

## **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 They may not be published in print, posted on the internet, or exhibited.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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

PROCEDURE LIST:

NAME OF ARTIST Robert Ryman  
ADDRESS  
TEL:

DATES OF EXHIBITION: Jan 26 - Feb. 20, 1977

OPENING NIGHT: Jan 26.

PRESS RELEASE DEAD LINE:  
PRESS RELEASE TO MILLNER BROS.:

INVITATIONS DEADLINE: Friday, Jan. 14, 1977  
INVITATIONS TO THE PRINTER: Angela Westwater: printer - Spiner ~~Spiner~~  
INVITATIONS TO THE MAILING HOUSE: 20 W 22<sup>nd</sup> St

POSTER DEADLINE: ?  
POSTER TO THE PRINTER:  
POSTER TO THE MAILING HOUSE:

4<sup>th</sup> Fl.  
989-6204

ADVERTISING:

Gallery Guide: Jan 10, 1977.  
Village Voice:

INSURANCE: Hammerschlag, Fink & Co.

NOTES: to call people for the opening.  
Board of Directors.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

(Page 1 of 4)

Press Release for new Ryman paintings to be exhibited at P.S.1

(N.B. The organizers of the exhibition may of course preface this piece of writing with whatever information they wish concerning the location, dates, hours, etc. of the show -- the material that is necessary for press releases.)

*Robert Ryman Painting 1976*

# This current group of Ryman paintings was originally intended to be sent directly from the studio to Rome for exhibition. It is thanks to the willingness of the Gian Enzo Sperone Gallery there to postpone their exhibition that this show is possible. It is very fortunate that through the Institute for Art and Urban Resources this opportunity for them to be seen here came about. For one thing, the location of P.S. 1 is so close as to be a part of New York -- but still the place has a desirable neutrality, a good condition under which to see art. And it is just far enough off the beaten track to make it unlikely for anyone to come across it unintentionally. Then too, the spaciousness of the new exhibition rooms, with their plentiful natural light, makes it possible for each of the paintings to be seen in its own scale, for itself, and not only as a part of a group. Installed by the artist, and seen under these unusually good conditions, this exhibition has a graceful separateness from "art world" distractions that galleries or museums are seldom able to achieve.

A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglas drawings, also from 1976, -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape. Where the tapes were positioned in the older paintings, square metal fasteners with bolts appear in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

Page 2 of 4

several of the new paintings, for instance in two works on plexiglas; and their different metals are one of the things which distinguish the two. "Embassy I" has fasteners with a black oxide finish, whereas "Embassy II" has regular grey steel fasteners.

A second kind of fastener used frequently in this group allows the painted square to sit in place rather than be anchored directly to the wall. Sometimes the fasteners are of sanded plexiglas, and the bolts sometimes are of different metallic finishes, sometimes four-sided and sometimes five-sided. A variation occurs on the relatively large paintings on stretched linen, where the fasteners are attached to the backs of the stretchers, then angle back to the wall and then up or down, where they are bolted to the wall. One unique painting on acrylvin is delicately held up by two narrow clear vinyl strips which are anchored at top and bottom by cadmium bolts passing through sanded square plexiglas fasteners. In several of the paintings here, the fasteners are permanently attached to the plexiglas surfaces of the works. In these cases, the plexiglas functions almost like a varnish, in that it is a permanent part of the painted surface, a visual component contributing the quality of reflection.

( And this matter of relative reflection or absorption of light is another major concern in this group of paintings. Many are painted on blue or black acrylvin, a plastic material similar to plexiglas but opaque and more flexible. Sometimes the paint has been applied with areas of relative thinness or translucency, so the darkness of the acrylvin underneath comes through. When the plexiglas reflecting layer is present in such a case, as in "Criterion I", the painting's richly active surface expands to make it seem to occupy more than the approximately two-foot square area it measures.

( The particular visual quality of oil paint, slightly shiny, is shown to have a great range of degrees of reflection depending on the thickness, the nature of the support, and the structure or pattern of the strokes. There are diagonal strokes, random strokes, horizontal bands of short vertical strokes, and strokes so smooth and even that there is almost no texture. The paintings with

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

polymer paint, which is usually relatively flat and opaque, appear in different lights depending on the application, too. The reflecting plexiglas layer has been used with both kinds of paint.

Of course, not only the painted surface, with or without added reflective material, but also the fasteners and bolts as well are all integral parts of each of the paintings; and this is exactly the point. There is no physical part of a painting which Ryman takes for granted, treats only conventionally, hides, or does not consider to be something to be worked into the painting.

At different times over the years a great variety of paints (including oil, polymer, enamel, enamelac, commercial, "house", and other specialized paints -- even baked enamel) and a number of different supports (including different weaves of cotton and linen canvases -- stretched and unstretched; corrugated, art, waxed and "found" papers; cold rolled steel; aluminum; copper; vinyl; plastivellum; plexiglas; and stretch polyester fabric) have all been used. And these were not just exercises in variety, but efforts involving different ways of making paintings and different ways of seeing paintings. The different materials all became part of the visual meaning of the particular paintings. With a considerable number of paintings on thin supports, the visual result was the incorporation of the surrounding wall into the paintings.

Many paintings, even among those advanced contemporary works which are completely non-pictorial, are concerned only with the "face" of the work -- the area where the paint is. [Ryman's work is concerned with all the elements which go into painting: not only what is done with the paint, but what is done with all the elements present. Everything that is part of the painting physically is part of it visually, aesthetically.]

So, the fasteners in these new paintings can be seen to be part of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

Page 4 of 4

a continuing involvement with incorporating every element of painting into its visual content -- even the way it is hung.

