



PETER BLUM GALLERY

Robert Zandvliet

Anatomy of Color

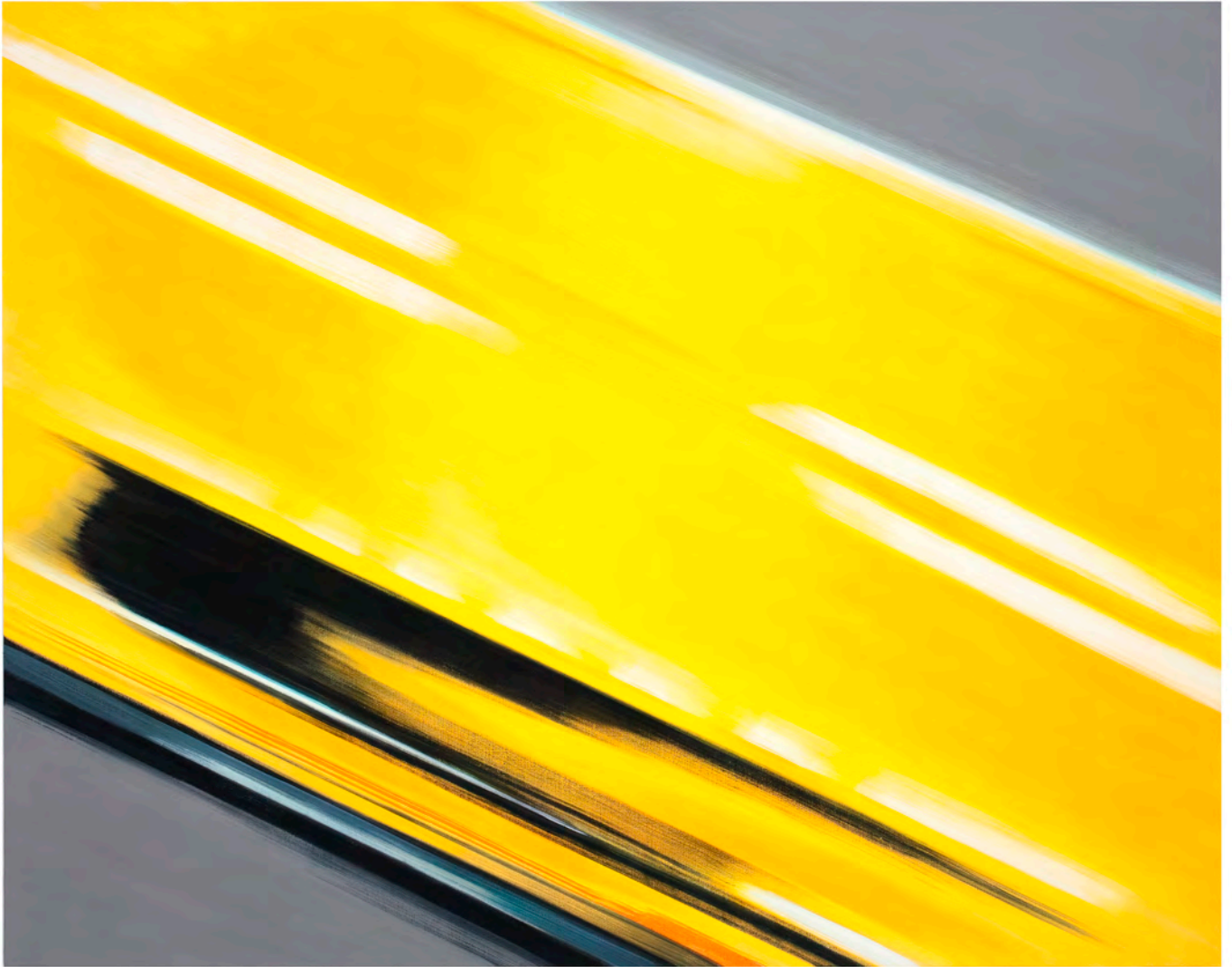
March 20 – May 15, 2021

Peter Blum Gallery is pleased to present an exhibition of new paintings by Robert Zandvliet entitled, *Anatomy of Color* at 176 Grand Street, New York. This is the artist's sixth solo exhibition with the gallery. There will be an opening reception on March 20, from 10am - 6pm, it runs through May 15, 2021.

Throughout Robert Zandvliet's oeuvre, his paintings created primarily in egg tempera have depicted subjects including abstracted landscapes and quotidian objects. In recent years, Zandvliet's characteristically muted and dense palette has largely been a result of his chosen imagery. To gain more insight into his own use of color, Zandvliet's newest series of paintings entitled, *Anatomy of Color* probes the properties and essence of color itself. The artist began these investigations into color theory by concentrating on the lectures of Rudolf Steiner, and specifically the philosopher's assertion that color is under no circumstances ever real, but always an image of something more tangible. Departing from Zandvliet's usual approach, the artist now aims to find what he terms "the color's body," or the shape in which a particular color is optimally manifested. In the seven new paintings of the exhibition, each one in the same large format of 84 x 106 inches (213 x 270 cm), Zandvliet takes a single color as its starting point and develops a unique approach in finding its ideal form. In *Tangerine*, the artist visualizes the color orange through the form of a sun set adrift among clouds of unpainted linen, while in *Bumblebee* the blur of a speeding taxi creates a diagonal band of yellow in motion, and in *Azure* a vivid blue sky is crisscrossed with two condensation trails and a corner of architecture forming a distinctive perspective. These works intend to heighten the capacity to interpret and perceive the form of color.



