

GESTURE IN TIME

MARCH/2026

RAY ROGERS

The Painter of Rhythm & Air

Rogers constructs his large-scale abstractions as musical scores—improvised, physical, and unrepeatable. Gesture becomes tempo, color becomes resonance, and the canvas becomes a field of recorded time.

BORN IN 1933, ROGERS ENTERS HIS 93RD YEAR WITH A BODY OF WORK DEFINED BY GESTURE, RHYTHM, AND THE UNEDITED MOVEMENT OF PAINT ACROSS MONUMENTAL CANVASES. RAY ROGERS: GESTURE IN TIME HONORS A SEVEN DECADE PURSUIT OF ABSTRACTION IN WHICH EACH PAINTING BECOMES A RECORD OF MOTION RATHER THAN ITS DEPICTION, CAPTURING A COLLISION OF INTUITION, ATMOSPHERE, AND PHYSICAL MARK MAKING.

PRESENTED AT BUSHWICK GALLERY IN BROOKLYN, THIS FOCUSED SOLO EXHIBITION OFFERS COLLECTORS, ARTISTS, AND CULTURAL OBSERVERS A RARE CLOSE VIEW EXPERIENCE OF A HISTORICALLY SIGNIFICANT ABSTRACT EXPRESSIONIST OUTSIDE THE INSTITUTIONAL FRAME. THROUGH CURATED ACCESS AND THOUGHTFUL PROGRAMMING, THE GALLERY FOREGROUNDS DEPTH, DISCOVERY, AND DIALOGUE. IN THIS SETTING, ROGERS'S WORKS STAND AS LIVING DOCUMENTS OF A LIFETIME SPENT IN MOTION, REVEALING HOW THE GESTURE ENDURES LONG AFTER THE MOMENT HAS PASSED.

**RAY
ROGERS**

“There is a generosity in Ray’s use of color and a confidence in his mark making that creates real atmosphere on the canvas. The work breathes. It pulls you into a space where control and abandon coexist. That tension makes these paintings compelling and places them squarely in conversation with contemporary abstraction today.”

—Gina Keatley, Owner & Curator, Bushwick Gallery

BUSHWICK GALLERY

ARTIST: RAY ROGERS

Ray Rogers is an American abstract painter whose work reflects a lifelong engagement with direct gesture, classical music, and the evolving language of abstraction. Born in Kansas City in 1933 and raised in Tulsa, he discovered an early aptitude for drawing and composition, encouraged by teachers who recognized both his draftsmanship and curiosity. After early exposure to major European modernists, Rogers pursued formal study in painting at the University of Arkansas and later at the University of California, Berkeley, where instruction from figures such as Robert Motherwell and George McNeil shaped his commitment to integrity and immediacy in art.

Rogers approaches the canvas as an event rather than a depiction, allowing gesture, rhythm, and atmosphere to determine structure. Classical composers such as Beethoven, Vivaldi, and Ives inform his sense of pacing and variation, while travel through the American Southwest, Mexico, Hawaii, and Europe has contributed to the titles and tonalities of his work. Following early years in Manhattan during the height of Abstract Expressionism, Rogers established his studio in Brewster, New York, where he continues to paint with clarity and intention.

ALMAFI

Title: Almafi

Medium: Acrylic on canvas

Dimensions: 79 × 68 in

Price: \$20,000

Almafi unfolds as a field of vivid marks, gestural sweeps, and spontaneous color collisions. Painted directly on the floor, the work records the event of its making in real time. Loose drawing, dripping pigment, and bursts of saturated hue reveal an expressionist sensibility driven by immediacy rather than preconception.



ALMAFI



HANALEI

Hanalei
68 × 66 in — Acrylic
\$20,000

Hanalei unfolds through looping lines, translucent washes, and bursts of saturated color that animate the surface without settling into fixed form. Gesture remains agile and open, shifting from calligraphic marks to loose pools of pigment. The composition reads as an improvisation in motion, energized by contrast and continuous visual exchange.



HANA LEI



EROICA

Eroica
96 × 68 in — Acrylic
\$25,000

At nearly eight feet in width, Eroica immerses the viewer in a field of bold sweeps, saturated color, and rapid, improvisational marks. Scale becomes part of the experience, inviting the body into the work's momentum. The composition builds visual force through layered gesture, shifting tempo, and spatial tension across a monumental surface.



