

Dan Walsh: *Uncommon Ground*, June 8, 2012-October 21, 2012

Dan Walsh's large-scale abstract paintings extend the basic language of Minimalism's geometric shapes and grid compositions. But rather than creating hard-edge forms, Walsh draws lines by hand and applies luminous color with soft brushes, always allowing for subtle inflections of light and color. These canvases are logical but not too logical. Patterns repeat but forms may hover at the bottom of the field and other unanticipated irregularities give a personal dimension to the work. In addition to a group of new paintings, the exhibition will include a large canvas from ca. 2000 as well as a selection of limited edition books designed by the artist.

CHECKLIST OF THE EXHIBITION

Dan Walsh
American, b. 1960
Diptych, 2010
Woodcut on paper
Helen M. Danforth Acquisition Fund 2012.108.1

For Walsh, book-making often runs concurrently with his painting ideas, and the two activities feed each other. His books offer a more intimate scale and tactile experience of the geometric structure and color relationships that characterize his large paintings. The sequencing of a book allows for direct comparisons of variations among images.

Two copies of this handmade book are displayed here to show how such variations progress. The artist used only one wood block, divided into two halves, the total dimension of which is the size of a two-page spread (thus, the title *Diptych*). He continued to cut or "reduce" the wood block to create a total of four slightly different states of the image. Four color inks—yellow ocher, red oxide, burnt sienna, and raw umber—were applied full strength or in varying degrees of opacity, and in layered combinations, resulting in a range of luminous tonalities.

Dan Walsh
American, b. 1960
1/2 Round, 2008
Airbrush on paper
Helen M. Danforth Acquisition Fund 2012.108.2

Walsh has designed limited edition handmade books since the late 1990s, experimenting with sequential shifts in color and form and utilizing a variety of materials and print techniques. The artist says,



RISD MUSEUM

“For me the big difference between painting and books is their public versus private states, respectively. The intimacy and concentration one can orchestrate in a book is unique. I also like the problem-solving aspect to making a book: paper choices, sewing, covers, printing techniques, registration, and so on. I love these problems, these puzzles.”

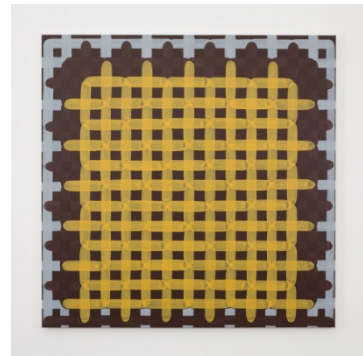
Dan Walsh
American, b. 1960
Delivery, 2003
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.1



Dan Walsh
American, b. 1960
Diptych, 2010
Woodcut on paper Siramine papaper, book
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.10



Dan Walsh
American, b. 1960
Grotto, 2010
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.2

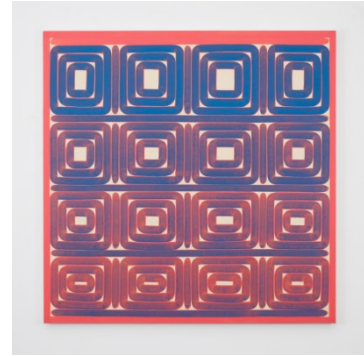


Dan Walsh
American, b. 1960
Prompt, 2010
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.3

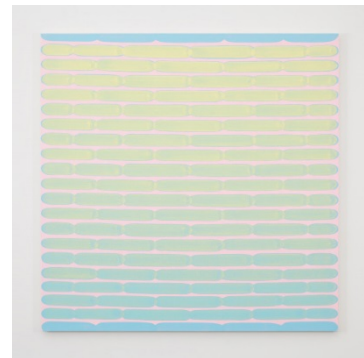


RISD MUSEUM

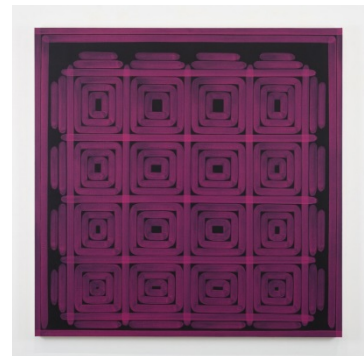
Dan Walsh
American, b. 1960
Stockade, 2010
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.4



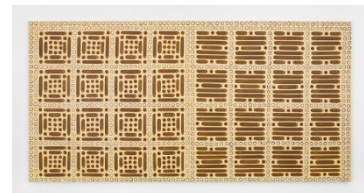
Dan Walsh
American, b. 1960
Table, 2010
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.5



Dan Walsh
American, b. 1960
Visitor, 2009
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.6

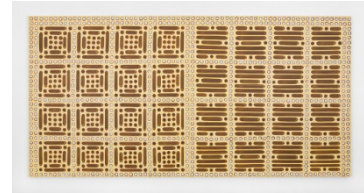


Dan Walsh
American, b. 1960
Signal, 2012
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.7A



RISD MUSEUM

Dan Walsh
American, b. 1960
Signal, 2010
Acrylic on canvas
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.7B



Dan Walsh
American, b. 1960
Vista, 2009
Woodcut on paper
Courtesy of the artist and Paula Cooper Gallery, New York
TL75.2012.9



For *1/2 Round*, he employed four sizes of half-round architectural molding as stencil-like elements, spraying four colors of ink—blue, black, red, and yellow—in sequence around the curved wood shapes. In contrast to Walsh's commitment to abstraction, *Vista* features contour drawings of light bulbs at the top of each page and a step-like plinth below to evoke a theatrical space where a viewer can stand and observe or experience something—perhaps an artwork.

Dan Walsh
American, b. 1960
Stall, 2011
Acrylic on canvas
Courtesy of the Titze Collection TL76.2012