A note on the titles: it is perhaps interesting to note incidentally that the names of the paintings here, as always, are completely without association between what these words mean in their everyday senses and the paintings to which they have been assigned. They are common, standard names often found in the yellow pages as the names of manufacturers of such things as hardware, office, or even art supplies -- or companies dealing with services ranging from fire prevention to air travel: "Greenwich", "United", "Embassy", "Midland", and the like. In short, they are names originally chosen by businesses for their dignified or classical associations but which through gross overuse have unintentionally acquired just the sort of neutrality Ryman wants. They have no meaning in connection with the paintings except that they distinguish one from the other.

Naomi Spector

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

John Russell, The New York Times, February 4, 1977, p. C16.

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New

York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylvin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with elvecite on black acrylvin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it": P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

ROBERT RYMAN

Bibliography

By the Artist

"Statement," Art in Process IV, Finch College Museum of Art, New York, Dec. 1970.

"Statement," Art Now: New York, Vol. 3, No. 3, Sept. 1971, p. 3., with notes on the artist by Ward Jackson.

Interviews

Phyllis Tuchman, "An Interview with Robert Ryman," Artforum, May 1971, pp. 70-73.

Achille Bonito Oliva, "An Interview with Robert Ryman," Domus, Feb. 1973, p. 49.

Books on the Artist

American Abstract Artists, 1936-1966, New York, 1966, pp. 30, 62, 65. Introduction by Ruth Gurin Bowman.

Battcock, Gregory, ed., The New Art: A Critical Anthology, New York, 1966.

\_\_\_\_\_, Minimal Art: A Critical Anthology, New York, 1968.

Celant, Germano, Conceptual Art, Arte Povera, Land Art, Turin, 1970.

Lippard, Lucy R., Changing/ Essays in Art Criticism, New York, 1971, pp. 16, 19, 113, 263.

Leymarie, Jean, ed., Art Since Mid-Century, Vol. 1. The New International Abstract Art, New York 1971.

Jost Herbig Collection, "Bilder-Objekte-Filme-Konzepte" Stadtische Galerie im Lenbachhaus, Munchen, April 3-May 13, 1973.

Dr. Peter Ludwig Collection, "Art of the Early Seventies."

Robert Ryman, Galleria San Fedele, Milan, Italy, April 1973.

Robert Ryman, Kunsthalle Basel, Switzerland, June-August 1973.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

ROBERT RYMAN

Biography

Group Exhibitions (selected)

- 1964 Kaymer Gallery, New York, "Eleven Artists"  
 Alan Auslander Gallery, New York, "The Individual Image"
- 1966 The Solomon R. Guggenheim Museum, New York, "Systemic Painting,"
- 1967 The Museum of Modern Art, New York, "Art in Embassies," organized  
 by the International Council; traveled to Montreal and Budapest.  
 The American Federation of Arts, New York, "Rejective Art,"  
 Traveled to University of Omaha, Nebraska; Museum of Fine Arts,  
 Houston; Clemson University School of Architecture, South Carolina,  
 Institute of Contemporary Art, University of Pennsylvania, Philadelphia,  
 "A Romantic Minimalism"
- Lannis Museum of Normal Art, New York, "Normal Art"
- 1968 The Contemporary Arts Center, Cincinnati, "Gordon, Lozano, Ryman, Stanley"  
 Paula Cooper Gallery, New York, "The Artist for Peace,"  
 To benefit Mobilization Against the War.
- 1969 Kunsthalle, Bern, "When Attitude Becomes Form/ Works-Concepts-Processes-  
 Situations-Information"; Traveled to Museum Haus Lange, Krefeld,  
 Institute of Contemporary Art, London.  
 Whitney Museum of American Art, New York, "Anti-Illusion: Procedures/  
 Materials."  
 The Larry Aldrich Museum of Contemporary Art, Ridgefield, Connecticut,  
 "Highlights of the 1968-69 Art Season"  
 Seattle Art Museum, "557,087"; traveled to Vancouver Art Gallery as  
 "955,000"; Centro de Arte y Communication, Buenos Aires as "3,549,000."  
 Fort Worth Art Museum, "American Drawings."  
 The Weatherspoon Gallery, University of North Carolina, Greensboro, "Art on Paper"  
 Op Losse Schroeven, Stedelijk, Amsterdam.
- 1970 Finch College Museum, New York, "Art in Process IV."  
 Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institute,  
 New York, "The Drawing Society, New York Regional Exhibition: 1970"  
 Albright-Knox Gallery, Buffalo, "Modular Paintings"  
 The Art Museum, Princeton University, New Jersey, "Art Since 1960."  
 The Jewish Museum, New York, "Using Walls."  
 Galleria civica d'arte moderna, Turin, "Conceptual art, arte povera, land art"
- 1971 "1971 Triennale of India," New Delhi, International Council of The Museum of  
 Modern Art.  
 The Solomon R. Guggenheim Museum, New York, "Sixth Guggenheim International  
 Exhibition."  
 Museum of Contemporary Art, Chicago, "White Paintings"
- 1972 Art Institute of Chicago, "70th American Exhibition."  
 Documenta 5, Kassel, Germany  
 "Actualite d'un Bilan," organized by Yvon Lambert.  
 Institute of Contemporary Art, University of Pennsylvania, "Grids"
- 1973 Gentofte Kunstvenner, Gentofte Raadhus, Denmark, "Young American  
 Artists,". Traveled to Oslo, Hamburg and Stockholm.  
 Paula Cooper Gallery, New York, "Works from the Early Sixties"  
 Seattle Art Museum, "American Art, Third Quarter Century."  
 Whitney Museum of American Art, New York, "Contemporary Drawings."  
 The Solomon R. Guggenheim Museum, New York, "New Acquisitions"  
 "Contemporanea," Rome, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

ROBERT RYMAN

Biography

Group Exhibitions (selected), cont'd.