Robert Zandvliet (b. Terband, Netherlands, 1970) lives and works in Haarlem, Netherlands. He received an MFA from De Ateliers, Amsterdam, Netherlands (1994). Solo exhibitions include Dordrechts Museum, Netherlands (2019); De Pont Museum, Tilburg, Netherlands (2014, 2005, 1997); Gemeentemuseum, The Hague, Netherlands (2012); Kunstmuseum Bonn, Germany (2005); Stedelijk Museum, Amsterdam, Netherlands (2001); Neues Kunstmuseum, Lucerne, Switzerland (2001); Musée d'art moderne et contemporain, Strasbourg, France (2000). Public collections include Stedelijk Museum, Amsterdam, Netherlands; Kunstmuseum Luzern, Switzerland; Musée d'art moderne et contemporain, Strasbourg, France; Gemeentemuseum, The Hague, Netherlands; Kunstmuseum Bonn, Germany; Museum Voorlinden, Wassenaar, Netherlands; Museum de Pont, Tilburg, Netherlands; Dordrechts Museum, Netherlands. He is a recipient of the Prix de Rome (1994).



Robert Zandvliet
Bumblebee, 2020
Egg tempera on linen
83 7/8 x 106 1/4 inches (213 x 270 cm)



"The color yellow always wants to leave the surface and it doesn't like to be bordered by other colors. In this painting, I show the image of a yellow cab viewed from above that is crossing the painting diagonally. The cab is just at that point where your eye cannot grasp the yellow anymore because the whole image has this speed. For several weeks I worked on the different shades of yellow to make it either softer, brighter, more reddish-yellow, sharper, or more out of focus. Because of the reddish-yellow in combination with the black of the cab window and the idea of speed, I titled it *Bumblebee*."

— Robert Rauschenberg on *Bumblebee*





Robert Zandvliet
Azure, 2020
Egg tempera, spray paint and oil stick on cotton
83 7/8 x 106 1/4 inches (213 x 270 cm)



“In this work I wanted to paint an azure-colored sky. In order to make the sky visible and not an abstract, blue monochrome, I depicted condensation trails and a corner of architecture. The crossing of the condensation trails creates a particular perspective point and gives the viewer a direction to look above. The color is denser and more intense in the center of the painting and then fades away to the edges.”

— Robert Rauschenberg on *Azure*



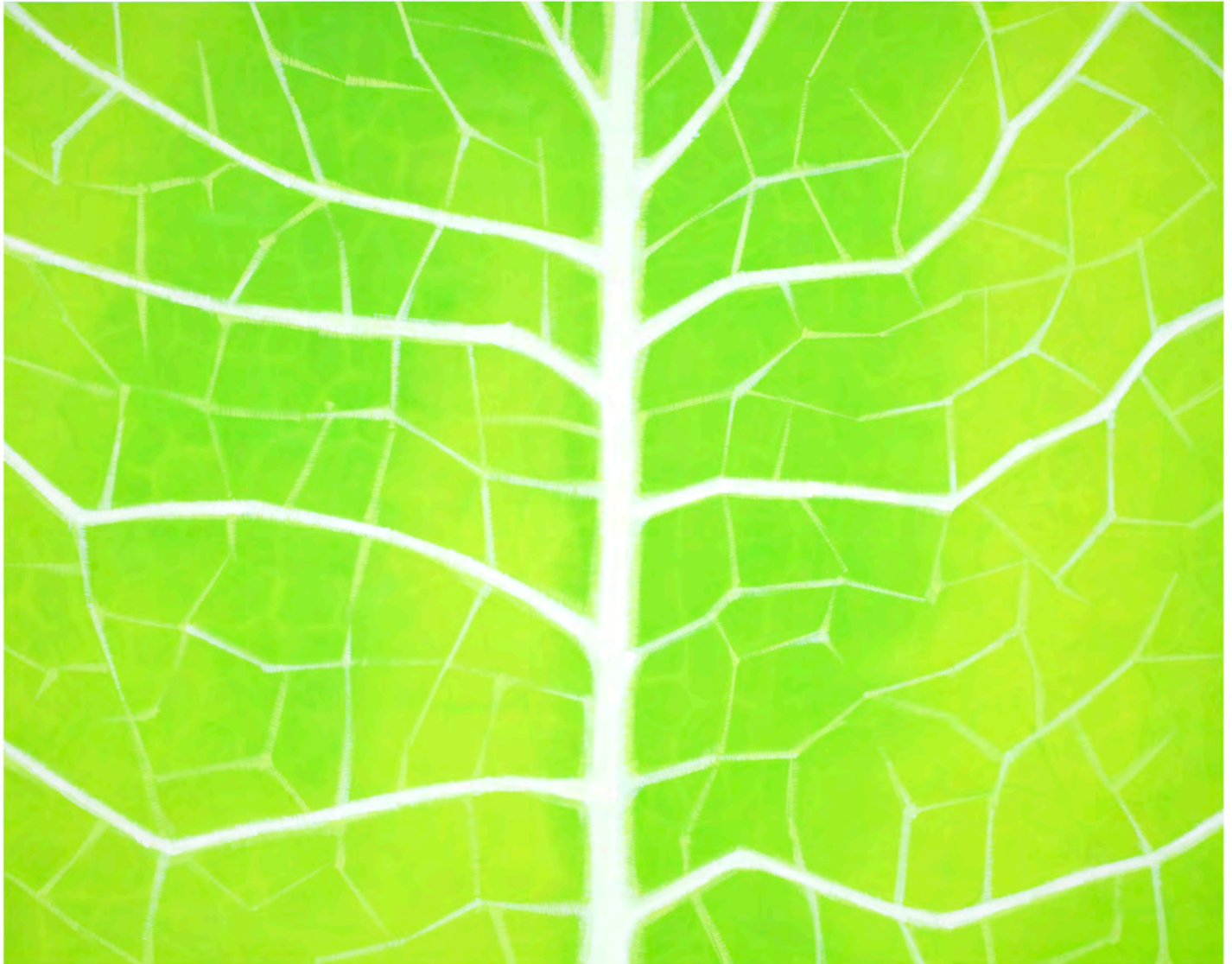


Robert Zandvliet
Griis, 2020
Egg tempera on linen
83 7/8 x 106 1/4 inches (213 x 270 cm)