EROICA



CASSIS

Cassis
79 × 68 in — Acrylic
\$20,000

Cassis builds a lively interplay between opaque color fields and quick, agile line work. Splashes of turquoise, orange, and blue sit against looping marks that animate the surrounding space. Rather than resolving into fixed imagery, the painting sustains an open visual dialogue, guided by spontaneity, contrast, and shifting points of attention.



CASSIS



NA PALI

Na Pali
84 × 68 in — Acrylic
\$20,000

Na Pali balances dense clusters of pigment with open passages that let the surface breathe. Thick, twisting strokes intersect with lighter drips and linear accents, creating shifting pockets of energy across the canvas. The work feels exploratory and physical, guided by instinct, movement, and a vivid sense of chromatic play.



NA PALI



YAVAPAI

Yavapai
79 × 68 in — Acrylic
\$20,000

Yavapai is driven by quick shifts in tempo, with splintered lines, splashes of color, and layered stains passing through one another. The palette moves from cool blues and greens into warmer yellows and reds, creating active crosscurrents. The surface remains restless and alert, sustained by gesture and the immediacy of direct mark making.



YAVAPAI



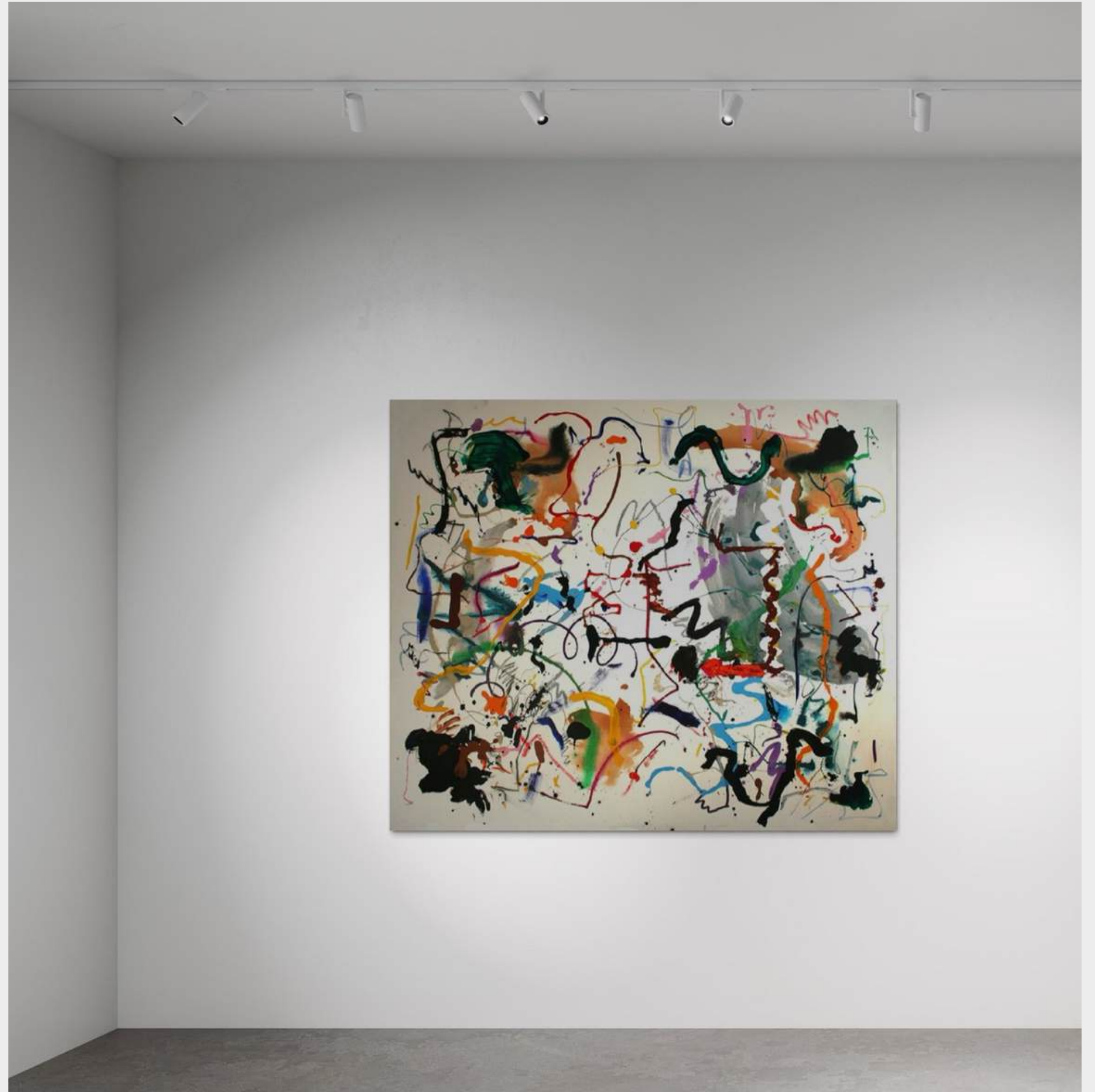
UXMAL

Uxmal
80 × 68 in — Acrylic
\$20,000

