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ŽIVLJENJEPIS

ROSS BLECKNER

r. 1949, New York

Živi in dela v New Yorku

V slikah Rossa Blecknerja, ki se je med krizo aidsa v osemdesetih letih v New Yorku pojavil kot ugleden umetnik, je viden vpliv abstraktnega ekspresionizma in op arta. Njegova platna raziskujejo teme sprememb, izgube in spomina, pogosto nakazujejo meditacije o telesu, zdravju in bolezni, podobno kot klasični motiv memento mori. »Ideja, da je telo tako popolno, dokler ni popolno. To je krhka membrana, ki nas ločuje od katastrofe.« Njegove poglobljene slike, bodisi čista abstrakcija črt ali pik bodisi bolj reprezentativne upodobitve ptic, rož in možganov, izzovejo močan hipnotičen in vrtoglav učinek. Blecknerjevi znani večbarvni volumetrični krogi ali "celice", gladko nanešeni na površino platna na temnejše sivo ozadje, so videti kot kapljice krvi ali molekule, opazovane pod mikroskopom.

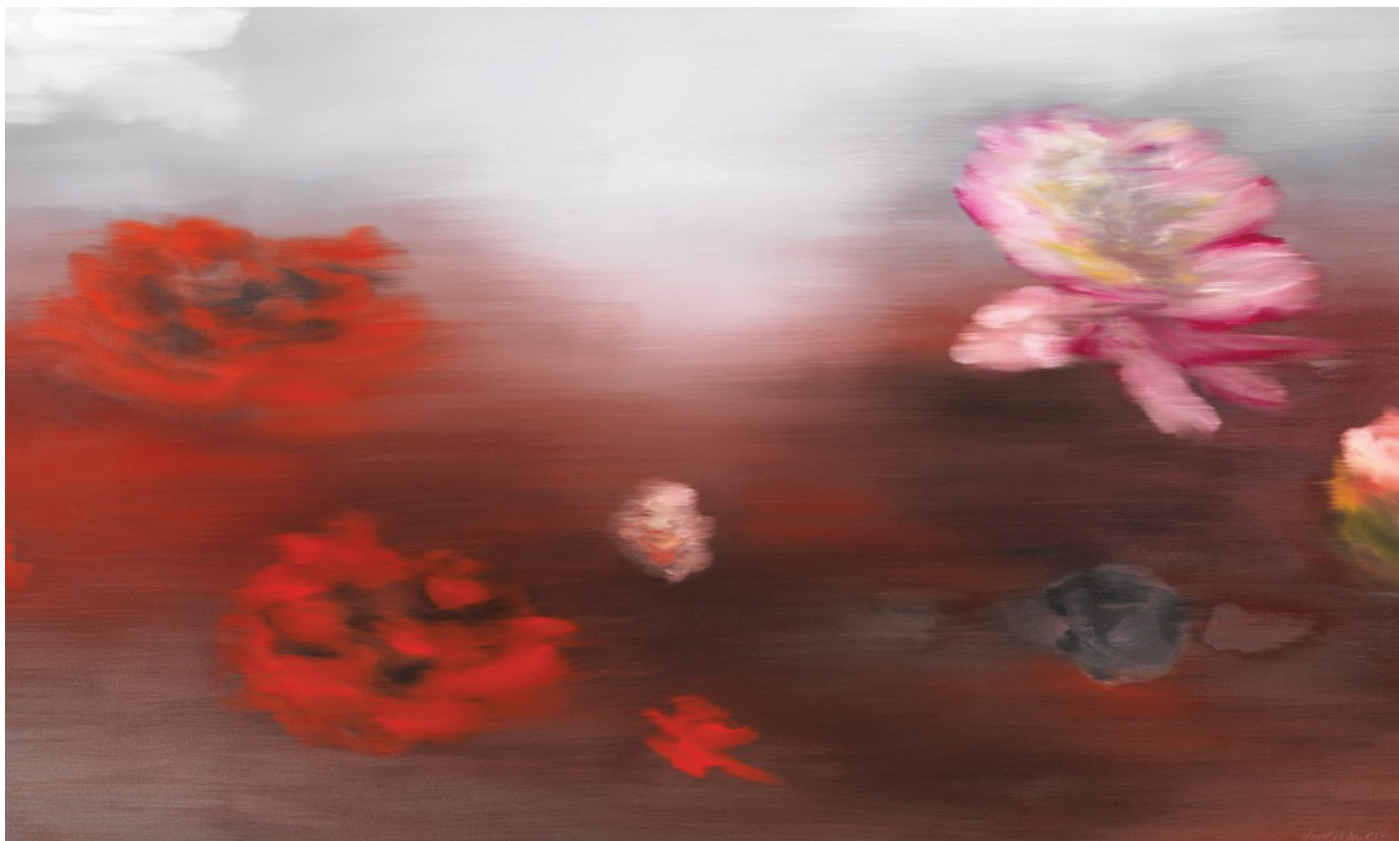
Do danes je Bleckner pri 45 letih najmlajši umetnik, ki je prejel retrospektivo sredi kariere v muzeju Solomon R. Guggenheim. Njegove slike je mogoče najti v več večjih muzejih, kot sta Muzej moderne umetnosti in Whitney Museum. Sodeloval je pri številnih drugih razstavah, med drugim v San Francisco Museum of Modern Art, San Francisco; Martin Gropius Bau, Berlin; Reina Sofia, Madrid; Kunstmuseum Luzern, Luzern; in Zentrum Paul Klee, Ber.