“*Griis* means ‘gray’ in Frisian. My motives for making this painting are more personal. I was born in the countryside of Friesland in the north of the Netherlands. When I was young, every morning we had to bike to school, and I remember the foggy gray sunrises. Everything disappeared in the fog and different grays were the illuminating light. I wanted to make a gray painting that is not depressing, but instead is colorful and uplifting. I tried to find the right balance between the different grays, the ultramarine-violet over sea green in the foreground, and ultramarine-pink over yellowish white in the background. By slowly painting over these colors many times, the image of the trees reflecting in the water disappears into a soft gray monochrome.”

— Robert Zandvliet on *Griis*



Robert Zandvliet

Linde, 2021

Egg tempera on cotton

83 7/8 x 106 1/4 inches (213 x 270 cm)



"In my studio I have several African linden plants. In the spring they grow fresh leaves and I love the bright and sparkling color of them. For the painting, I offer a closeup of a single leaf without the edges of it visible, so instead the focus is on its veins. I like the idea that the veins also create the image of a tree. It was important to me to find the correct micro and macro structures in the green. In the Netherlands we have a color that is called *linde groen*, and a *linde* is also a tree."

— Robert Zandvliet on *Linde*





Robert Zandvliet

Tan, 2020

Egg tempera and oil on linen

83 7/8 x 106 1/4 inches (213 x 270 cm)



“I wanted to make a painting that visualized a tan hue, but it was particularly difficult to find the right image to represent it. When I researched oak bark, I found that it was used for tanning leather in the past. The word tanning in English is from the medieval Latin word *tannum*, or oak bark, and so I decided to use this as the image. The difficult part is that tan hues are dull and undefined. Thus, I painted the trunk in the center of the image with dark contours and the oak bark with oil paint to give the color more power and presence. The background with the vertical lines I painted with egg tempera because it has a softer and more translucent quality. I like the bold and unapproachable directness of the composition; it’s clear that it wasn’t painted to please the viewer.”

— Robert Zandvliet on *Tan*





Robert Zandvliet
Tangerine, 2019
Acrylic and egg tempera on linen
83 7/8 x 106 1/4 inches (213 x 270 cm)



“The image of *Tangerine* is influenced by the Milton Avery painting, *Tangerine Moon and Wine Dark Sea*. I love the idea that his moon is also the shape of a tangerine wedge, and that both are orange. For my painting since only a small part of it is orange, it took me a while to figure out how to find the correct background color. Eventually, it became very important that two-thirds of the painting remain unpainted linen, representing clouds. This area creates the correct tension for the painting; the non-color of the linen lets the orange drift and also emphasizes it.”

— Robert Zandvliet on *Tangerine*





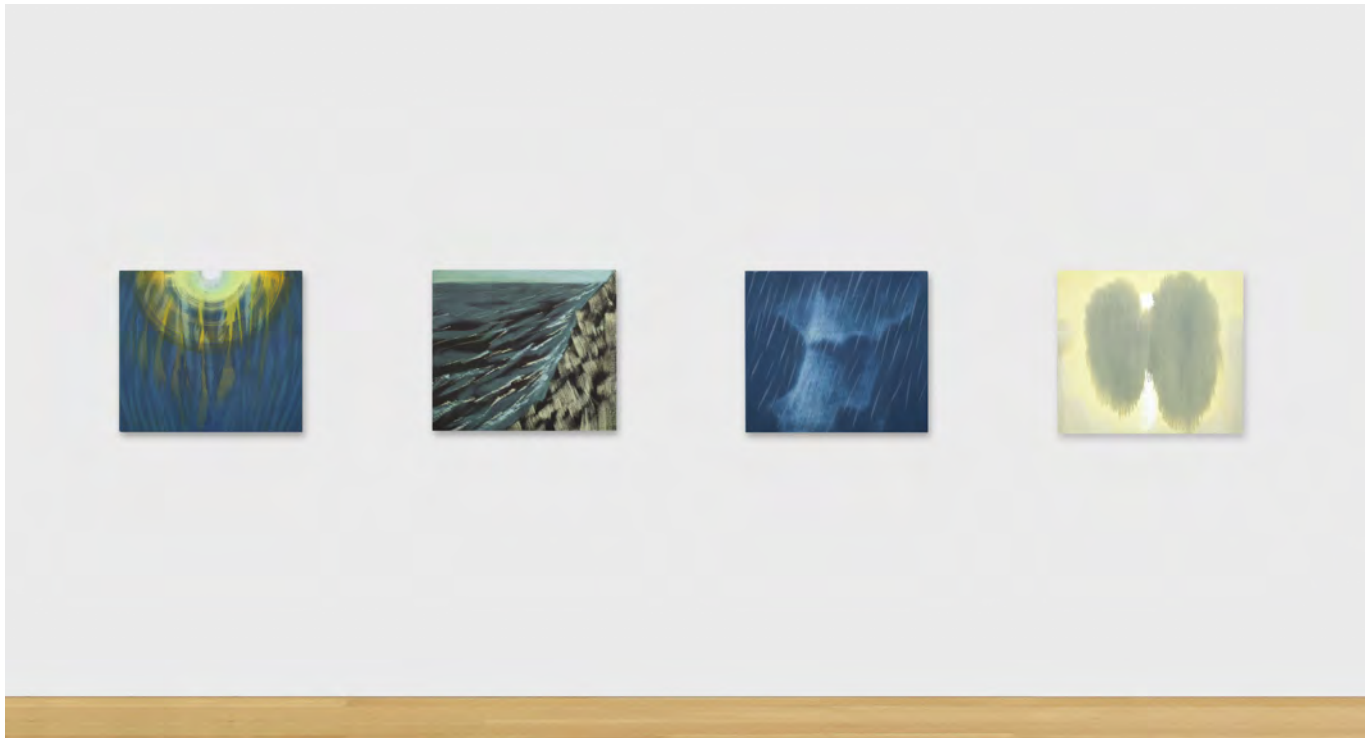
Robert Zandvliet
Ebony, 2020
Egg tempera on linen
83 7/8 x 106 1/4 inches (213 x 270 cm)



