

# Two artists deftly conversing



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There's more white across the street at Barbara Krakow Gallery, in a deft and surprising pairing of works by Robert Ryman and Sylvia Plimack Mangold. Ryman, a minimalist, collects Plimack Mangold, best known for her landscapes and interiors. Their works converse in their attention to what materials (paper, ink, pastels) express, and a sense of a constantly changeable and responsive surface.

Plimack Mangold's "Untitled #1" pastel from 1984, a skyscape with a low fringe of land and bare trees at the bottom, is deep and moody, flecked and layered with gray and blue; she draws a trompe l'oeil border of masking tape around it, reminding us this is no sky, but her own fiction, flat on the page.

It hangs beside Ryman's clarion suite, "Four Aquatints and One Etching." Each features a square in the same titanium white. Two are printed on handmade paper with deckled edges, and three on paper with cut edges. Ryman uses etching and aquatint in different formulas in each. In some he adds an overcoat of white. Although they're all, essentially, white-on-white, they're more like siblings

Left Image:

Sylvia Plimack Mangold, 'Untitled #1', 1984, Pastel on paper with deckled edge on bottom; Image/paper size: 22 1/8 x 29 1/2 inches

Right Image:

Robert Ryman, 'Painting with Paint', 1995, Two-color screenprint on Inomaki Handmade Japan paper with cut edge

than quintuplets - kin, but each sharply unique.

Ryman and Plimack Mangold lucidly employ the picture plane; hers (on paper with a deckled edge, it should be noted) describes depth, and his, myriad surfaces. Yet in the end, both address the many actions that occur on a paper's surface to evoke subtle shifts and differences, and indeed the paper's role itself.

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Sylvia Plimack Mangold  
and Robert Ryman

At: Barbara Krakow Gallery,  
10 Newbury St.,  
through January 24th.  
617-262-4490,  
barbarakrakovgallery.com

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# KRAKOW GALLERY