- 1974 New York Cultural Center, "Choice Dealers/ Dealers' Choice"  
 Indianapolis Museum of Art, "Painting and Sculpture Today, 1974"  
 The Contemporary Art Center and the Taft Museum, Cincinnati,  
 "Painting and Sculpture Today, 1974"  
 The Scottish Art Council, Edinburgh
- 1975 The Museum of Modern Art, "Color," organized to travel--  
 Museo de Arte Moderno, Bogata, Colombia; Museo de Bellas  
 Artes, Caracas, Venezuela; Museo de Arte Moderno, Mexico  
 City; Museu de Arte de Sao Paulo, Brazil; Museu de Arte  
 Moderna, Rio de Janeiro, Brazil.  
 The Baltimore Museum of Art, "Fourteen Artists"  
 Stedelijk Museum, Amsterdam, "Fundamental Painting"  
 Art Institute of Chicago, Society for Contemporary Art, "34th Exhibition"  
 Kunsthalle Basel, Switzerland  
 University of Pennsylvania, Philadelphia, and The Contemporary  
 Arts Council, Cincinnati, "Painting, Drawing & Sculpture  
 of the 60s and 70s from the Dorothy and Herbert Vogel Collection."
- 1976 Museum of Modern Art, New York, "Drawing Now"  
 University of Massachusetts, Amherst, "Three Into Five"  
 Cannaviello Studio d'Arte, Rome, "Drawing/ Disegno."  
 Whitney Museum of American Art, organized to travel to Seibu Department  
 Store Art Gallery, Tokyo, "Three Decades of American Art"  
 Venice Biennale  
 Detroit Institute of the Arts, Michigan and Fort Worth Art Center,  
 "American Artists" A New Decade"
- 1977 Biennial, Whitney Museum of American Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

ROBERT RYMAN

Biography

1930 Born, Nashville, Tennessee  
 1948-1949 Tennessee Polytechnic Institute  
 1949-1950 George Peabody College for Teachers

One-Man Exhibitions

1967 Paul Bianchini Gallery, New York  
 1968 Konrad Fischer Gallery, Dusseldorf  
 Heiner Friedrich Gallery, Muncih  
 1969 Fischbach Gallery, New York  
 Konrad Fischer Gallery  
 Heiner Friedrich Gallery  
 Francoise Lambert Gallery, Milan  
 Yvon Lambert Galerie, Paris  
 Ace Gallery, Los Angeles  
 1970 Fischbach Gallery  
 1971 Fischbach Gallery  
 Current Editions, Seattle  
 Dwan Gallery, New York  
 Heiner Friedrich Gallery, Cologne  
 1972 John Weber Gallery, New York  
 Solomon R. Guggenheim Museum, New York  
 Heiner Friedrich Gallery, Cologne  
 Current Editions, Seattle  
 Annemarie Verna, Zurich  
 Galeria del Cortile, Rome  
 Lisson Gallery, London  
 1973 Galeria San Fedele, Milan  
 John Weber Gallery, New York  
 Konrad Fischer Gallery  
 Art & Project, Amsterdam  
 1974 Stedelijk Museum, Amsterdam  
 Westfallischer Kunstverein, Munster  
 Palais des Beaux-Art, Brussels  
 John Weber Gallery  
 1975 Kunsthalle Basel, Switzerland  
 John Weber Gallery  
 1977 P.S.1, Institute for Art & Urban Resources, New York  
 Galleria Gian Enzo Sperone, Rome

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

PS #1

Inventory of 1976 Robert Ryman paintings -- page 1 of 2

1. "Midland I", 1976, polymer on blue acrylvin, 48" x 48", (fasteners and bolts are cadmium-plated-steel), \$16,000. *fasteners & bolts*  
*CADMIUM - PLATED - STEEL* BOLTS AND FASTENERS, 48" x 48".
2. "Criterion I", 1976, oil on black acrylvin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000.
3. "Arrow", 1976, oil on plexiglas, 13 3/4" x 12", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$6,000.
4. "Alliance", 1976, polymer on blue acrylvin, 15 5/8" x 14", (fasteners are sanded plexiglas with short edges holding panel, bolts are cadmium plated steel) \$6,000.
5. "National II", 1976, oil on blue acrylvin, 35 5/8" x 34", (fasteners and bolts are cadmium plated steel) \$14,000.
6. "Criterion II", 1976, oil on blue acrylvin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000.
7. "Midland II", 1976, oil on blue acrylvin, 50 1/2" x 48", (fasteners and bolts are cadmium plated steel) \$16,000.
8. "Tower I", 1976, oil on black acrylvin with plexiglas, 17 1/8" x 14", signed lower left "R76", (fasteners are sanded plexiglas, bolts are steel) \$6,000.
9. "Tower II", 1976, polymer on black acrylvin, 15 5/8" x 14", (fasteners are sanded plexiglas with cadmium plated steel bolts) \$6,000.
10. "Federal", 1976, oil on stretched coarse linen with metal staples on left side, 74 1/2" x 70 1/2", (fasteners and bolts are steel) \$25,000.
11. "Embassy I", 1976, oil on plexiglas, 63" x 63", (fasteners and bolts are black oxide) \$20,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

Inventory of 1976 Robert Ryman paintings -- page 2 of 2

12. "Advance", 1976, oil on blue acrylivin with vinyl, 35½" x 34", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 14,000.
13. "Concord", 1976, oil on stretched linen with metal staples on all four sides, 102" x 96", (fasteners and bolts are cadmium plated steel) \$ 35,000.
14. "Embassy II", 1976, oil on plexiglas, 63" x 63" (fasteners and bolts are steel) \$ 20,000.
15. "Greenwich", 1976, polymer on acrylivin with plexiglas, 25 5/8" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 10,000.
16. "National I", 1976, oil mixed with elvecite with verathane varnish on black acrylivin, 35 5/8" x 34", (fasteners and bolts are steel) \$ 14,000.
17. "United", 1976, oil on stretched linen with metal staples on all four sides, 55½" x 53", (fasteners and bolts are black oxide) \$ 12,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