“After painting the lighter-colored *Inkarnaat*, it was clear to me that I wanted to make a dark juxtaposition. I appreciate the hue of a very black surface, and especially when you can sometimes see a blueish shine in it, an almost metallic color. That is the reason why I chose to make the background shape in the middle of the painting with a metallic graphite pigment, to relate this feeling. It lightens up the blue and softens the main color of the image, black.”

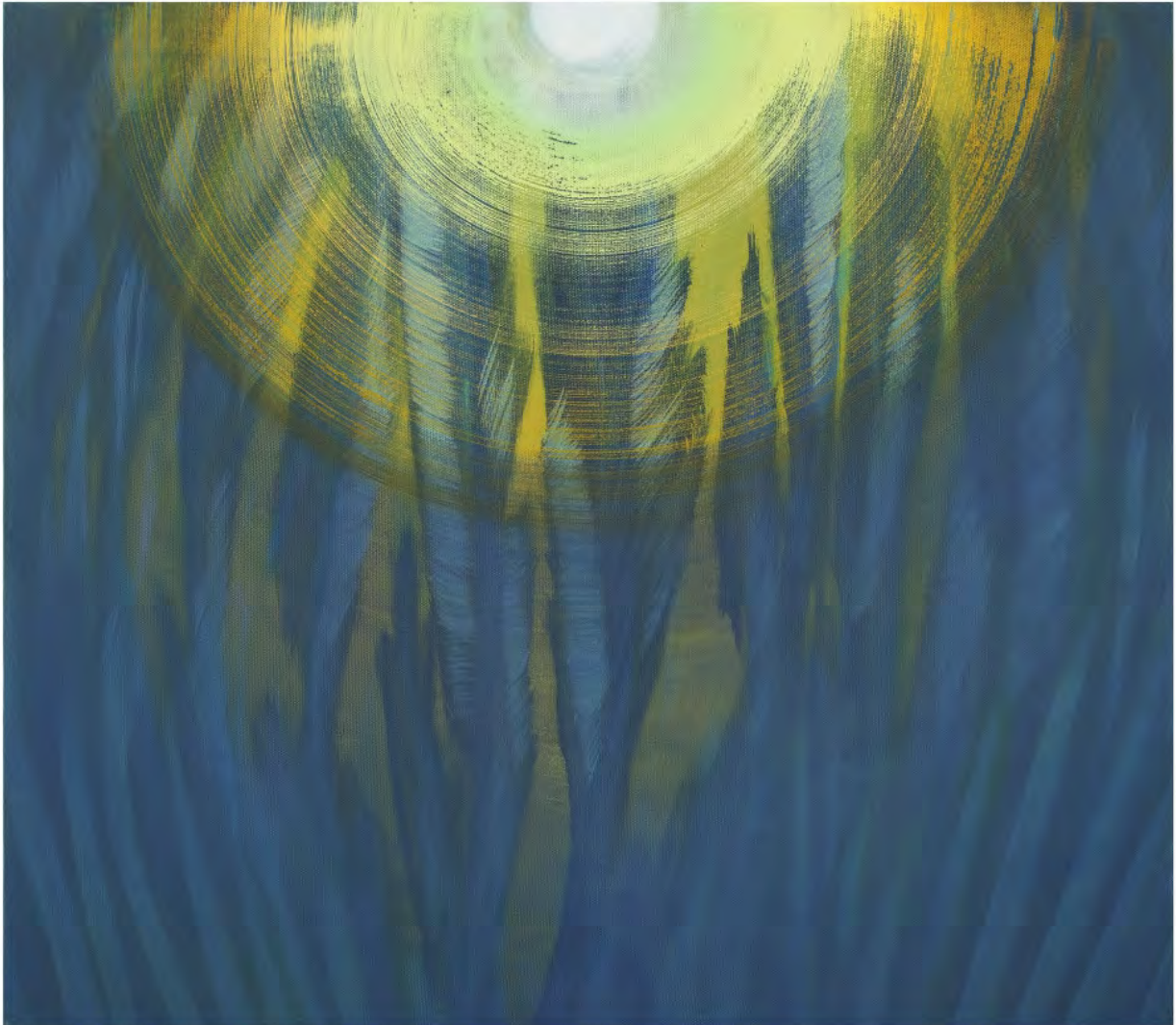
— Robert Zandvliet on *Ebony*