Uxmal unfolds through veils of translucent pigment, abrupt dark forms, and looping lines that weave through shifting zones of color. Soft washes contrast with assertive marks, creating a layered sense of depth without settling into fixed imagery. The composition feels exploratory and atmospheric, animated by gesture and continuous recalibration.



UXMAL



CAROL

Carol
80 × 68 in — Acrylic
\$20,000

Carol is characterized by lightness and open space, where thin lines, misted color fields, and small bursts of saturated pigment interact without overwhelming the surface. Washes of turquoise, violet, and yellow overlap with quick, elastic marks. The composition feels airy and spontaneous, guided by touch, tempo, and chromatic variation.



CAROL



THREE PLACES

Three Places
80 × 68 in — Acrylic
\$20,000

Three Places navigates between concentrated clusters of color and more diffuse, watery passages that open up the surface. Cool blues and greens intersect with hotter bursts of red, yellow, and rust, generating multiple visual entry points. The composition suggests movement through layered zones, sustained by variation in touch, tempo, and chromatic weight.



THREE PLACES



DELPHI

Delphi
79 × 68 in — Acrylic
\$20,000

Delphi pivots around a sharp orange zig-zag that cuts through washes of blue, teal, and violet. That singular gesture activates the surrounding marks, sending lines and splatters outward in multiple directions. The painting feels quick and alert, holding its energy through contrast, directional force, and chromatic tension.