VZORČNA DELA



Black Monet, 2014
Olje na platnu 45.7 × 45.7 cm



The Water Lilies (C.M.), 2019
Arhivsko pigmentno črnilo na papirju,
Rag 215 gsm Paper, 106.7 × 177.8 cm



Ross Bleckner with (a version of) *Sea and Mirror*, 1996
Olje na platnu,
213.4 x 182.9 cm
(Luis Sinco/LA Times via Getty Images)



Untitled (Water Lilies), 2018
Olje na platnu,
182,9 × 167,6 cm



Throbbing Hearts, 1994
Olje na platnu,
244.2 x 305.4 cm



**IZBRANE RAZSTAVE
IN PROJEKTI**

ROSS BLECKNER

1995

Guggenheim Museum, New York

Guggenheimov muzej je gostil retrospektivo Blecknerjevega dela sredi kariere, s čimer je s 45 leti postal najmlajši umetnik doslej, ki je imel retrospektivo v muzeju.



Source: <https://www.guggenheim.org/exhibition/ross-bleckner>

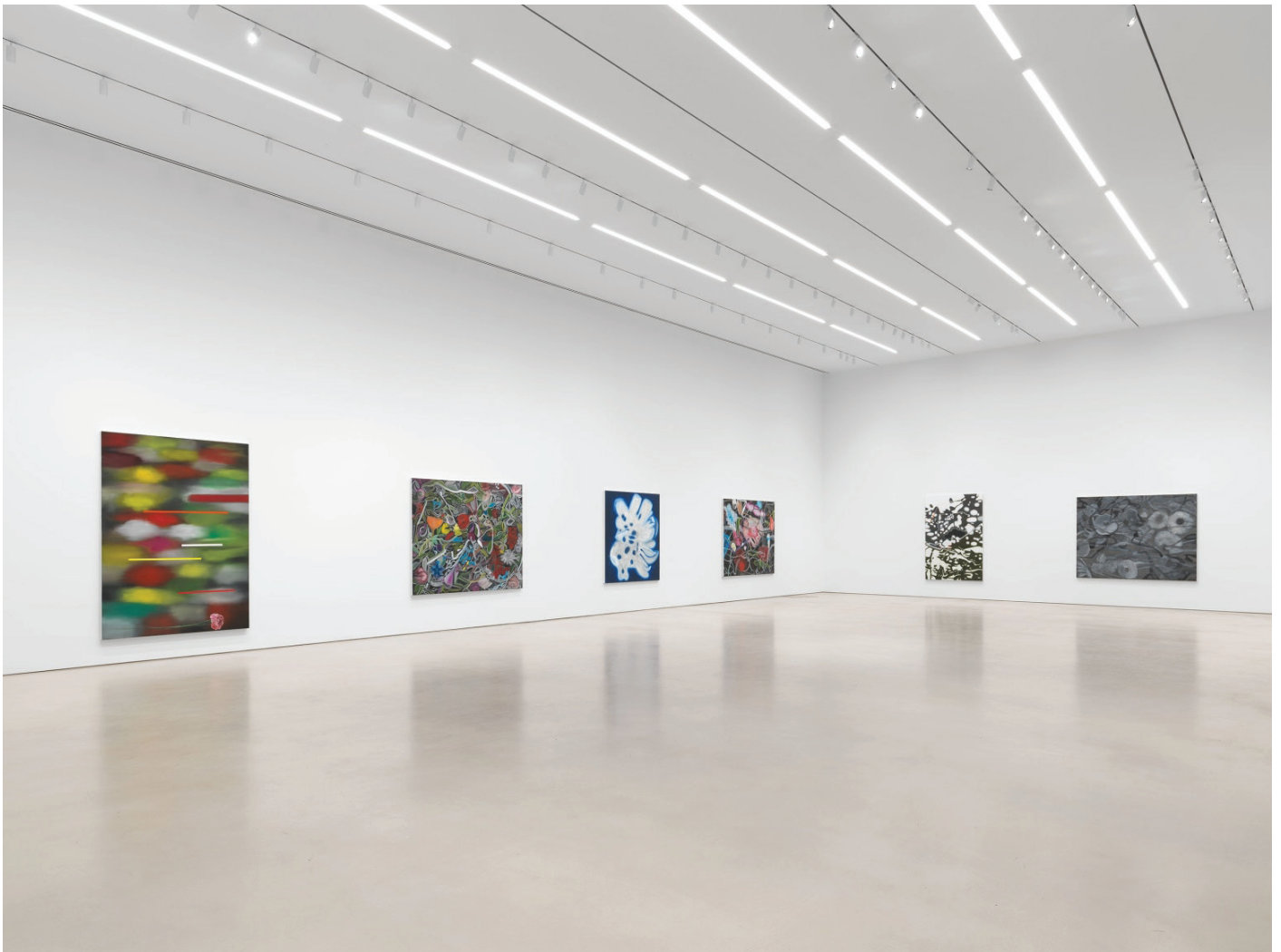
MASHBER

2024

Petzel 520 W 25th Street, New York

Razstava zaznamuje Blecknerjevo tretjo samostojno razstavo v galeriji. Z navedbo hebrejske besede »mashber« (משבר)) v naslovu razstave, ki se v angleščino pogosto prevaja kot »kriza«, ta dela predstavljajo poizvedovanje o sedanjosti, pri čemer slikanje obravnavajo kot metodo eliptične, časovne podobe, ki kroži in preoblikovati čustvene procese. Blecknerjeve najnovejše slike locirajo številna stanja eksperimentiranja, stiske in tišine ter razširjajo slikanje kot dejanje pričevanja. "Blecknerjeve slike so poštene, za napako zaradi svojega stanja, ki je stanje slikanja brez zaupanja," piše pokojni Peter Schjeldahl. »To je lahko izjemno ganljivo, površine so bile videti kaznovane v spevnost. Najboljši med njimi te lahko spravijo v jok, ne da bi vedeli, zakaj.«

Blecknerjevi naslovi so včasih šaljivi (Pretty/Pretty), včasih prizanesljivi (Deep Below Our Violence), včasih samousmerjajoči (To Speak Lower), včasih priznanje žalosti (Afraid to Think About Death) in včasih resignirani s kozmično ironijo (You Ne bodo 'preboleli'), a vedno pošteni, delajo skozi svoje površine. Mashber predstavlja obravnavo človeških čustev z radovednostjo, prepričanjem in spoštovanjem ter razkriva resnico o ranljivosti v trenutkih krize.



