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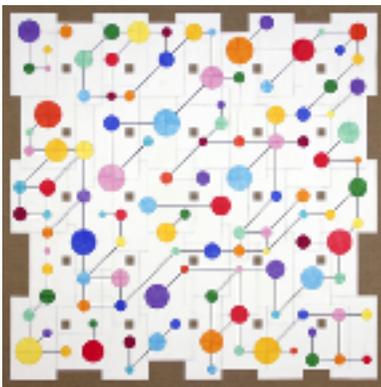
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Richard Kalina

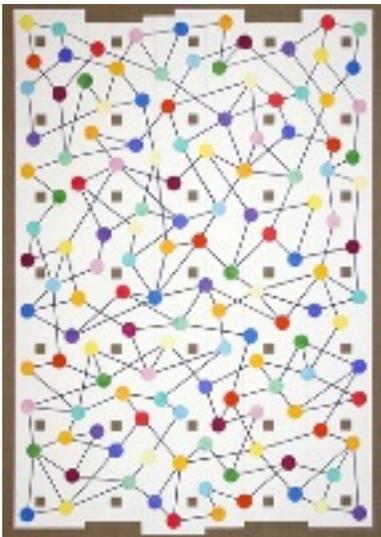
New Paintings and Watercolors

February 20 – March 29, 2014
Opening reception Thursday, February 20, 6 – 8 pm

Gallery hours: Tuesday-Saturday 10am – 6pm



Nominal Space, 2012

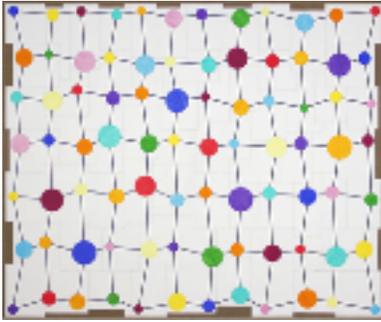


Neochrome, 2013

In each of his ten exhibitions at the gallery since 1993, Richard Kalina's boundless curiosity has produced something new in the work. Twenty years ago, he was working with biomorphic forms in transparent pigments over a collage of photocopied newsprint. Over the next five years, these elements became denser and much more complicated. He replaced the background of typefaces with a pattern of floral botanical engravings, which then for a couple of years flipped into the foreground over grounds of colored stripes. Beginning in 1999, Kalina dropped the imagery and began to collage grid-patterned paintings from strips and pieces of painted paper. By 2001, Kalina had defined some elements that have been more or less consistent since then: margins and gridded-squares of exposed linen, colored fields with woven stripes, squares, circles, and ovals. By the time of his last show in 2012, he had divided the formerly uniform backgrounds into tilting planes, added hexagons and was exploring an often more free-form distribution of elements in both his paintings and watercolors.

It is interesting that this time it is a watercolor that set the stage for the new paintings. *Triform Cognate*, 2012, is one of a pair of watercolors in which Kalina "connected the dots" with thin lines at 180°, 90° and 45°. The introduction of the regular diagonal gave the structure a new tension between dimensionality and flatness, and this became the model for the next painting, *Nominal Space*. The tilted planes are now overlapping rectangles and the background collage has now been left white; all the better to support the differently colored circles that populate the surface and are connected in ways that suggest some kind of molecular diagram or complex logical flowchart.

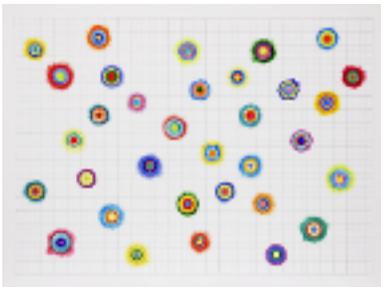
Once the background hues were gone, Kalina found lots of different ways to organize the dots and lines. Warped grids appear in *Q-Flexor* and *Tertiary*. *Transposition* and *Neochrome* have an apparently random placement of circles intuitively connected by diagonal lines in ways that might remind us of the way constellations are "drawn" among the stars. And continuing



Q-Flexor, 2013



During and After, 2013



The Solar Wind, 2013

to shake things up, Kalina reintroduced panes of color collaged along the borders of the two most recent paintings.

Among the selection of watercolors in the show that track along similar paths as the paintings, are two extraordinary examples of a different kind. Combining hundreds and hundreds of hand-drawn lines into a fine, wobbly screen, Kalina colors thousands of the tiny resulting spaces, and by varying the placement and density of the colored bits, brings a target into focus. *Before* centers the concentric bands of the target on the paper, while *Signal* locates the centers at the edges, so the outer bands press gently against each other in the middle of the sheet.

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. This current show is his twenty-third solo exhibition and his tenth at Lennon, Weinberg since 1992. Previously, he exhibited with Ivan Karp during the early years of OK Harris Gallery, Tibor de Nagy Gallery, Piezo Electric, and Diane Brown. Kalina has been included in several important survey exhibitions of abstract painting, including both exhibitions titled *Conceptual Abstraction*, first at Sidney Janis Gallery in 1991 and in the exhibition that revisited that show, and which was held at the Hunter College Art Gallery in 2012.

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 Academy 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 member of the National Academy.