DELPHI



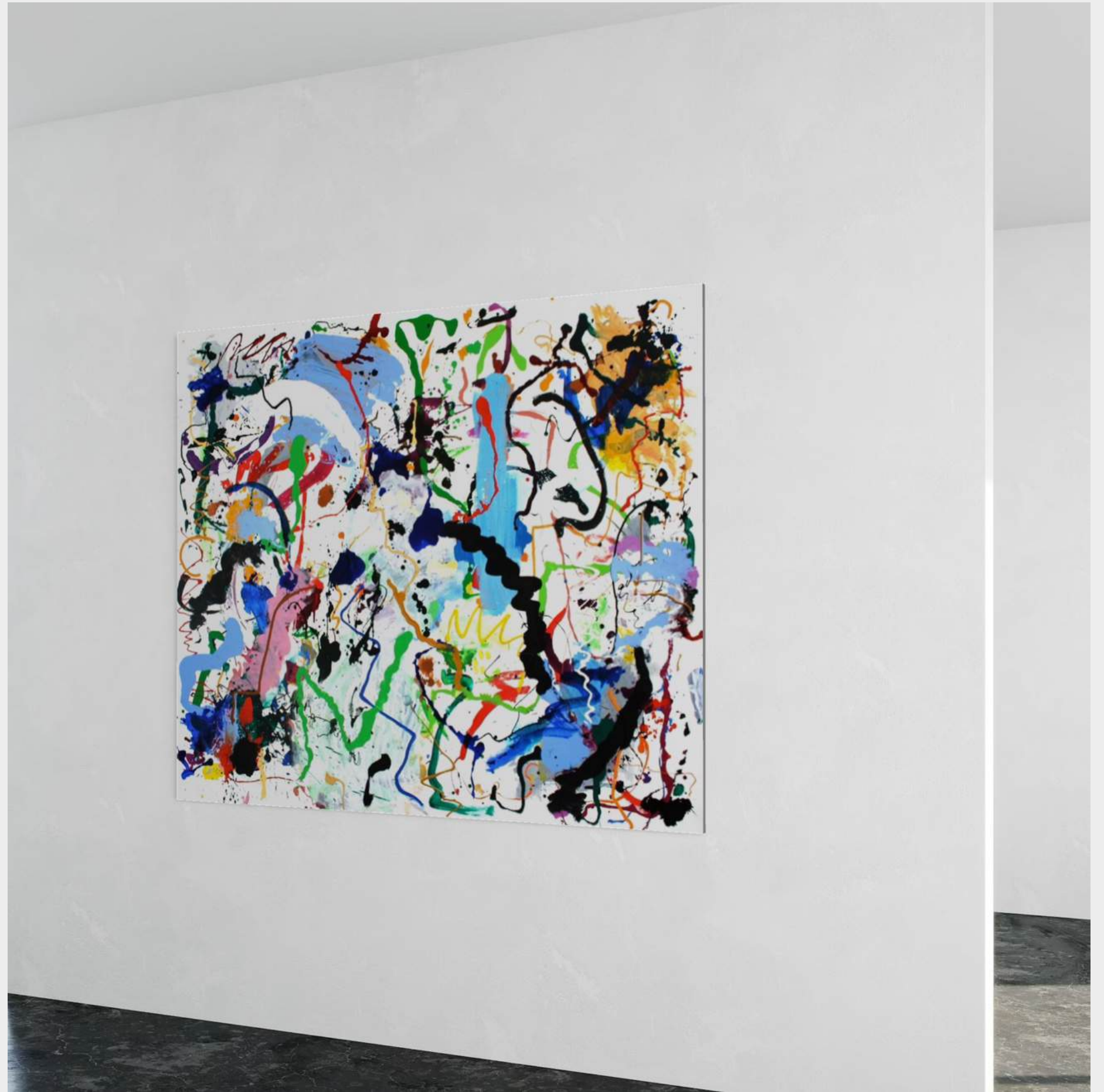
TSEGI

Tsegi
79 × 68 in — Acrylic
\$20,000

Tsegi juxtaposes sweeping, wide brushstrokes with nimble linear marks and splatters. Broad passages of blue, black, and pink create strong directional pulls that anchor the composition, while finer gestures activate the remaining surface. The result is a dynamic interplay between scale, velocity, and touch, sustained through layered movement.



