

**CORDY RYMAN****Bio**

Cordy Ryman was born in 1971 in New York, New York. He received his BFA, with honors, from the School of Visual Fine Arts/Art Education in 1997. His work has been exhibited at PS1 Contemporary Art Center, Long Island, NY; Visual Arts Center, New Jersey, NJ; Museum of Contemporary Art, Miami, FL; University of Connecticut, Storrs, CT; Bronx River Art Center, Bronx, NY; The Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY and Esbjerg Museum of Modern Art, Esbjerg, Denmark. Gallery exhibitions include DCKT Contemporary, New York, NY; Nicole Klagsbrun Gallery, New York, NY; Lora Reynolds Gallery, Austin, TX; Kavi Gupta, Chicago, IL; Gallery Diet, Miami, FL; Stalke Galleri, Kirke Saaby, Denmark; Thomas Rehbein Galerie, Koln, Germany; and Loyal, Stockholm, Sweden. He was the recipient of the Helen Foster Barnett Prize from the National Academy Museum. Ryman's work has been reviewed in Artforum, The New York Times, Art in America, The Brooklyn Rail, Frieze, BOMB Magazine, and Time Out NY, among others. His work is in the collection of the Microsoft Art Collection, Pizzuti Collection, Raussmuller Collection, Rubell Family Collection, The Speyer Family Collection, and the Museum of Contemporary Art, Miami. In 2013, he installed a large public commission at Michigan State University and in 2014, he received a Percent for Art Public commission. In 2014, Ryman will exhibit at Lori Bookstein Fine Art, New York, NY; the Academy of Arts and Letters, New York, NY; University of Springfield Illinois Galleries, Springfield, IL; and the Contemporary Arts Museum, Houston, TX. Ryman lives and works in New York, New York.

**Statement**

Engaging in an astute dialogue with minimalist and constructivist ideologies, Cordy Ryman's (b. 1971, New York) work oftentimes operates both architecturally and organically. By employing elements of site-specificity, shadow, raw materiality and dimension, he masterfully creates "specific objects" that utilize environment as an extension of surface. Paint, wood, Velcro swatches, staples, metal and debris playfully conjoin as self-referential qualities that allude to process and materiality, while a deliberate use of tonal planes and gradation bespeak a progressive variation of color-field aesthetics.