Inventory of 1976 Robert Ryman paintings -- page 1 of 2

1. "Midland I", 1976, polymer on blue acrylivin, 48" x 48", (fasteners and bolts are cadmium plated steel) \$16,000. *fasteners are steel, bolts are stainless steel, 1 1/8" x 1/2"*
2. "Criterion I", 1976, oil on black acrylivin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000
3. "Arrow", 1976, oil on plexiglas, 13 3/4" x 12", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$6,000.
4. "Alliance", 1976, polymer on blue acrylivin, 15 5/8" x 14", (fasteners are sanded plexiglas with short edges holding panel, bolts are cadmium plated steel) \$6,000.
5. "National II", 1976, oil on blue acrylivin, 35 5/8" x 34", (fasteners and bolts are cadmium plated steel) \$14,000.
6. "Criterion II", 1976, oil on blue acrylivin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000.
7. "Midland II", 1976, oil on blue acrylivin, 50 1/2" x 48", (fasteners and bolts are cadmium plated steel) \$16,000.
8. "Tower I", 1976, oil on black acrylivin with plexiglas, 17 1/8" x 14", signed lower left "R76", (fasteners are sanded plexiglas, bolts are steel) \$6,000.
9. "Tower II", 1976, polymer on black acrylivin, 15 5/8" x 14", (fasteners are sanded plexiglas with cadmium plated steel bolts) \$6,000.
10. "Federal", 1976, oil on stretched coarse linen with metal staples on left side, 74 1/2" x 70 1/2", (fasteners and bolts are steel) \$25,000
11. "Embassy I", 1976, oil on plexiglas, 63" x 63", (fasteners and bolts are black oxide) \$20,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

Inventory of 1976 Robert Ryman paintings -- page 2 of 2

12. "Advance", 1976, oil on blue acrylivin with vinyl, 35½" x 34", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 14,000.
13. "Concord", 1976, oil on stretched linen with metal staples on all four sides, 102" x 96", (fasteners and bolts are cadmium plated steel) \$ 35,000.
14. "Embassy II", 1976, oil on plexiglas, 63" x 63" (fasteners and bolts are steel) \$ 20,000.
15. "Greenwich", 1976, polymer on acrylivin with plexiglas, 25 5/8" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 10,000.
16. "National I", 1976, oil mixed with elvecite with verathane varnish on black acrylivin, 35 5/8" x 34", (fasteners and bolts are steel) \$ 14,000.
17. "United", 1976, oil on stretched linen with metal staples on all four sides, 55½" x 53", (fasteners and bolts are black oxide) \$ 18,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

## HAMERSCHLAG - FINK Co., INC.

*General Insurance*

120-86 QUEENS BOULEVARD, Opposite Queens Boro. Hall  
KEW GARDENS, L. I. NEW YORK 11415

Phone: LI 4-2200

January 11, 1977

Mrs. Linda Blumberg  
The Institute For Art & Urban Resources, Inc.  
108 Leonard Street (Clock Tower)  
New York, N. Y. 10013

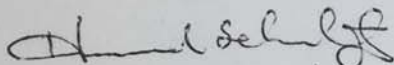
Re: Insurance for Robert Ryman Paintings

Dear Mrs. Blumberg,

Per your letter of January 10, 1977 and the inventory of seventeen paintings attached we have bound an "All Risk" Floater effective January 21 to February 26, 1977 for a flat premium of \$150. with the Aetna Casualty & Surety Co.

If you have any question please contact me.

Very truly yours,



Howard Schultz



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

January 7, 1977

January 10, 1976

Mr. Howard Shultz  
Hammerschlag, Fink & Co.  
120-86 Queens Blvd.  
Kew Gardens, N.Y. 11415

Re: Robert Ryman paintings

Dear Mr. Shultz:

With reference to the above, this is to confirm \$250,000 - all risk insurance coverage of art works by Robert Ryman as per attached itemized schedule for a flat premium of \$150.00.

The coverage should be effective January 21, 1977 and last until February 26, 1977. The paintings will be on exhibit at our experimental art center at P.S. 1, 21-01 46th Road, Long Island City.

Please confirm in writing prior to January 20, 1977.

Thanking you for your cooperation.

Sincerely,

Linda Blumberg  
Program Director

Shoshana Ehrenfeld  
Administrative Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78

January 7, 1977

Mr. Hoard Shaulitz  
ward Shaulitz  
Hammerschlag, Fink & Co.  
120-86 Queens Blvd.  
Kew Gardens, N.Y. 11415

Dear Mr. Shaulitz:

In continuation to our telephone conversation of today, enclosed please find the list of paintings by Robert Ryman that will be exhibited at our experimental art center at P.S. 1, 21-01 46th Road, Long Island City. The list include 17 paintings, their titles, year, medium, dimensions and value.

We request insurance coverage for these paintings from door to door starting January 21, to February 26, 1977. The packing and shipping of these paintings from the artist's studio to P.S. 1 will be supervised directly by the artist himself.

As per our conversation, it is my understanding that the insurance coverage will be \$150,000. We would appreciate receiving a copy of this policy.

Thank you for your cooperation in this matter.

Sincerely,

Shoshana Ehrenfeld  
Administrative Assistant

HAMMERSCHLAG - FINK CO., INC.

*Shoshana Ehrenfeld*

January 11, 1977

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

**HAMERSCHLAG - FINK Co., INC.**

*General Insurance*

120-86 QUEENS BOULEVARD, Opposite Queens Boro. Hall  
KEW GARDENS, L. I. NEW YORK 11415

Phone: LI 4-2200

January 11, 1977

Mrs. Linda Blumberg  
The Institute For Art & Urban Resources, Inc.  
108 Leonard Street (Clock Tower)  
New York, N. Y. 10013

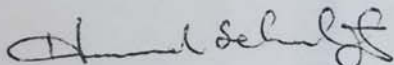
Re: Insurance for Robert Ryman Paintings

Dear Mrs. Blumberg,

Per your letter of January 10, 1977 and the inventory of seventeen paintings attached we have bound an "All Risk" Floater effective January 21 to February 26, 1977 for a flat premium of \$150. with the Aetna Casualty & Surety Co.