TSEGI



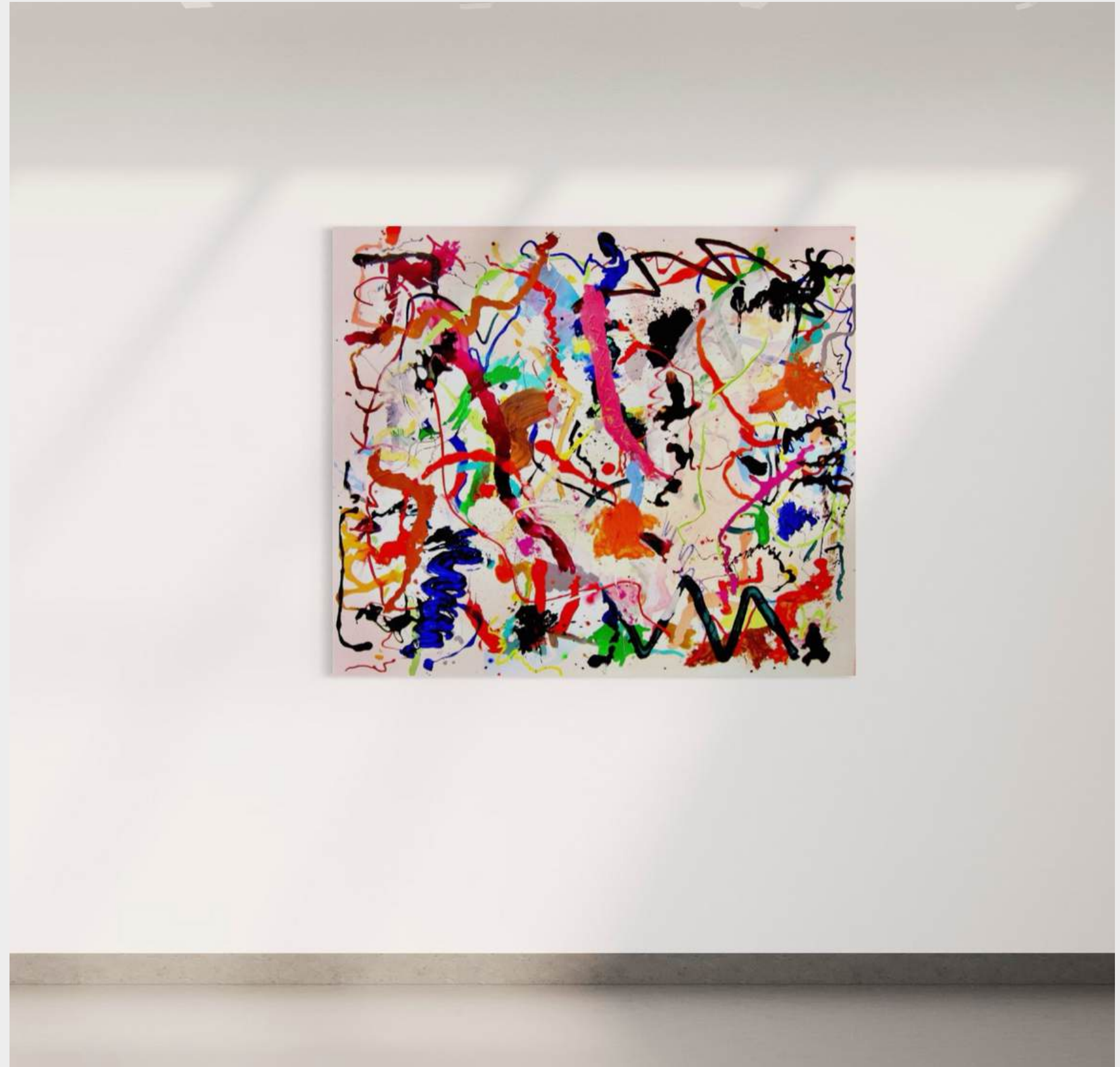
CARCASSONE

Carcassone
79 × 68 in — Acrylic
\$20,000

Carcassone leans into a warmer spectrum, with vivid pinks and corals threading through clusters of darker marks and loose linear accents. The softer ground allows these saturated gestures to stand out, creating a buoyant visual rhythm. Color drives the composition, supported by quick shifts in touch, scale, and density.



CARCASSONE



GROSS FUGUE

Gross Fugue
79 × 68 in — Acrylic
\$20,000

Gross Fugue is driven by bright, separated bands of color that shift across the surface like musical voices entering and exiting a score. Saturated reds, yellows, blues, and greens move independently yet remain intertwined through looping lines and splatters. The result is lively and polyphonic, sustained by rhythm and chromatic interplay.



GROSS FUGUE



EL CAPITAN

El Capitan
104 × 68 in — Acrylic
\$20,000

At more than eight feet across, El Capitan surrounds the viewer with bold color sweeps, looping lines, and scattered bursts of pigment. Large white passages break up the density, letting the eye travel across shifting zones of activity. The composition feels expansive and physical, driven by scale, movement, and chromatic variety.



EL CAPITAN



EMERSON

Emerson
79 × 68 in — Acrylic
\$20,000

Emerson sustains a brisk visual pace through sharp linear accents, saturated reds, and bursts of yellow and blue that dart across the surface. Looser washes soften the tempo, creating pauses amid the activity. The composition feels lively and articulate, driven by quick shifts in direction, color, and touch.