Vir: <https://www.petzel.com/exhibitions/ross-bleckner3>



IZBRANI TISK

BORDER CROSSINGS

A History of the Painter's Heart: an Interview with Ross Bleckner
September 2019

Ross Bleckner admits that the idea of beauty has always been a personal fascination, and the result of his compelling interest is the production of bodies of work that aspire towards and achieve the condition of the radiant and the sublime. At the core of his expression is a profound affirmation of the human spirit, and one of its deepest manifestations is a spiritual dimension that has little to do with conventional religiosity and everything to do with an unwavering humanist epistemology. His most recent exhibition, "Ross Bleckner: Pharmaceutria" at Petzel in New York, included 15 paintings, all large oils on linen, that, taken together, are a measure of where he sees himself and the medium that has been his primary focus from the time he left CalArts with his MFA in hand in 1973 and returned to New York.



Cel članek: <https://bordercrossingsmag.com/article/a-history-of-the-painters-heart>

CULTURED MAGAZINE

In His East Hampton Studio, Ross Bleckner Looks to the Future
July 11, 2022

In 2019, artist Ross Bleckner invited his friend, the photographer Stewart Shining, over to his East Hampton studio for a peek behind the scenes of his creative process. Here, Cultured catches up with Bleckner about what is on the near horizon, in the Hamptons and beyond. For now, the artist is preparing for a new exhibit of paintings at the Park Avenue Armory this fall.



Cel članek: <https://www.culturedmag.com/article/2022/07/11/in-his-east-hampton-studio-ross-bleckner-looks-to-the-future>

CURATOR

Pictures: Interview
February 24, 2021

PICTURES, an exhibition of photo-based work by artists Ross Bleckner and Philip Smith, recently opened on Petzel Gallery's Viewing Room platform. Curated by Ricky Lee, the show "encapsulates the artists' shared interests in technologies of perception and the mysteries of light." Curator's Dan Golden connected with Lee, Bleckner, and Smith to discuss this intriguing exhibition.