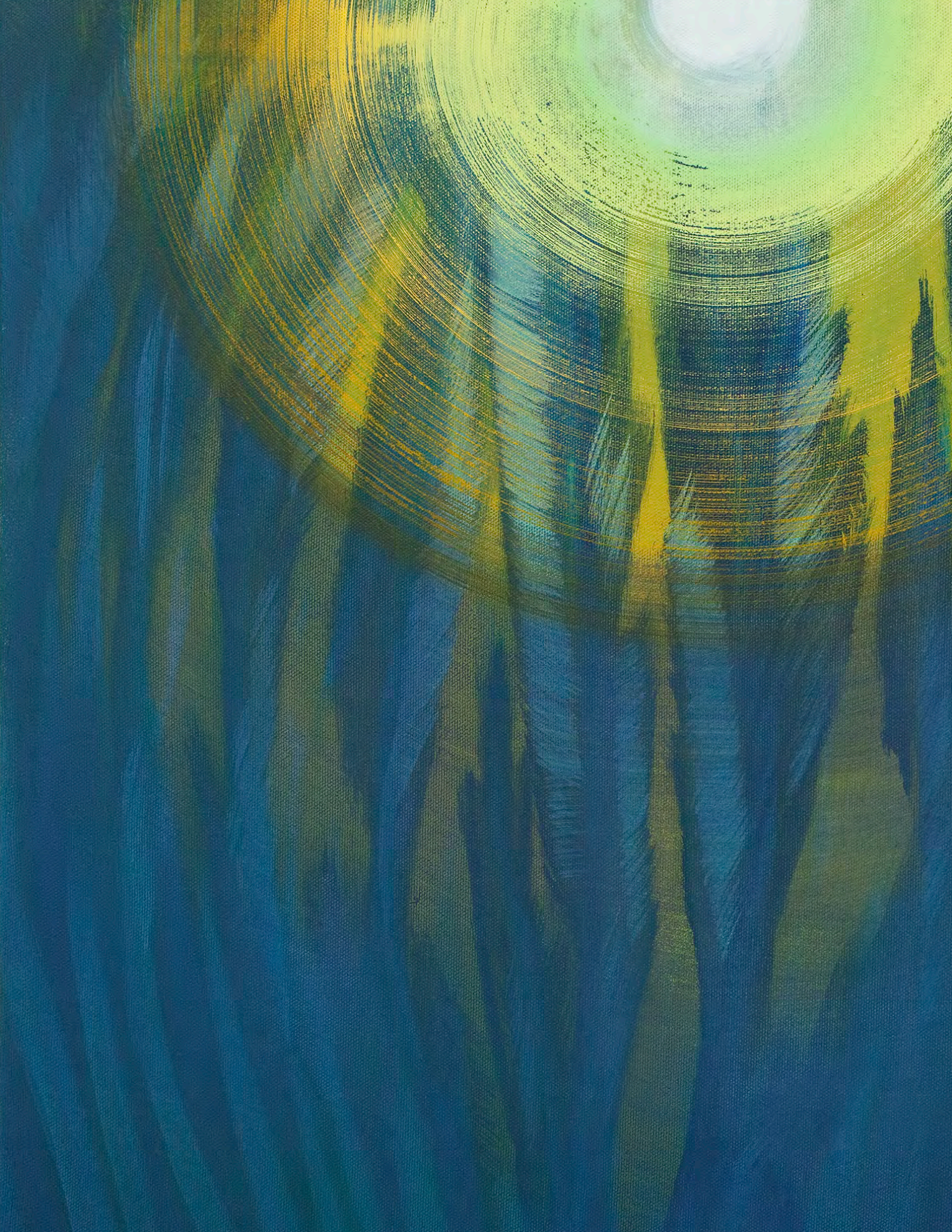


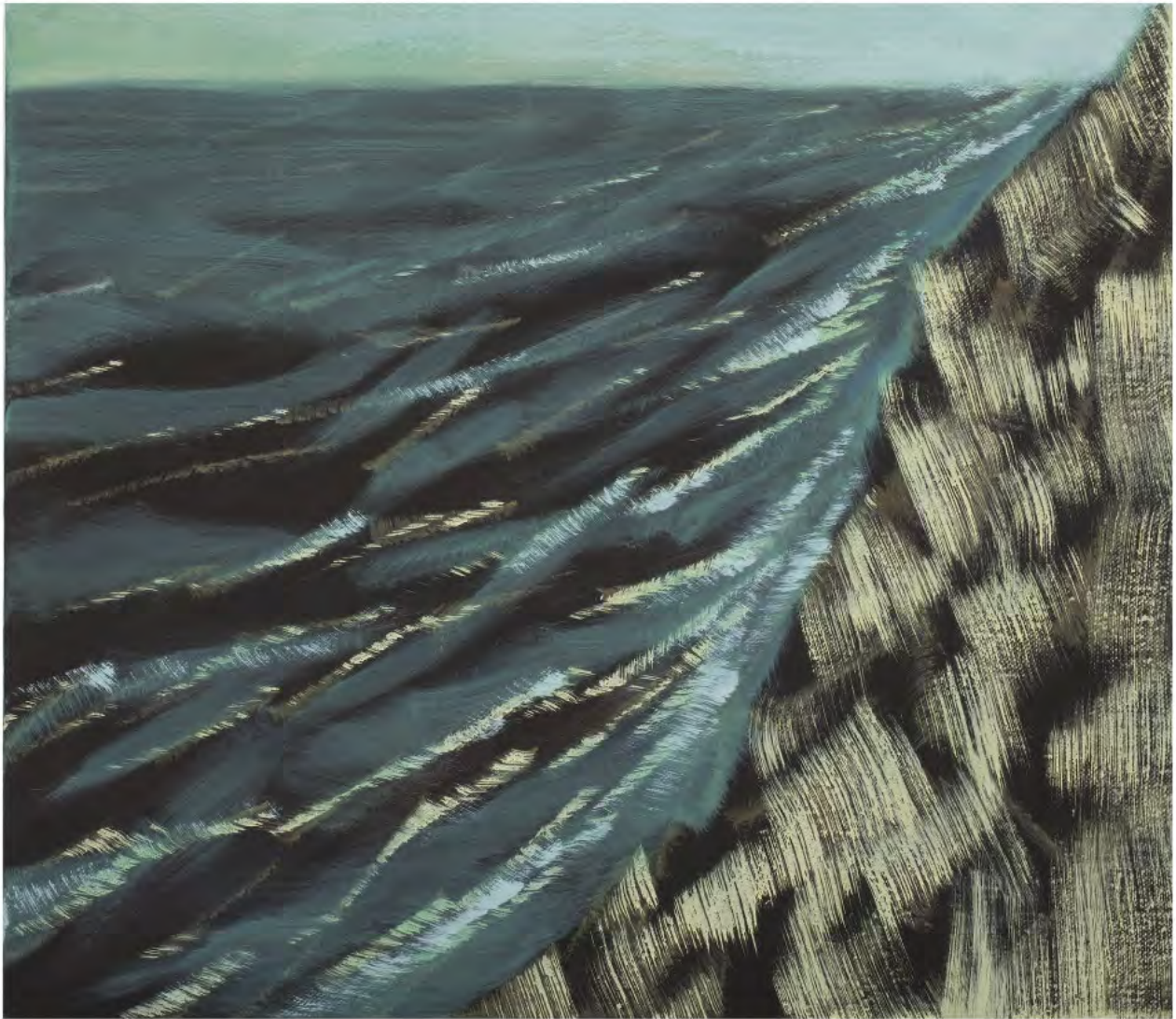
"Two conditions are fundamental to the conception of Robert Zandvliet's work: 'landscape' is a topological concept that may look back onto a long tradition of landscape painting. Zandvliet starts from the topological concept and not from the topography of a landscape. But even outside the context of art, landscape today is an extremely determinate motif that appears as a fragment of rendered reality in quite different contexts and areas of life."