If you have any question please contact me.

Very truly yours,



Howard Schultz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

**HAMERSCHLAG - FINK Co., INC.**

*General Insurance*

120-86 QUEENS BOULEVARD, Opposite Queens Boro. Hall  
KEW GARDENS, L. I., NEW YORK 11415

Phone: LI 4-2200

January 11, 1977

Mrs. Linda Blumberg  
The Institute For Art & Urban Resources, Inc.  
108 Leonard Street (Clock Tower)  
New York, N. Y. 10013

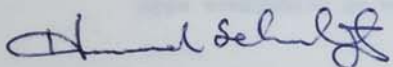
Re: Insurance for Robert Ryman Paintings

Dear Mrs. Blumberg,

Per your letter of January 10, 1977 and the inventory of seventeen paintings attached we have bound an "All Risk" Floater effective January 21 to February 26, 1977 for a flat premium of \$150. with the Aetna Casualty & Surety Co.

If you have any question please contact me.

Very truly yours,



Howard Schultz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

March 9, 1977

Ms. Angela Westwater  
~~WESTWATER~~ WESTWATER, FISHER, Inc.  
142 Greene Street  
New York, N.Y. 10012

Dear Angela: mailing

Enclosed is the revised bill for the expenses of your gallery for the Robert Ryman exhibition.

Hope everything is well.

Total 73.28

Sincerely,

Linda Blumberg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78

WESTWATER GALLERY

SPERONE, WESTWATER, FISHER EXPENSES  
FOR THE ROBERT RYMAN EXHIBITION

March 9, 1977

500 cups	18.55
Press Release printing	10.00
<u>SPERONE, WESTWATER, FISHER REVISED</u> <u>EXPENSES FOR THE ROBERT RYMAN SHOW</u>	10.00
<del>Announcements' mailing</del>	<del>44.00</del>
250 wine cups	9.28
Press Release printings	10.00
PressesRelease mailing	10.00
Announcements' mailing	44.00
<b>Total</b>	<b>73.28</b>

Cordially,  
*SUSANNA*  
Susanna E. Singer

Enclosure

WESTWATER GALLERY  
1000 5th Ave. New York, NY 10018

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

JOHN WEBER GALLERY

SPERONE, WESTWATER, FISHER EXPENSES  
FOR THE ROBERT RYMAN EXHIBITION

500 cups	18.55
Press Release printing	10.00
Press Release mailing	10.00
Announcements' mailing	44.00

Dear Linda:

John Weber has asked me to forward to you, the enclosed copy of a bill from Hahn Brothers.

Total

82.55

Although the arrangements were made through us, it was for the delivery of one of Robert Ryman's paintings to P.S. 1 for his exhibition there.

Since we paid Hahn Brothers, we would appreciate it if you would reimburse us.

Thank you.

Cordially,  
*Susanna*  
Susanna E. Singer

Enclosure

420 WEST BROADWAY  
NEW YORK 10012 (212) 966-6115

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78

JOHN WEBER GALLERY

February 9, 1977

Linda Blumberg  
Clocktower  
108 Leonard Street  
New York, New York

Dear Linda:

John Weber has asked me to forward to you, the enclosed copy of a bill from Hahn Brothers.

Although the arrangements were made through us, it was for the delivery of one of Robert Ryman's paintings to P.S. 1 for his exhibition there.

Since we paid Hahn Brothers, we would appreciate it if you would reimburse us.

Thank you.

Cordially,  
*Susanna*  
Susanna E. Singer

Enclosure

420 WEST BROADWAY  
NEW YORK 10012 (212) 966-6115



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013  
Area Code (712) 231-1046

January 25, 1977

WEST SIDE WAREHOUSE 108-120 WEST 107th ST. NEW YORK, N.Y. 10025 Phone ACademy 2-3670	<b>HAHN BROS. FIREPROOF WAREHOUSES, INC.</b> STORAGE • MOVING • PACKING SILVER VAULTS • SPECIAL VAULTS PACKING • EXHIBITION HALL	EAST SIDE WAREHOUSE 231-235 EAST 55th ST. NEW YORK, N.Y. 10022 Phone PLaza 3-3662
---	--	--

INVOICE 60356

COPY 2

No. 60356

DATE 1/25/77

CHARGE:

John Weber Gallery  
420 W. Broadway  
New York, N.Y.

1/24/77 - Carting large painting from Mr. Robert Reiman 637  
Greenwich St. to P.S. One 21-01 46th Road, Long Island  
City  
Van & 2 men 1 3/4 hr @ 34.00 per hr

59.50

PLEASE REMIT DIRECTLY TO:  
HAHN BROS. COMPUTER CENTER  
34-02 Laurel Hill Blvd.  
MASPETH, N.Y. 11378

TOTAL \$59.50

KINDLY RETURN THIS COPY WITH YOUR REMITTANCE TO:

HAHN BROS. COMPUTER CENTER  
34-02 LAUREL HILL BLVD.  
MASPETH, N.Y. 11378

FDRM #HR-1

Institute for Art and Urban Resources expenses

Ernest G. Chairman of the Board of Directors  
Arthur H. President

Robert H. Executive Director 100 West 11th Street, New York, N.Y. 10011

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office, 108 Leonard Street NYC NY 10013  
Area Code (712) 233-1046

