

# Barry N. Neuman

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January 19 at 9:12 AM ·

"The Return Of Ian Tweedy: 'Ian Tweedy: GRUND'"

Eye-hand coordination is what's typically discussed when appreciating an artist's mastery of technique, and, in the case of "GRUND," Ian Tweedy's solo exhibition of paintings at Marinaro, it's eye-hand-brain coordination that's at the forefront of regarding the artist's inventiveness and ability to solidly execute a truly admirable body of works.

Tweedy is rebounding from brain tumor surgery and therapies, and, whether or not one is familiar with the circumstances of the artist's life, "GRUND" provides a rewarding experience. The content is, at times, complex, and the presence and the weight of the shapes, colors, and representational subject matter are not only sound, but they're exemplary.

In the present-day age of the transmission of imagery via the Internet (following that of the hey-day of the distribution of images via magazines and books), it is easy to take for granted that paintings are specimens of unified expression and to be disappointed when encountering works for which this is not true at all. Tweedy's works are the real deal.

Many of the works here depict grisaille, photography-based images and rectangular, canvas-wide, monochromatic bands or fields of vivid colors. In some works, fully encapsulated, photography-based scenes depict figures engaged in indecipherable goings-on; they call to mind the early paintings of Randy Dudley and the recent photographs of Dan Herschlein. In other works, the monochromatic zones seem to be concealing portions of pictorial compositions. Whereas both approaches are reminiscent of works by selected artists of the 1980's, it is worth noting that the abstract fields are richly painted and seem to present themselves on the grade and upon the surface of each work and the figure-dominant scenarios evoke graphite-on-paper works that seem to be behind the plane of each canvas; the illusions of materials and depth thickness are subtle yet pointedly scintillating. In yet another selection of works, re-interpretations of Mark Rothko's work engage with truncated images, and, here, Tweedy creates a new class of appropriated subject matter that lies between representation and reification.

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Interspersed throughout the exhibition, several seemingly free-form abstractions in grisaille capture the attention of a viewer, as the meandering patterns within them compel one to chart their labyrinth-like paths.

At times, it is unavoidable to consider the artist's brain ailment recovery, and, it's instructive to consider Tweedy's achievement in this exhibition. In creating with great distinction individual works that stimulate a detection of depth and material character, as well as an appreciation for the poetry that is three-dimensional composition, he reminds viewers of what makes paintings special in the real world.

Be like a postal carrier. Brave your way through this weekend's winter weather and go see Tweedy's solo exhibition at Marinaro this weekend, as it concludes.

"Ian Tweedy: GRUND"

Marinaro

1 Oliver Street, New York NY 10038

On view through 19 January 2020

<https://www.marinaro.biz/current-exhibitions>



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