— Andreas Fiedler, *Robert Zandvliet - Brushwood*, Stedelijk Museum Amsterdam, 2006

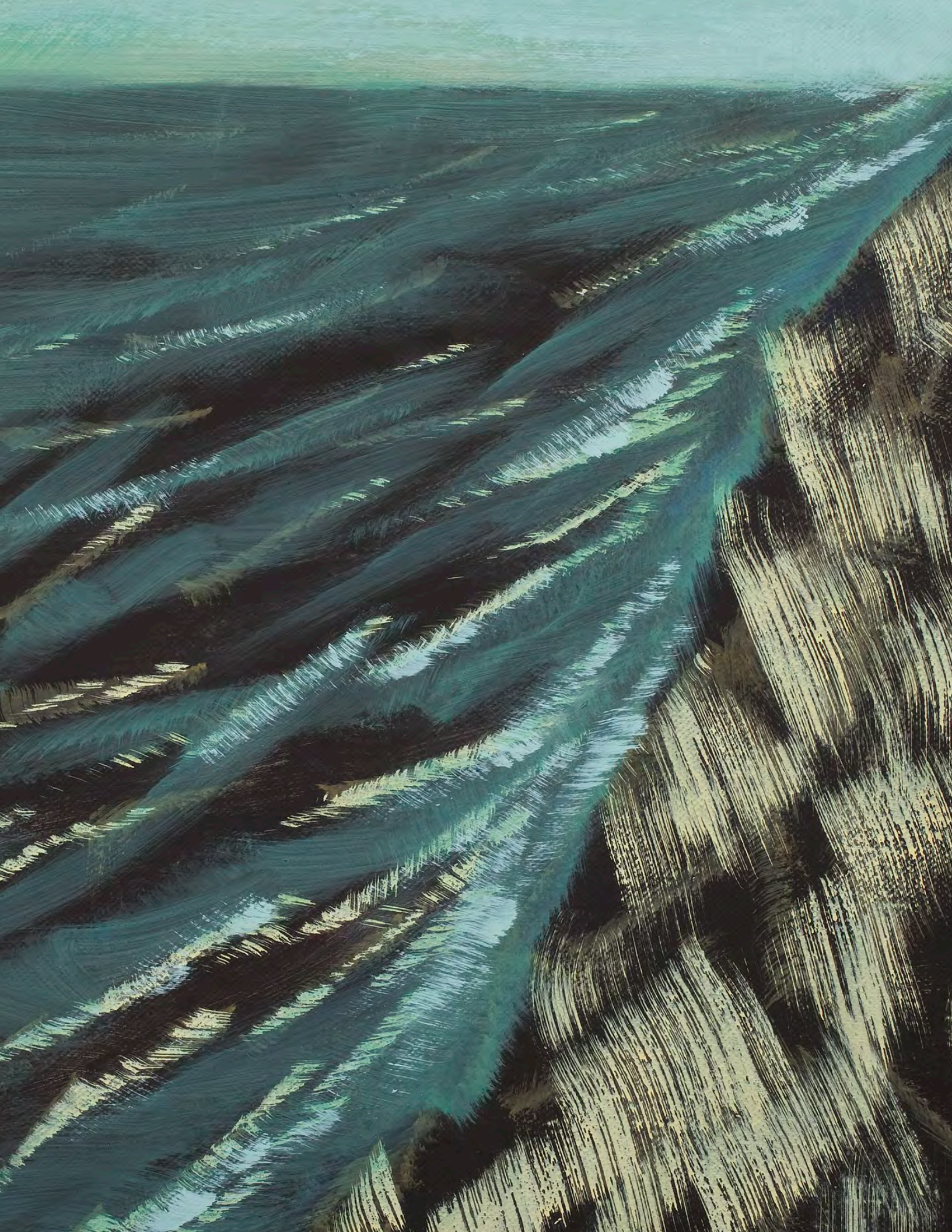


Robert Zandvliet
Untitled, 2019
Egg tempera on linen
24 3/4 x 28 3/8 inches (63 x 72 cm)