January 19, 1977

ROBERT RYMAN EXPENSES

Mr. Robert Berg	
2 Listings Editor duration of the exhibition	\$450.-
1 Cue Magazine	
1 545 Madison Ave.	\$100.-
New York, n.Y. 10022	
Press Release printing	10.-
Dear Robert:	
Nacmi Spector essay's printing	27.50
Enclosed is the press release for Robert Ryman exhibition at P.S. <del>imp</del> our experimental art center, of which I talked to you over the telephone.-	
2 We would highly appreciate if if you would place this event in your	74.-
museums' listings. <del>since the</del> <del>press</del> release indicates, this exhibition is	
3 a major one, and the <del>paintings</del> included in it might never be seen again.	55
as a group in New York.	
Extra Wine	50.00
I thank you in advance for your effort and <del>hope</del> that you feel better.	
Total	\$515.05

Sincerely,

SHERONE, WESTWATER, FINDER EXPENSES

Shshohana Ehrenfeld  
Administrative Assistant

Encl.	18.55	
Press Release printing	10.00	
Press Release mailing	10.00	
Announcements' mailing	64.00	
Extra wine	50.00	
Total	\$132.55	\$132.-
1 guard for the duration of the show	\$225.-	\$225.-
paid by ROBERT RYMAN		\$225.-
		\$457.-
		\$415.-
		397.-
Institute for Art and Urban Resources expenses		150.-

Director: Gil - Chairman of the Board of Directors  
Address: 108 Leonard Street

Phone: 712-233-1046

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013  
Area Code (212) 233-1096

ROBERT RYMAN EXPENSES

2 guards for the duration of the exhibition	\$450.-
Insurance	\$100.-
Press Release printing	10.-
Naomi Spector essay's printing	27.50
Press Release mailing	10.-
Announcements' mailing	74.-
500 cups	18.55
Extra Wine	50.00
	<hr/>
Total	\$515.05

SPERONE, WESTAWATER, FISHER EXPENSES

500 cups	18.55	
Press Release printing	10.00	
Press Release mailing	10.00	
Announcements' mailing	44.00	
<del>Extra Wine</del>	<del>50.00</del>	
	<hr/>	
Total	\$132.55	\$132.-
1 guard for the duration of the show paid by ROBERT RYMAN	\$225.-	\$225.- \$357.-
		\$515.-
		<hr/>
		357.-
Institute for Art and Urban Resources expenses		158.-

Brendan Gill Chairman of the Board of Directors  
Alanna Hess Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conus Island Factory,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013  
Area Code (212) 233-1096

ROBERT RYMAN EXPENSES

2 Guard for the duration of the exhibition	\$450.-
Insurance	100.-
Press Release printing	10.-
Naomi Spector essay printing	27.50
Press Release mailing	10.-
Announcements' mailing	74.-
500 cups	18.55
Extra wine	
Total	\$465.05
Extra wine	<u>50.00</u>

SPERONE, WESTWATER, FISHER EXPENSES

500 cups	18.55	
1 Guard for the duration of the show	225.00	- BOB RYMAN
Press Release Printing	10.00	
Press Release Mailing	10.00	
Announcements' mailing	44.00	
Total	<u>307.55</u>	

Brendan Gill Chairman of the Board of Directors  
Alanna Hess Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conus, Island Factor.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

January 14, 1977

Ms. Holly Pinto  
Listings Editor  
New York Magazine  
755 Second Avenue  
New York, N.Y. 1

Dear Ms. Pinto:


Enclosed is the Press Release for Robert Ryman exhibition at P.S. 1, the experimental art center of the Institute for Art and Urban Resources.

This exhibition is a major one and a very important event for Mr Ryman and the public since his retrospective exhibition at the Guggenheim Museum in 1972. The decision on this show was a very last moment one, thus the belated press release.

We would highly appreciate if ~~if~~ you could list this event for its opening on January 26, 1977, but if it is too late, please list it for the following week and thereafter. These paintings would probably not be shown as a group again in New York as they are leaving for Italy right after this exhibition.

With many thanks,

sincerely,

  
Shoshana Ehrenfeld  
Administrative Assistant

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

January 14, 1977

Ms. Ann Barry  
Listings Editor  
The New York Times  
229 West 43rd St.  
New York, N.Y.

Dear Ms. Barry:


Enclosed is the Press Release for Robert Ryman exhibition at P.S. 1, the experimental art center of the Institute for Art and Urban Resources.

This exhibition is a major one and a very important event for Mr. Ryman and the public since his retrospective exhibition at the Guggenheim Museum in 1972. The decision on this show was a very last moment one, thus the ~~dated~~ press release.

We would highly appreciate it if you could list this event for its opening on January 26, 1977, but if it is too late, please list it for the following week. These paintings would probably not be shown as a group again in New York as they are leaving for Italy right after this exhibition.

With many thanks,

sincerely,



Shoshana Ehrenfeld  
Administrative Assistant

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

## WORKS IN THE EXHIBITION:

1. Midland I, 1976, polymer on blue acrylvin; cadmium-plated-steel bolts and fasteners, 48" x 48"
2. Criterion I, 1976, oil on black acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 26" x 24-1/8"
3. Arrow, 1976, oil on plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 13-3/4" x 12"
4. Alliance, 1976, polymer on blue acrylvin; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 15-5/8" x 14"
5. National II, 1976, oil on blue acrylvin; cadmium-plated-steel bolts and fasteners, 35-5/8" x 34"
6. Criterion II, 1976, oil on blue acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 26" x 24-1/8"
7. Midland II, 1976, oil on blue acrylvin, cadmium-plated-steel bolts and fasteners, 50 1/2" x 48"
8. Tower I, 1976, oil on black acrylvin with plexiglass; sanded-plexiglass fasteners and steel bolts, 17-1/8" x 14"
9. Tower II, 1976, polymer on black acrylvin; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 15-5/8" x 14"
10. Federal, 1976, oil on linen with metal staples; steel bolts and fasteners, 74 1/2" x 70 1/2"
11. Embassy I, 1976, oil on plexiglass; black oxide bolts and fasteners, 63" x 63"
12. Advance, 1976, oil on blue acrylvin with vinyl; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 35 1/2" x 34"
13. Concord, 1976, oil on linen with metal staples, cadmium-plated-steel bolts and fasteners, 102" x 96"
14. Embassy II, 1976, oil on plexiglass, steel bolts and fasteners, 63" x 63"
15. Greenwich, 1976, polymer on acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 25-5/8" x 24-1/8"
16. National I, 1976, oil mixed with elvecite on black acrylvin; steel bolts and fasteners, 35-5/8" x 94"
17. Untitled, 1976, oil on linen with metal staples; black oxide bolts and fasteners, 55 1/2" x 53"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