Cel članek: <https://elephant.art/ross-bleckner-painting-vulnerability-human-condition-aids-covid-05102020/>

ELEPHANT

Ross Bleckner Captures the Raw Vulnerability of Human Life in Paint
October 5, 2020

The American artist started his practice dealing with the Aids epidemic in 1980s New York, and is now responding to the Covid pandemic. He is interested in human fragility, and finding grace and beauty in the middle of it all. Words by Emily Steer.

Ross Bleckner's work often touches on human vulnerability, evoking both the psychological struggles of the mind and the viruses that attack the physical form. He started his practice in the 1980s, when New York was in the grip of the Aids epidemic. He responded to this time through painting, and by starting an organisation which focused on alternative therapies and education. As he tells me, "that's when I realised there are limitations to being an artist. You can say as much as you want to say, but some things you have to do outside your studio."

He is interested in how people respond to traumatic times, and in the mechanics of the brain. He has previously stated that the soft focus that hangs over many of his works reflects the way the mind works. Many paintings take their cue from scientific material, including *My Sister's Brain* (2012), which interpreted a brain scan of his sister, who is schizophrenic. His output is emotional, often reflecting upon troubling times for society as a whole.



Cel članek: <https://elephant.art/ross-bleckner-painting-vulnerability-human-condition-aids-covid-05102020/>

ARTFORUM

Transcendent Anti-Fetishism by Ross Bleckner
March 1979

PAUL VALÉRY WAS AMONG the turn-of-the-century misanthrope artists and intellectuals who were anxious to get their cultural turmoil and personal angst into a logical order. They found this order in language, the disjunction of symbols manifesting itself in Surrealism. With the symbolic order of language, they mapped their reality, their word-and deed-signifiers, on linguistic charts—the chart, a labyrinth, a point of entry into the latent, the loathing, the onerous and dark. The symbols that were the expression of particular desires carried the tension and power of their discoveries. More than anything, this tension sought its credibility in its logic, but a logic that was transparent. The signals, contained in the symbols that they uncovered, were translucent.

Cel članek: <https://www.artforum.com/features/transcendent-anti-fetishism-209120/>

A painting of various flowers and stems on a dark, textured background. The composition includes a large red flower with many petals, a white flower with a dark center, a yellow flower, a blue flower, and a pink flower. There are also several stems and leaves, some of which are painted in a light, almost white color. The overall style is painterly and expressive.

CURRICULUM VITAE

ROSS BLECKNER

r. 1949, New York

Živi in dela v New Yorku

IZOBRAZBA

University of New York

California Institute of Arts

CAREER

- 1975 Galerija Cunningham Ward v New Yorku gosti Blecknerjevo prvo samostojno razstavo.
- 1979 Začne razstavljeni z galerijo Mary Boone.
- 1980 Začne svoje slike Stripes, ki jih je navdihnilo delo Bridget Riley.
- 1984 V newyorški galeriji East Village, Nature Morte, razstavlja veliko sliko, ki pritegne pozornost na njegovo delo.
- 1987 Začne svojo serijo Constellation. Sodeluje na Whitneyjevem bienalu.
- 1988 Muzej moderne umetnosti v San Franciscu organizira njegovo prvo samostojno muzejsko razstavo.
- 1990 Začne svojo serijo Cell kot odgovor na epidemijo AIDS-a in se nanaša na obolele človeške celice.
- 1995 Guggenheimov muzej gosti retrospektivo Blecknerjevega dela sredi kariere, s čimer je s 45 leti postal najmlajši umetnik doslej, ki je imel retrospektivo v muzeju.
- 2004 Odpire razstavo Dialogue with Space v Umetnostnem muzeju Esbjerg na Danskem.
- 2016 Predstavlja svojo 16. samostojno razstavo v Galeriji Mary Boone.
- 2019 Prvič razstavlja z galerijo Petzel. Ima razstavo v Neues Museum v Nemčiji.
- 2020 Muzej Albertina izpostavlja njegova dela iz Jablonke.

GALERIJA STOJA

LJUBLJANA

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Spletna stran

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VIRI

https://www.w-k.art/artists/ross_bleckner/works/o_t_2545?l=en

https://www.w-k.art/artists/ross_bleckner/works/o_t_2544?l=en

<https://www.mrsize.com/dog-blog/2016/5/21/ross-bleckner>

<https://www.elizabethleach.com/ross-bleckner-featured-work>

<https://maruanimercier.com/artists/25-ross-bleckner/works/1607-ross-bleckner-untitled-2019/>

<https://www.capitainpetzel.de/artists/34/works/9371-ross-bleckner-untitled-2022/>

<https://maruanimercier.com/artists/25-ross-bleckner/works/4030-ross-bleckner-untitled-2022/>