

RYAN NORD KITCHEN | PRESS LINKS

Painting Is Dead, “Scott Robinson with Ryan Nord Kitchen” January 5, 2017

I think it’s important to see a distinction between childlike and childish. I think “childlike” allows it to be more about the way children view the world, with less prejudice. Things are more open. We haven’t started to lock down our own conceptions of what we expect from reality. So I think the childlike markings... Well, I hope that they encourage a slower engagement—that even if just for a few minutes, it allows the viewer to sit back and contemplate their own realities and how it relates to other people’s realities. I don’t like to be too didactic, but I hope there is still some level of social commentary that I can engage with by not just photo-realistically delivering the subject. [Link](#)

The New York Times, “Review: Ryan Nord Kitchen: Small Abstracts, Big Impact” April 28, 2016

Mr. Kitchen works fast and loose on tablet-size canvases, reducing painting’s proclivity for grand gesture to a series of intimate scribbles, lines, dots, notional marks and hints of initials and artists’ signatures, as well as landscape studies and textile design. They have wonderful palettes and exude an effortless, tossed-off charm that is easy to underestimate. [Link](#)

Vogue, “Why Art Is Now Becoming More Intimate and Personal” August 29, 2016

“Younger artists are always looking for new paths, and often those paths are easier to find in areas that are not necessarily in the public eye,” says the Tate’s Sir Nicholas Serota, the most influential museum director of our time. “It doesn’t surprise me at all that people are sitting in studios making intimate, confessional, personal art at this moment.” ... Among those working in this vein are the painters Genieve Figgis, Shara Hughes, Sadie Laska, Anna Glantz, Katherine Bernhardt, and Ryan Nord Kitchen. [Link](#)

Post Office Arts Journal, “Summer Paintings @ Terrault Contemporary (Ryan Nord Kitchen)” August 29, 2016

The distortion of the dryly applied brush marks does somehow translate into a muggy and heat-shimmered atmosphere, and there is something inherently magical about a garden bathed in blue when the familiar urban landscape so frequently glows a noxious orange. [Link](#)

Art Maze Mag, “Squiggly landscapes: Ryan Nord Kitchen”

Brooklyn-based artist Ryan Nord Kitchen paints landscapes, but is similarly unconcerned with the physical likeness and specificity of a place. Instead, Ryan is interested in the traces and memories of a landscape that remain with him over time; when the post-card picture has faded. Working in a visual language influenced by rhythm and percussion, Ryan punctuates the surface of the linen canvas with loose gestural marks and flat colors. The quality of his linework, sketchy and squiggly, is full of movement, as if the landscape were vibrating. [Link](#)