## ROBERT RYMAN - PAINTINGS 1976

This current group of Ryman paintings was originally intended to be sent directly from the studio to Rome for exhibition. It is thanks to the willingness of the Gian Enzo Sperone Gallery to postpone their exhibition there, that this show is possible. It is very fortunate that through the Institute for Art and Urban Resources this opportunity for them to be seen here came about. For one thing, the location of P.S. 1 is so close as to be a part of New York -- but still the place has a desirable neutrality, a good condition under which to see art. And it is just far enough off the beaten track to make it unlikely for anyone to come across it unintentionally. Then too, the spaciousness of the new exhibition rooms, with their plentiful natural light, makes it possible for each of the paintings to be seen in its own scale, for itself, and not only as a part of a group. Installed by the artist, and seen under these unusually good conditions, this exhibition has a graceful separateness from a far world's distractions that galleries or museums are seldom able to achieve.

A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglas drawings which were held to the wall with short strips of tape. Where the tapes were positioned in the older paintings, square metal fasteners with bolts appear in several of the new paintings, for instance in two works on plexiglas and their different metals are one of the things which distinguish the two. "Embassy I" has fasteners with a black oxide finish, whereas "Embassy II" has regular gray steel fasteners.

A second kind of fastener used frequently in this group allows the painted square to sit in place rather than be anchored directly to the wall. Sometimes the fasteners are of sanded plexiglas, and the bolts sometimes are of different metallic finishes, sometimes four-sided and sometimes five-sided. A variation occurs on the relatively large paintings on stretched linen, where the fasteners are attached to the backs of the stretchers, then angle back to the wall and then up or down, where they are bolted to the wall. One unique painting on acrylvin is delicately held up by two narrow clear vinyl strips which are anchored at top and bottom by cadmium bolts passing through sanded square plexiglas fasteners. In several of the paintings here the fasteners are permanently attached to the plexiglas surface of the works. In these cases, the plexiglas functions almost like a varnish, in that it is a permanent part of the painted surface, a visual component contributing the quality of reflection.

And this matter of relative reflection or absorption of light is another major concern in this group of paintings. Many are painted



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

on blue or black acrylvin, a plastic material similar to plexiglas but opaque and more flexible. Sometimes the paint has been applied with areas of relative thinness or translucency, so the darkness of the acrylvin underneath comes through. When the plexiglas reflecting layer is present in such a case, as in "Criterion I", the painting's richly active surface expands to make it seem to occupy more than the approximately two-foot square area it measures. The particular visual quality of oil paint, slightly shiny, is shown to have a great range of degrees of reflection depending on the thickness, the nature of the support, and the structure or pattern of the strokes. There are diagonal strokes, random strokes, horizontal bands of short vertical strokes, and strokes so smooth and even that there is almost no texture. The paintings with polymer paint, which is usually relatively flat and opaque, appear in different lights depending on the application, too. The reflecting plexiglas layer has been used with both kinds of paint.

Of course, not only the painted surface, with or without added reflective material, but also the fasteners and bolts as well as all integral parts of each of the paintings; and this is exactly the point. There is no physical part of a painting which Ryman takes for granted, treats only conventionally, hides, or does not consider to be something to be worked into the painting. At different times over the years a great variety of paints (including oil, polymer, enamel, enamelac, commercial, "house", and other specialized paints -- even baked enamel) and a number of different supports (including different weaves of cotton and linen canvases -- stretched and unstretched; corrugated art waxed and "found" papers; cold rolled steel; aluminum; copper; vinyl; plastivellum; plexiglas; and stretch polyester fabric) have all been used. And these were not just exercises in variety, but efforts involving different ways of making paintings and different ways of seeing paintings. The different materials all became part of the visual meaning of the particular paintings. With a considerable number of paintings on thin supports, the visual result was the incorporation of the surrounding wall into the paintings.

Many paintings, even among those advanced contemporary works which are completely non-pictorial, are concerned only with the "face" of the work -- the area where the paint is. Ryman's work is concerned only with the elements which go into painting; not only what is done with the paint, but what is done with all the elements present. Everything that is part of the painting physically is part of it visually, aesthetically.

So, the fasteners in these new paintings can be seen to be part of a continuing involvement with incorporating every element of painting into its visual content--- even the way it is hung.

at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG  
Institute for Art  
and Urban Resources  
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION  
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective has so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office 106 Leonard Street NYC NY 10003  
Area Code (212) 233-1096

page 2

January 7, 1977

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Elushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E and F lines from the Museum of Modern Art to 23rd St. (two stops), Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscapes 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

4. Arrangement for two guards for \$3.00 p/h should be hired one to sit at the front door and one in the gallery. In addition one staff member should be out at P.S. 1 during the duration of the show.
5. Garry should be asked about how to fit 8' x 8' paintings into the staircase. Also a ladder and chairs are needed.
6. Bob Ryman paintings will be arriving at P.S. 1 on Saturday or Sunday the 22nd or 23rd of January. Garry should be notified to this effect as well as be there. Peter's work should come down on January 22nd.
7. Labels for Robert Ryman should include only title and year.
8. Copies of Bob Ryman inventory of his paintings should be made.
9. Naomi Spector is going to write a paragraph as a 'catalogue' for the exhibition - kind of press release.
10. Linda would like past press releases and list of works to write, with Angela Westwater.
11. Subject to change people should be notified about the change in date. The exhibition will take place then February 24 - March 13, 1977.