EMERSON



PRESS RECOGNITION

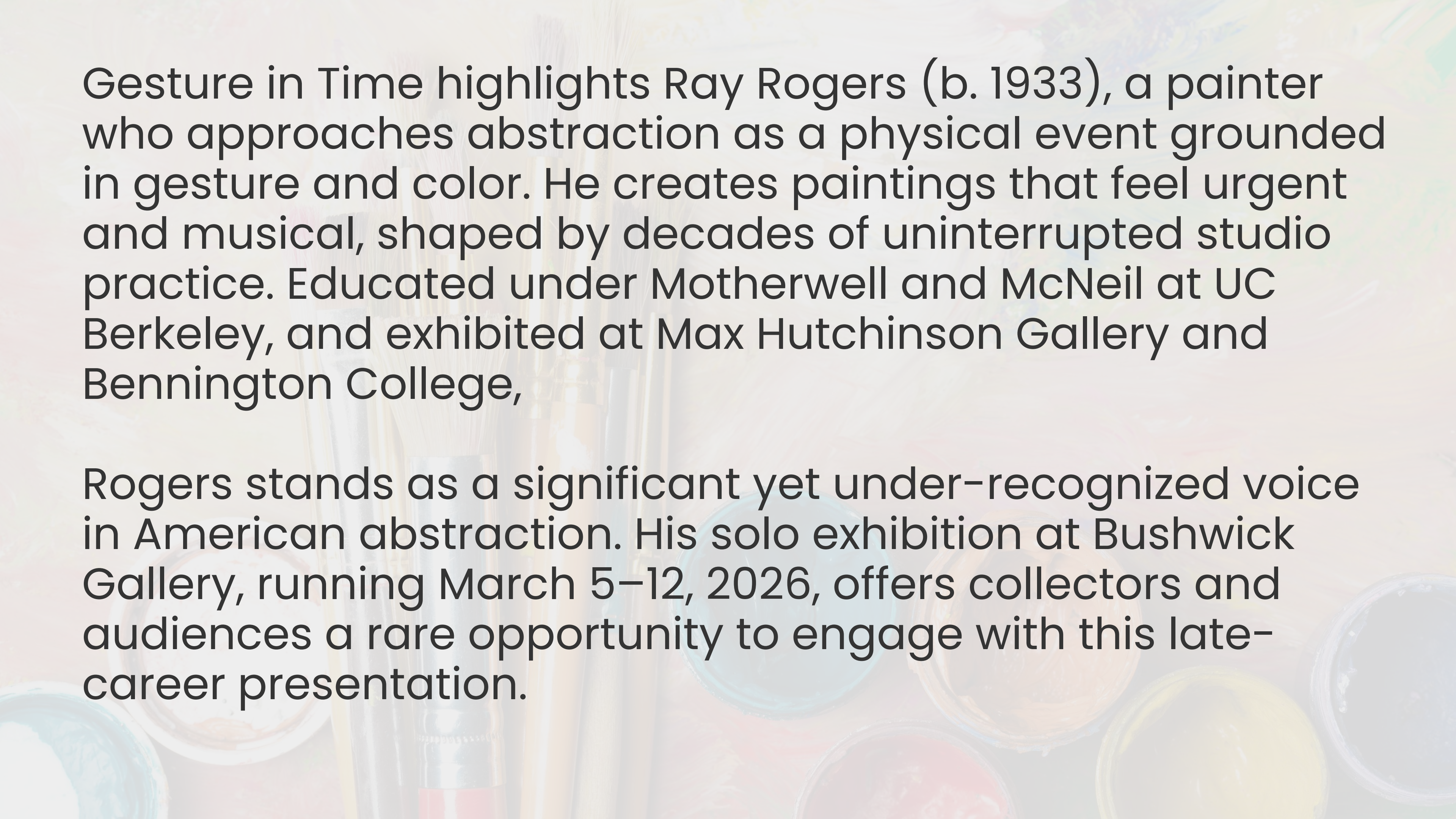
With recent regional press spotlighting the gallery's debut at major art fairs, Bushwick Gallery has quickly become a destination for collectors seeking serious work outside the institutional mainstream. Within this context, Rogers's *Gesture in Time* offers a rare opportunity to encounter a historically rooted abstract practice through a contemporary lens.

Dani's Papers



Hamptons Party
Girl



The background of the image is a soft-focus photograph of various art supplies. In the foreground, several paintbrushes with wooden handles and metal ferrules are visible, some with paint on their bristles. Behind them, there are several open paint containers in various colors, including shades of blue, green, yellow, and red. The overall lighting is bright and even, creating a clean and artistic atmosphere.

Gesture in Time highlights Ray Rogers (b. 1933), a painter who approaches abstraction as a physical event grounded in gesture and color. He creates paintings that feel urgent and musical, shaped by decades of uninterrupted studio practice. Educated under Motherwell and McNeil at UC Berkeley, and exhibited at Max Hutchinson Gallery and Bennington College,

Rogers stands as a significant yet under-recognized voice in American abstraction. His solo exhibition at Bushwick Gallery, running March 5–12, 2026, offers collectors and audiences a rare opportunity to engage with this late-career presentation.



ACQUISITION MOMENT

With much of Rogers's work held in private collections and limited paintings remaining in the studio, *Gesture in Time* represents a meaningful moment for collectors to acquire works directly from the artist's archive.

CONTACT

 **Website**
[Ray Rogers: Gesture in Time](#)

Social Media
 [instagram.com/bushwickgallery](https://www.instagram.com/bushwickgallery)