

Richard Kalina

New paintings and watercolors

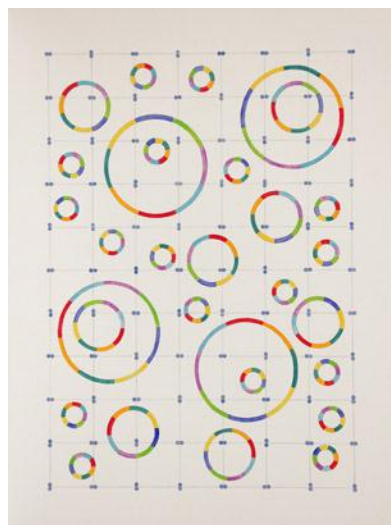
January 19 - February 25, 2012

Gallery hours: Tuesday-Saturday 10-6

Opening reception Thursday, January 19, 6-8 pm



Parallax, 2011



Telemetry, 2011

In the summer of 2010, we presented a survey of Richard Kalina's paintings made during a span of forty years. *The New Yorker* said of him, "A painter's painter, Kalina has affinities with other New York artists who came of age in the sixties and seventies, from Jennifer Bartlett to Philip Taaffe." The magazine referred to *Luquillo*, a resin-coated crumpled striped canvas from 1970 as "post-painterly abstraction," and said of *A Cartesian Diver*, 2009, "the buoyant hexagons traverse a grid, the intersections of which are cut into squares of raw canvas, giving the delicate composition a satisfyingly rough contrast." It called the recent paintings "elegantly tessellated collages, his strongest work yet."

Along with *A Cartesian Diver*, the current exhibition includes seven additional paintings and a group of new watercolors, all inspired by the representation of scientific phenomena — astronomy, chemistry, physics, and cybernetics. In the last decade Kalina has refined a unique method of making these paintings. He begins with a small sketch, and then draws the composition to scale on vellum placed over the surface of a panel. This "cartoon" becomes the guide for the next steps: masking the edges and areas intended to remain exposed, laying down a white ground layer, and adhering hundreds of cut and torn pieces of painted paper onto the linen. Painting sheets of rice paper using only transparent pigments, Kalina rips and cuts small pieces of paper and overlaps or abuts them to form an array of ovals, rings, circles, bands and hexagons. The shapes are distributed across fields of irregular, interleaved polygons in variegated tones of close colors that establish a shallow planar space.

The paintings are finished with a grid of narrow white lines that connect the squares of exposed linen to each other and to the edge, except when, as in the case of *Parallax*, there are no exposed squares and the grid runs behind the shapes. The watercolors too have regular grids and a similar repertoire of shapes and colors.



Spectrum Shift, 2011



Ordinal, 2011

Richard Kalina was born in 1946 and studied at the University of Pennsylvania. He began exhibiting in 1969 and has regularly shown his work in museums and galleries, both nationally and internationally. The current show is his twenty-second solo exhibition and his ninth at Lennon, Weinberg since 1992.

His works are included in museum collections such as the Arkansas Art Center, Grey Art Gallery, Guild Hall Museum, Fogg Art Museum, Indianapolis Museum of Art, Milwaukee Art Museum, National Museum of American Art, Norton Gallery, Parrish Museum, Pennsylvania Academy of Fine Arts, Rutgers University Art Museum, the Wadsworth Atheneum and Yale University Art Gallery.

In addition to his work in painting and drawing, Richard Kalina is a well-known art critic, serving as a Contributing Editor at *Art in America* and regularly publishing articles in that magazine and others. He is the author of *Imagining the Present: Context, Content, and the Role of the Critic*, published by Routledge Press. Richard Kalina is Professor of Art at Fordham University in New York, where he teaches studio art and art history. He is a newly elected member of the National Academy.

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