

"My painting process is unsettling, passionate, radical, and driven. This body of 16 paintings are like the movements of a symphony that take a year or more to fully realize. Each painting has immediacy to it, but takes time to complete; it's my own personal paradox. The painting is the consequence of technique and skill brought about by the concept. That is how what ends up on my canvas gets said, and how my paintings come to be."

Lorna Ritz received a BFA from Pratt and an MFA from Cranbrook Academy of Art. She has taught at RISD, Brown, University, University of Minnesota, Dartmouth College, and the New York Studio School, and has shown extensively at galleries, museums, and US embassies. In her paintings she is developing the tradition coming out of cubism and Hans Hofmann's plastic space.

www.lornaritz.com

What happens to subjectivity, to the "precious me" view, in the encounter with the paintings of Lorna Ritz?

What is it to participate in the moment when the paintings free things from our desire for the object, which is the conceptual clinging of the habitual subjective?

...when the painting returns (things) to the existent colors before us?

Viewing Lorna Ritz's paintings is an experience of a world/moment empty of objects so that what is seen first are shape, process, function—all without names.

Her paintings require a steady studying by the viewer. Just as she herself may stand before her easel for literally hours before making another mark.

To observe her at that moment of mark-making, one sees a dancer in motion who leaves a mark that is alive in relation to all the previous ones and to ones yet to be made. But the mark may not become permanent in dried and fixed oil paint no matter how momentarily luscious, perfect, or jazzy. Lorna's scraping, saying farewell to the illusion of permanence, is as well studied and expertly placed as the marks themselves!

Formless shape and weightless density, that is, color and only color creates the light and space in all her paintings. The line, "all that is solid melts into air," may come to mind but without any of Modernism's melancholy or anxiety.

Rather, our encounter with these paintings offers us a moment for breaking free of our habitual clinging to the duality of material and spirit.

Stop and patiently look a while.

Gregory Chilenski
Pelham, 2018

Lorna Ritz

Paintings



"The Day That Does Not Want to End"
40 X 45" oil on canvas 2017

Seeing Music: Color Finds Rhythms, Harmonies, and Counterpoints

April 17th-May 17th, 2018
Reception April 18th, 5:30-8pm

ORESMAN GALLERY
BROWN FINE ARTS CENTER
SMITH COLLEGE

hours: M-F 8:30am-4:30pm

22 ELM STREET NORTHAMPTON
MASSACHUSETTS
tel. 413 585 3100



"The Sound of Snow" 46 X 34" oil on canvas 2018



"Snow from the Stars" 38 X 30" oil on canvas 2018



"Sunset, Moonrise" 38 X 30" oil on canvas 2018

Lorna Ritz Paintings

Seeing Music: Color Finds Rhythms, Harmonies, and Counterpoints

April 17th-May 17th, 2018 Reception April 18th, 5:30-8pm

ORESMA GALLERY
BROWN FINE ARTS CENTER
SMITH COLLEGE

hours: M-F 8:30am-4:30pm

22 ELM STREET NORTHAMPTON MASSACHUSETTS tel. 413 585 3100