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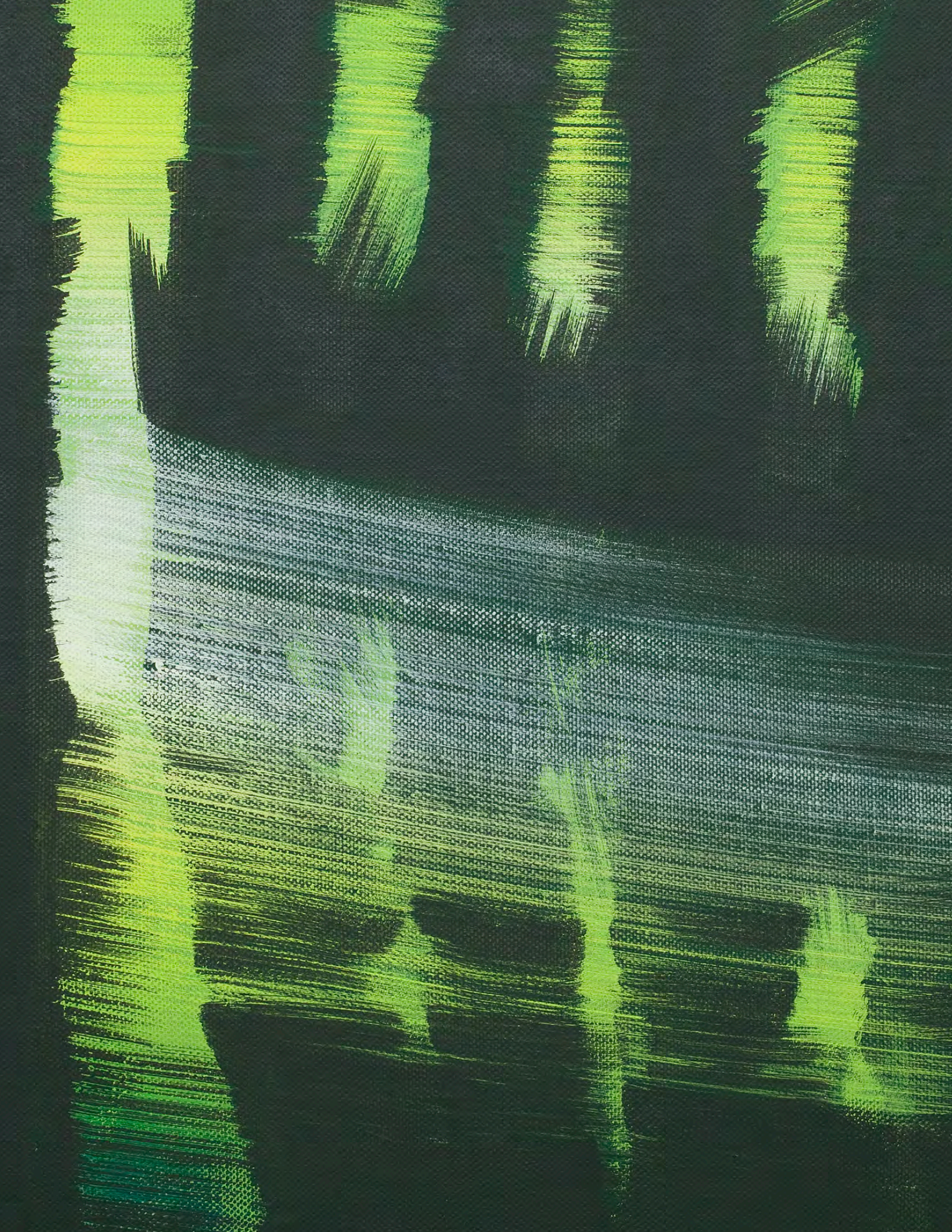




