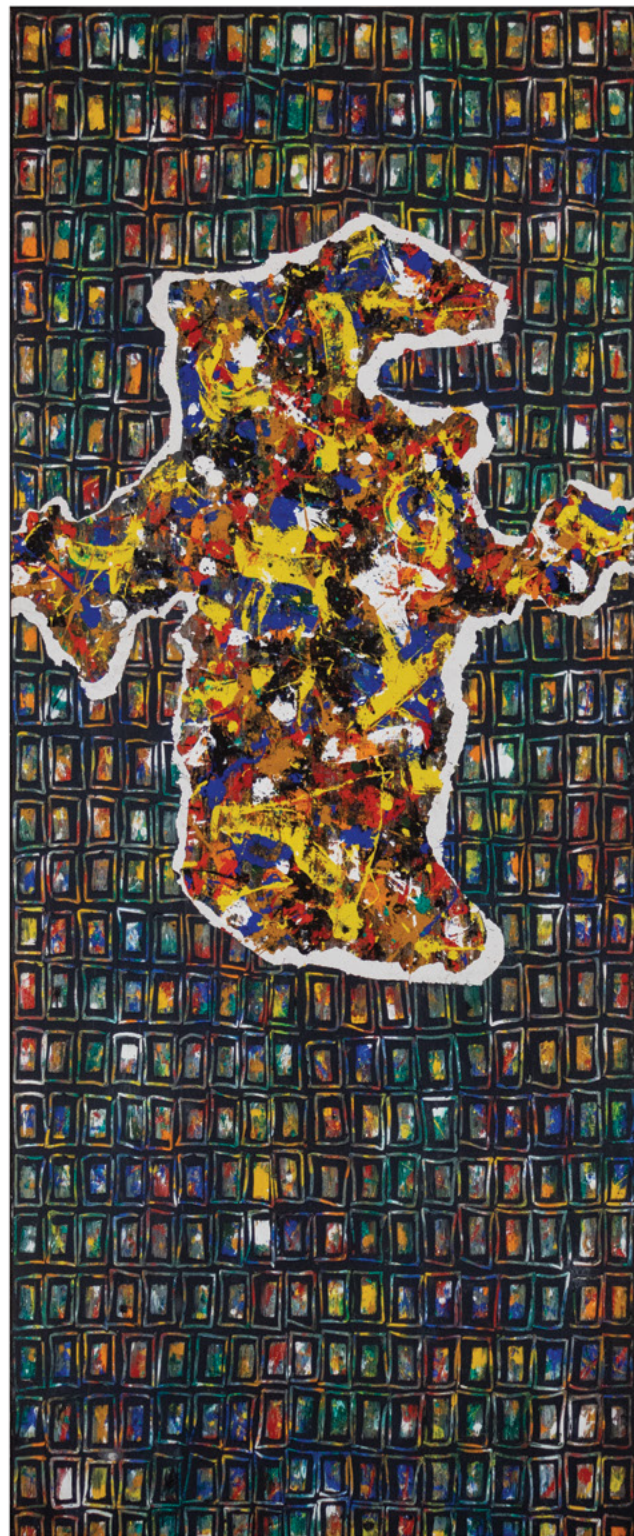


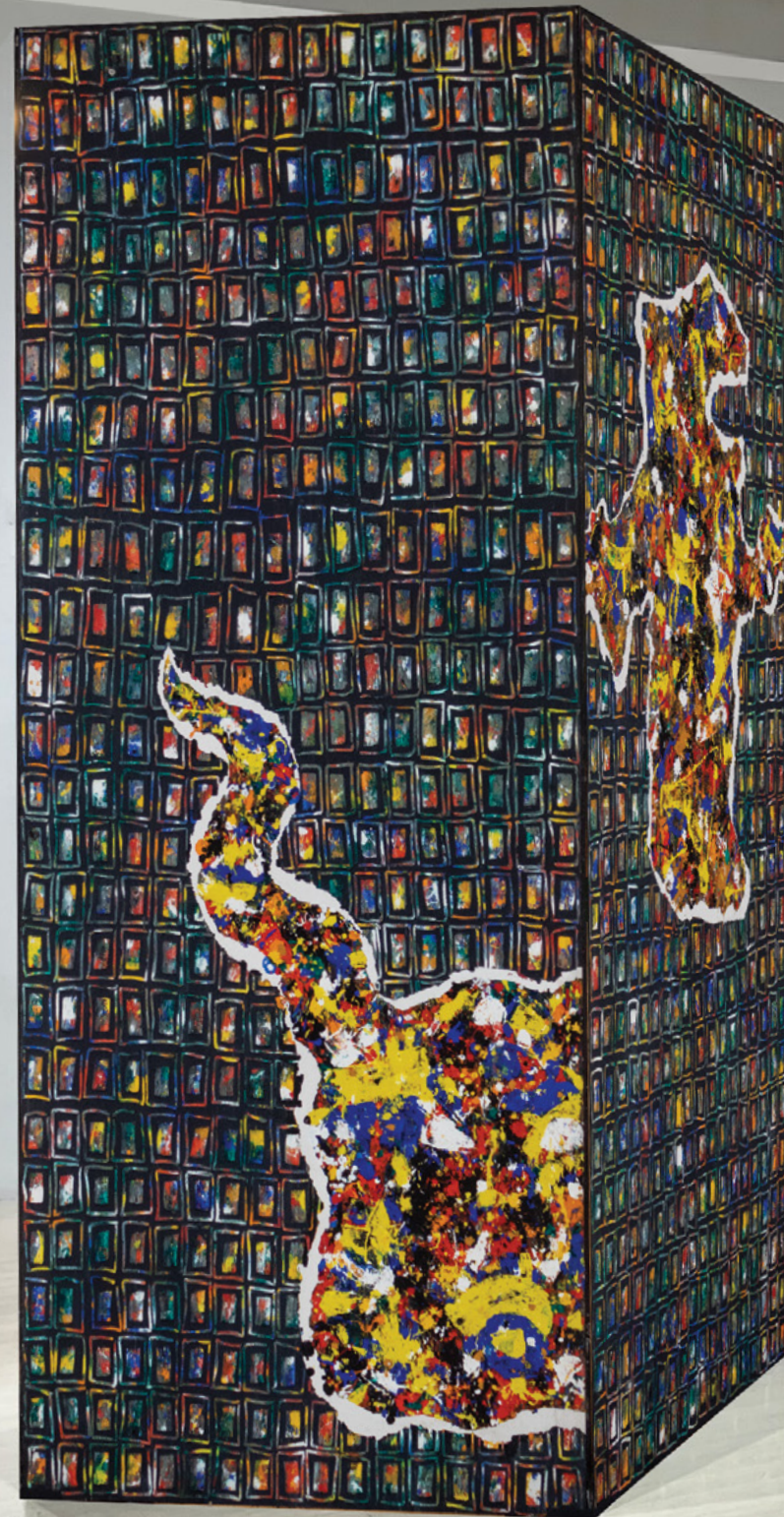


(right)
Splash, 1961
 oil on canvas
 77 1/8 x 57 in.
 FG© 140767

(left)
Green River, 1959
 oil on canvas
 26 x 16 1/2 in.
 FG© 140775







SELECTED MUSEUM COLLECTIONS

Arkansas Arts Center, Little Rock AR
 Chrysler Museum of Art, Norfolk, VA
 Guild Hall Museum, East Hampton, NY
 Heckscher Museum of Art, Huntington, NY
 Hirshhorn Museum, Washington, DC
 Hofstra University Museum, Hempstead, NY
 Instituto Valenciano de Arte Moderno, Valencia, Spain
 Ithaca College Museum, Ithaca, NY
 Johnson Museum of Art, Cornell University, Ithaca, NY
 Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA
 Museum of Modern Art, New York, NY
 Parrish Museum of Art, Southampton, NY
 The Norton Simon Museum, Pasadena, CA
 Philadelphia Museum of Art, Philadelphia, PA
 Pollock-Krasner House East Hampton, NY
 Provincetown Art Association and Museum, Provincetown, MA
 Rose Art Museum, Brandeis University, Waltham, MA
 University Art Museum, UC Berkeley, CA
 University of Texas Art Museum, Austin, TX
 Whitney Museum of American Art, New York, NY
 Yale University Art Gallery, New Haven, CT
 Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

***Broken Continuity*, 1962**

oil on canvas

120 x 48 in. (each panel)

FG© 140846

(see flat panels on previous page)

“10 years ahead
of the vogue.”

