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## **Radius Books publishes book on the art of Johnnie Winona Ross on inaugural list**

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“As an artist living in New Mexico who produces pastel-toned paintings with a linear, horizontal emphasis, Johnnie Winona Ross is inevitably compared with Agnes Martin. His canvases, however, with their post-Minimalist intricacy and affinity with desert landscapes, seem driven by an aesthetic [that] is grounded in his experience of the environment.”

—Sandra Sider, *artcritical.com*

“If it were possible to distill the pure white marble of ancient classical Greek sculpture and architecture and pour the resulting liquor onto a flat surface you would have the essence of a Johnnie Winona Ross painting.”

—Wesley Pulkka, *The Albuquerque Journal*

“Johnnie Ross’ paintings are perceptually driven, while the grace of their expressive form bears gifts of non-verbal meanings.”

—Wesley Rusnell, *Curator of Collections, Roswell Museum and Art Center*

Johnnie Winona Ross’ quiet, contemplative and painstakingly-produced paintings have created a stir in the contemporary art world. Often compared to Agnes Martin, he is in fact more influenced by Brice Marden, Ellsworth Kelly, and early Frank Stella. Since moving to New Mexico 9 years ago, he has found himself as inspired by the work of ancient Anasazi rock artists as by anything contemporary. He says of his process, which can include repainting a painting up to 150 times, burnishing, removing, painting and dripping, that he is “attempting to build a physical history within a painting, and “locate the viewer within a history.” In an interview with critic Matthew Langley, he elaborates,

“When you see worn stone steps, whether at an Anasazi site, or the Met, it is interesting to consider the scores of people that have used or [are] using the steps in roughly the same way or seeing the keys on an old piano, worn with use. You realize that you are just part of the stream of history . . . It is a humbling and revealing realization [that] I try to create . . . in a painting.”

Radius Books is delighted to announce the publication of the first full-length book on Ross’s work, with an introductory essay by Carter Ratcliff.

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**About the Artist:**

Johnnie Winona Ross received his MFA from the University of Illinois in 1973. He has won numerous awards including the International Support Grant from the Gottlieb Foundation, a Fulbright Artist in Residence Award, and Artist-Residence, Cite International des Artes, Paris, France. His work has been exhibited throughout the U.S and is in the collections of the Cleveland Museum of Art, The University of New Mexico Art Museum, The Portland Museum of Art in Portland, Maine, and the Harwood Museum of Art, in Taos New Mexico. Between his galleries in New York, Dallas, San Francisco, and New Mexico, Ross sells all of the work he produces, with collectors often waiting several months to purchase a painting. In May of 1999, after a distinguished teaching career, Ross resigned his post as chair of the art department at The Maine College of Art in Portland, and moved to Taos, New Mexico, to devote himself fulltime to painting.

**About the Authors:**

Carter Ratcliff (writer of the main essay) is a leading art critic and contributing editor of *Art in America*. He has received numerous awards of distinction for his work, including a Guggenheim Fellowship, two National Endowment for the Arts' Art Critics Grants, and a Poets' Foundation Grant. Douglas Dreishpoon, Ph.D, (writer of the foreword) is the senior curator at the Albright-Knox, in Buffalo, New York.

Radius Books are distributed to the trade by Distributed Art Publishers (DAP). Limited editions are available at selected galleries and directly through the publisher. For more information please visit our website: [www.radiusbooks.org](http://www.radiusbooks.org).

**JOHNNIE WINONA ROSS**

**Essay by Carter Ratcliff**

**Introduction by Douglas Dreishpoon**

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