

ONE WALL, ONE WORK: ROBERT BARRY

September 21, 2019 - November 2, 2019

Krakow Witkin Gallery is pleased to announce Robert Barry's new work being presented as the latest in the gallery's One Wall: One Work series.

Known as one of the founders of Conceptual Art, Robert Barry, in the 1960's and 1970's explored sound waves, barely visible string, releasing inert gas into the atmosphere and announcing that exhibitions would be closed. The projects engaged issues of audience involvement, perception, spatial relationships and art world structures. Early on, Barry used written language as art, counter-point and explanation for his work. The use of language soon became his 'signature' medium.

Barry's works are in, one sense, austere. Clean words and surfaces provide visual allure. Reading the chosen words provides an opportunity to get into the works and to better "read" the art. However, no defined references exist in the works. One must be willing to question and explore the potential connections, both for the artist, but more so for the viewer. Each of the formal decisions Barry makes provides opportunities for more specific readings of the work, there is no one narrative or reference to be made. How the artist makes work that is powerful to look at, captivating to read in their specificity, introspective to explore and yet wide open, is a big part of why the work is so strong.

The text in the new untitled work has a good number of words yet has no one specific narrative or point of departure. Barry has dispersed the words across, over and beyond the surfaces. Words such as "UNLIKE" and "SOMEHOW" give general feelings to the art, but don't define it. The arrangements, juxtapositions, and proximities of the words give further opportunity not only to read the words but to read INTO the words to think about what the relationships may be.

The reflective quality of the black mirrors reflects imagery and colors in the space, as well as reversing, repeating and spotlighting various elements of the room. How much is on purpose and how much is open to chance is forever unknown. The known, the unknown and the grey area between are key to equally examine in Barry's work. In order to do this, one must also equally examine the general, the personal and the universal.

Barry's first solo museum exhibition was in 1971 at The Tate in London and over the years he has proceeded to have solo exhibitions at the Stedelijk in Amsterdam, the Folkwangmuseum Essen in Germany, the former Museum of Conceptual Art in San Francisco, the Musée St. Pierre, Art Contemporain in Lyon, France, the Haags Gemeentemuseum in Den Haag, Netherlands, the Dum Umeni Brno in the Czech Republic, and the Kunsthalle Nurnberg among others.

KRAKOW WITKIN GALLERY

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 INFO@KRAKOWWITKINGALLERY.COM WWW.KRAKOWWITKINGALLERY.COM

Group exhibitions with Barry's work have taken place at the Guggenheim Museum in New York, Seattle Art Museum, Jewish Museum, Kyoto Museum of Fine Arts, Museum of Modern Art in New York, among hundreds of others.

His works are in the collections of the Whitney Museum of American Art, New York, NY, Van Abbemuseum, Eindhoven, Stedelijk Museum, Amsterdam, Panza Collection, Varese, Ludwig Collection, Cologne, Museum of Modern Art, New York, Hirshorn Museum and Sculpture Garden, Washington D.C., Musee National d'Art Moderne, Centre George Pompidou, Paris, Kunstmuseum Basel, Basel, National Gallery of Art, Washington, D.C., The Solomon R. Guggenheim Museum, New York, Museum für Moderne Kunst Frankfurt am Main, Frankfurt, Germany, Museum of Contemporary Art Los Angeles, Los Angeles, and the Musée d'Orsay, Paris, among many others.

KRAKOW WITKIN GALLERY

10 NEWBURY STREET BOSTON MASSACHUSETTS 02116 +1 617 262 4490 INFO@KRAKOWWITKINGALLERY.COM WWW.KRAKOWWITKINGALLERY.COM