James Michener, *Art Voices from around the world*, 1962

Econoline, 1966
acrylic on paper
22 1/4 x 14 1/2 in.
FG© 140783





Untitled IV , 1966 | acrylic on paper
9 1/4 x 8 1/4 in. | FG© 140787

Selected Exhibitions

- 2022
- 2013
- 2009
- 2008
- 2006
- 2005
- 2004
- 2003
- 2002
- 2001
- 1993
- 1992
- 1976
- 1971
- 1968
- 1964
- 1958
- 1951
- 1950
- 1949
- Findlay Galleries, *Robert Richtenburg: Outrageous Ingenuity*, New York, NY (Solo Exhibition)
- David Findlay Jr. Fine Art, *Robert Richtenburg: Abstract Expression*, New York, NY (Solo Exhibition)
- Arkansas Art Center, Little Rock, AK, *41st Collectors Show and Sale*
- Georgia Museum of Art, *Suitcase Paintings - Small Scale Abstract Expressionism*, Athens, Georgia, traveling to: Ball State University Museum of Art, Muncie, IN; Utah Museum of Fine Art, Salt Lake City, UT; Sydney Mishkin Gallery, Baruch College, New York, NY; Greenville County Museum of Art, Greenville, SC; and Loyola University Museum of Art, Chicago, IL
- Baruch College, Sidney Mishkin Gallery, *Robert Richtenburg: The Richard Zahn Collection*, New York, NY (Solo Exhibition)
- The Sage Colleges, Opalka Gallery, *Robert Richtenburg: The Richard Zahn Collection*, Albany, NY (Solo Exhibition)
- Thomas McCormick Gallery, *Robert Richtenburg: Works on Paper from the 1940s*, Chicago, IL (Solo Exhibition)
- David Findlay Jr. Fine Art, *Robert Richtenburg: Works on Paper from the 1940s*, New York, NY (Solo Exhibition)
- David Findlay Jr Fine Art, *Robert Richtenburg*, New York, NY (Solo Exhibition)
- David Findlay Jr. Fine Art, *Robert Richtenburg at 85: A Survey*, New York, NY (Solo Exhibition)
- David Findlay Jr. Fine Art, *Continuums: Matsumi Kanemitsu, Fred Mitchell & Robert Richtenburg*, New York, NY
- Thomas McCormick Gallery, *Robert Richtenburg: Evolution of the Dark Paintings 1950-1960*, Chicago, IL (Solo Exhibition)
- MB Modern, *Robert Richtenburg – Metamorphosis*, New York, NY (Solo Exhibition)
- Arlene Bujese Gallery, *Robert Richtenburg*, East Hampton, NY (Solo Exhibition)
- Rose Art Museum, Brandeis University, *Robert Richtenburg: Abstract Expressionist*, Waltham, MA (Solo Exhibition)
- Guild Hall Museum, *Robert Richtenburg: A Fifty-Year Survey*, East Hampton, NY (Solo Exhibition)
- The Upstairs Gallery, Ithaca, NY (Solo Exhibition)
- Ithaca College Museum of Art, *Robert Richtenburg: A Selective Review of Paintings and Sculpture, 1950-1970*, Ithaca, NY (Solo Exhibition)
- Whitney Museum of American Art, *Whitney Museum of American Art Annuals and Biennials*, New York, NY, 1963. 1961
- Tibor de Nagy Gallery, New York, NY (solo exhibition), 1963, 1961, 1960
- Andrew Dickson White Museum, Cornell University, Ithaca, NY (Solo Exhibition)
- Santa Barbara Museum, Santa Barbara, CA (Solo Exhibition)
- Solomon R. Guggenheim Museum, *Abstract Expressionists and Imagists*, New York, NY
- MOMA, *The Art of Assemblage*, New York, NY
- Dwan Gallery, *Black Paintings*, Los Angeles, CA (Solo Exhibition)
- Chrysler Art Museum, *Provincetown Past and Present*, Provincetown, MA (Solo Exhibition).
- Hansa Gallery, New York, NY (solo exhibition) 1955, 54, 53
- Stable Gallery, *Annual Exhibition of Painting and Sculpture*, New York, NY
- 9th Street Gallery, *The 9th Street Art Exhibition of Painting and Sculpture*, New York, NY
- Museum of Non-Objective Painting (now the Guggenheim Museum), New York, NY
- Museum of Non-Objective Painting (now the Guggenheim Museum), New York, NY



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