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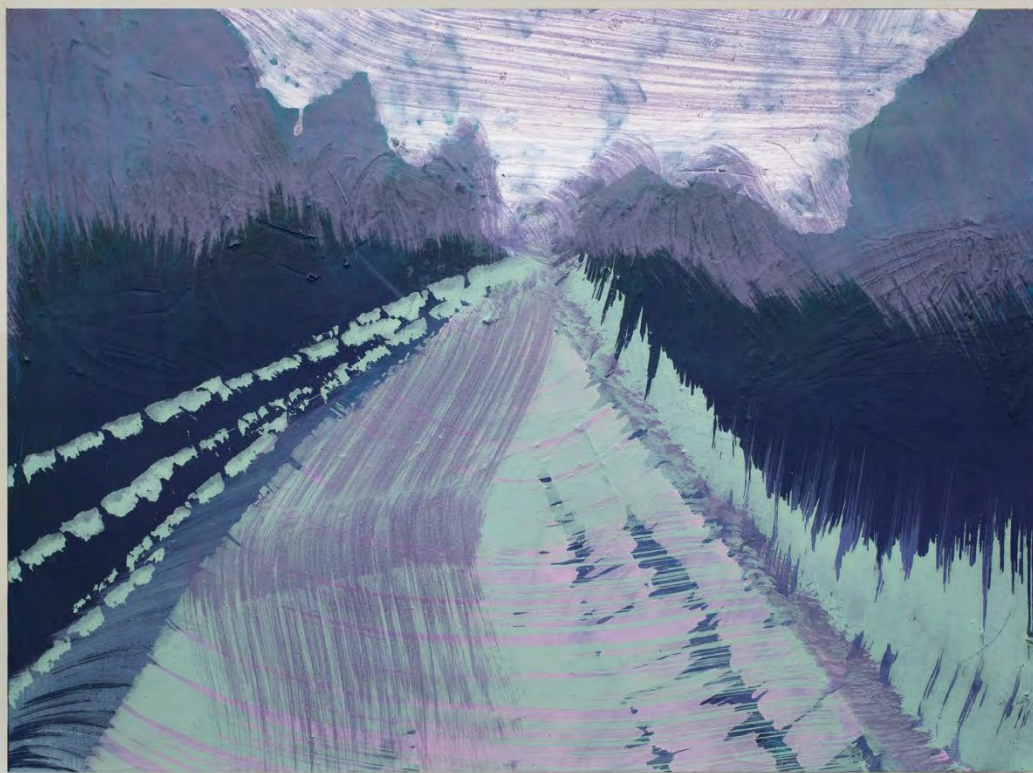
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"His style leans heavily on the use of spalter brushes ranging from about eight inches to a foot wide, with which he makes short, sharp brushstrokes on the canvas. This signature 'Zandvliet stroke' is central to many of his works, keeping the composition airy and preventing the canvas from getting too crowded, as well as disrupting painterly illusion and thereby, at times allowing the artist to stake out a critical distance from his models."

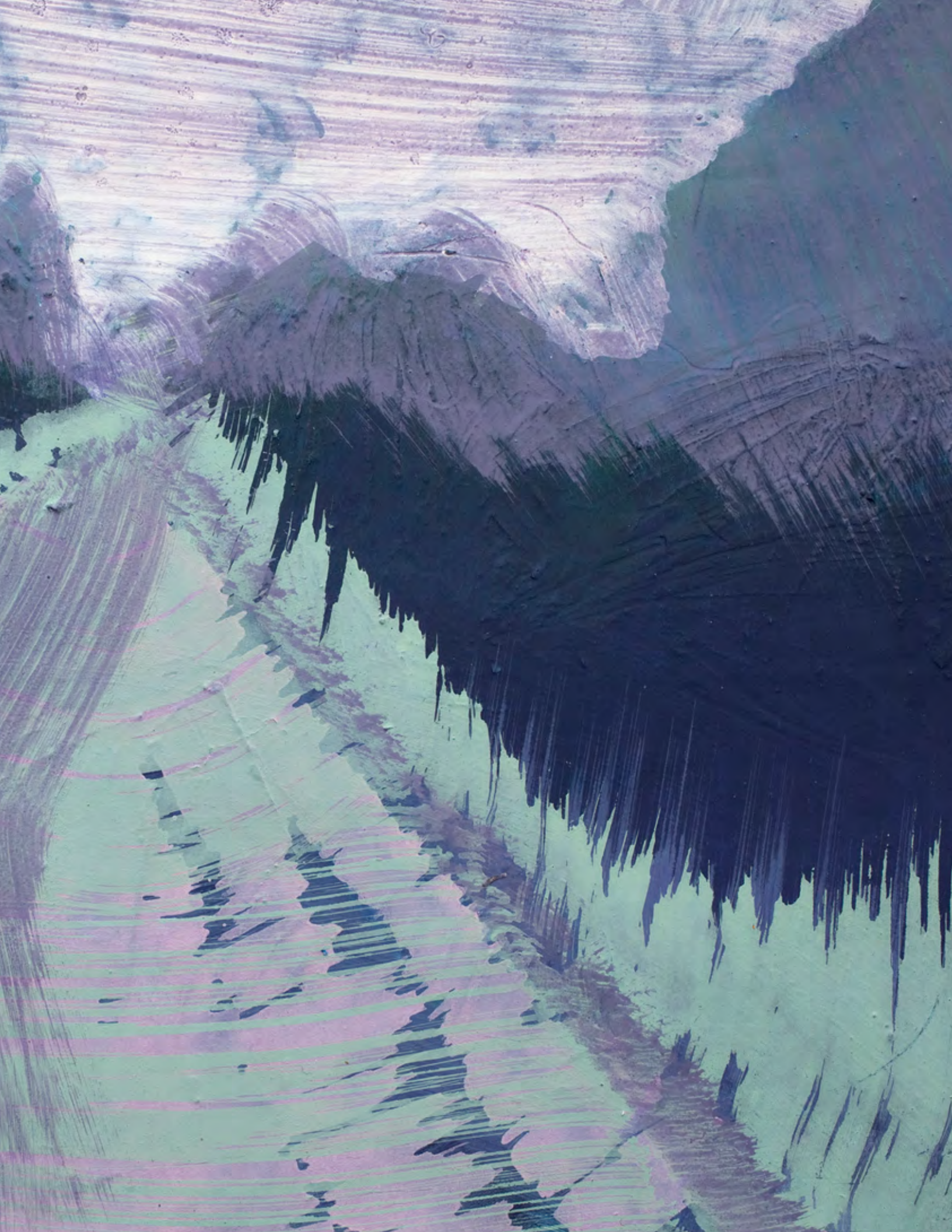
— Hans den Hartog Jager, "Robert Zandvliet at Gemeentemuseum, The Hague," *Artforum*, October 2012



Robert Zandvliet

Untitled, 2018

Egg tempera and oil on paper
9 1/2 x 12 1/4 inches (24 x 31 cm)





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Untitled, 2019

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