Borden G. Chairman of the Board of Directors  
Arvid Westwater Executive Director

Support: HOWLANDS CHARITABLE TRUST, WESTWATER CHARITABLE TRUST, FUNDING

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

THE INSTITUTE  
FOR ART AND  
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013  
Area Code (212) 233-1096

January 7, 1977

Staff meeting for Robert Ryman exhibition to take place  
at P.S. 1 January 26 - February 20, 1977.

1. Mr. Howard Shultz from Hammerschlag, Fink & Co. should be contacted to reassure that the insurance coverage is from door to door. We should send them a letter specifying the inventory of the exhibition as well as receive a letter from them regarding the agreement.
2. Bob Blumberg should be contacted regarding the original print of P.S. 1 for the invitation.
3. Letter to Robert Ryman should be written.
4. Arrangement for two guards for \$3.00 p/h should be hired one to sit at the front door and one in the gallery. In addition one staff member should be out at P.S. 1 during the duration of the show.
5. Garry should be asked about how to fit 8' x 8' paintings into the staircase. Also a ladder and chairs are needed.
6. Bob Ryman paintings will be arriving at P.S. 1 on Saturday or Sunday the 22nd or 23rd of January. Garry should be notified to this effect as well as be there. Peter's work should come down on January 22nd.
7. Labels for Robert Ryman should include only title and year.
8. Copies of Bob Ryman inventory of his paintings should be made.
9. Naomi Spector is going to write a paragraph as a 'catalogue' for the exhibition - kind of press release.
10. Linda would like past press releases and list of works to write with Angela Westwater.
11. Subject to Change people should be notified about the change in date. The exhibition will take place then February 24 - March 13, 1977.

Brendan Gill Chairman of the Board of Directors  
Alanna Hess Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conny Island Facility.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78

Inventory of 1976 Robert Ryman paintings -- page 1 of 2

1. "Midland I", 1976, polymer on blue acrylvin, 48" x 48", (fasteners and bolts are cadmium-plated steel) \$16,000. *fasteners are cadmium plated steel bolts are steel*
2. "Criterion I", 1976, oil on black acrylvin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000.
3. "Arrow", 1976, oil on plexiglas, 13 3/4" x 12", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$6,000.
4. "Alliance", 1976, polymer on blue acrylvin, 15 5/8" x 14", (fasteners are sanded plexiglas with short edges holding panel, bolts are cadmium plated steel) \$6,000.
5. "National II", 1976, oil on blue acrylvin, 35 5/8" x 34", (fasteners and bolts are cadmium plated steel) \$14,000.
6. "Criterion II", 1976, oil on blue acrylvin with plexiglas, 26" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$10,000.
7. "Midland II", 1976, oil on blue acrylvin, 50 1/2" x 48", (fasteners and bolts are cadmium plated steel) \$16,000.
8. "Tower I", 1976, oil on black acrylvin with plexiglas, 17 1/8" x 14", signed lower left "R76", (fasteners are sanded plexiglas, bolts are steel) \$6,000.
9. "Tower II", 1976, polymer on black acrylvin, 15 5/8" x 14", (fasteners are sanded plexiglas with cadmium plated steel bolts) \$6,000.
10. "Federal", 1976, oil on stretched coarse linen with metal staples on left side, 74 1/2" x 70 1/2", (fasteners and bolts are steel) \$25,000.
11. "Embassy I", 1976, oil on plexiglas, 63" x 63", (fasteners and bolts are black oxide) \$20,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 78

Inventory of 1976 Robert Ryman paintings -- page 2 of 2

12. "Advance", 1976, oil on blue acrylvin with vinyl, 35½" x 34", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 17,000.
13. "Concord", 1976, oil on stretched linen with metal staples on all four sides, 102" x 96", (fasteners and bolts are cadmium plated steel) \$ 35,000.
14. "Embassy II", 1976, oil on plexiglas, 63" x 63" (fasteners and bolts are steel) \$ 20,000.
15. "Greenwich", 1976, polymer on acrylvin with plexiglas, 25 5/8" x 24 1/8", signed lower left "R76", (fasteners are sanded plexiglas, bolts are cadmium plated steel) \$ 10,000.
16. "National I", 1976, oil mixed with elvecite with verathane varnish on black acrylvin, 35 5/8" x 34", (fasteners and bolts are steel) \$ 14,000.
17. "United", 1976, oil on stretched linen with metal staples on all four sides, 55½" x 53", (fasteners and bolts are black oxide) \$ 18,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78

# ROBERT RYMAN

Paintings 1976

January 26 - February 20, 1977

Reception: January 26, 6-8 p.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78



P.S.1  
Project Studios One  
21-01 46th Road  
Long Island City, Queens  
233-1096

A center for the experimental arts

Gallery hours: Tuesday-Sunday, 1-6 p.m.

P.S.1 is sponsored by the Institute for Art and  
Urban Resources with assistance from the Visual  
Arts Program of the National Endowment for the  
Arts.

Subway: IND-E Train to Ely Ave., 23rd St.;  
7 Flushing line at Times Square or  
Grand Central to Hunter's Point

Car: Midtown Tunnel three right turns  
to Jackson Ave. and 46th Road



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A. 78

# ROBERT RYMAN

Paintings 1976

January 26 - February 20, 1977

Reception: January 26, 6-8 p.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 78



P.S.1  
Project Studios One  
21-01 46th Road  
Long Island City, Queens  
233-1096

A center for the experimental arts

Gallery hours: Tuesday-Sunday, 1-6 p.m.

P.S.1 is sponsored by the Institute for Art and Urban Resources with assistance from the Visual Arts Program of the National Endowment for the Arts.

Subway: IND-E Train to Ely Ave., 23rd St.;  
7 Flushing line at Times Square or  
Grand Central to Hunter's Point

Car: Midtown Tunnel three right turns  
to Jackson Ave. and 46th Road