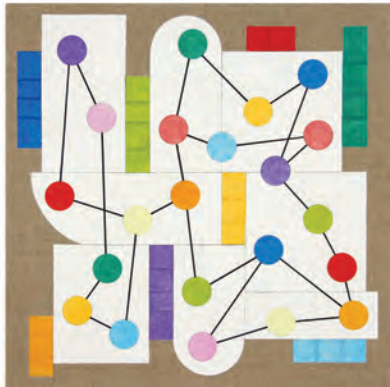
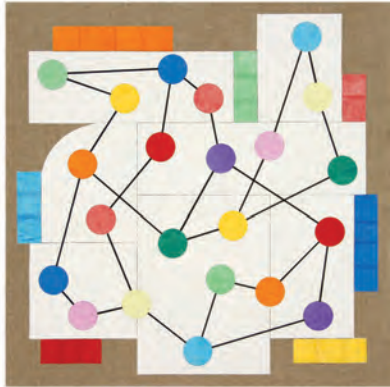
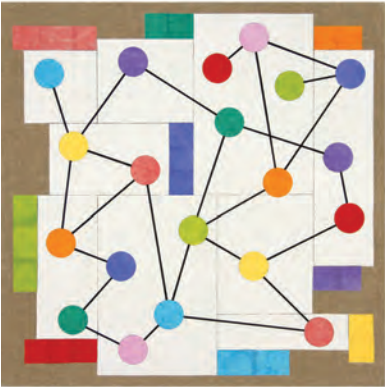
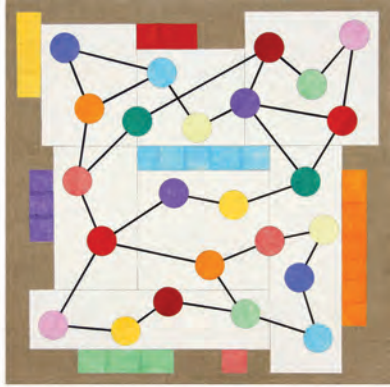


Richard Kalina



# Richard Kalina

## *Panamax*

February 18–March 26, 2016

opening reception Thursday, February 18, 6–8 pm

Lennon, Weinberg, Inc.

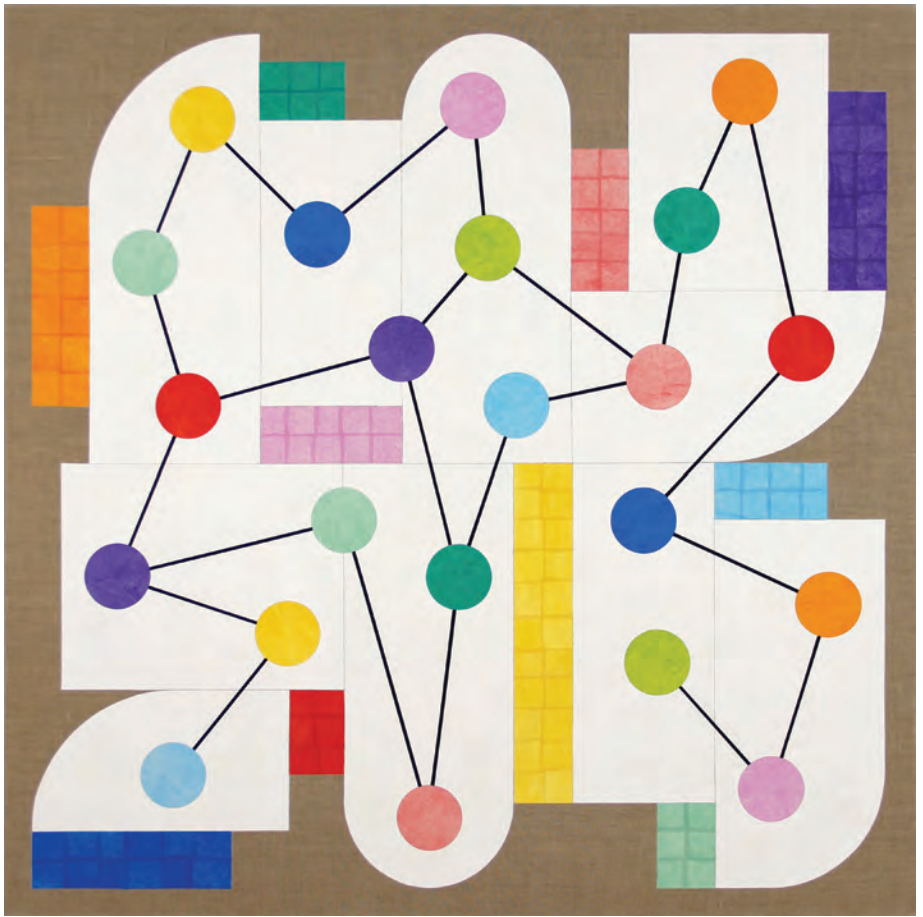
514 West 25 Street, New York, NY 10001 212-941-0012

[www.lennonweinberg.com](http://www.lennonweinberg.com)

Tuesday–Saturday, 10 - 6

*Prospect 1–6*

each : 2014, 16 x 16 inches, collage, acrylic, flashe on linen



*Aspect 1*

2015, 48 x 48 inches, collage, acrylic, flashe on linen

## *Panamax*

I began working on the paintings and works on paper in this show in the early summer of 2014, starting with the 12 small paintings in the *Prospect* series. I was in Paris then and two things came together fortuitously. One was my wife Valerie's dictate that we spend the morning in the very pleasant apartment that we were renting engaged in drawing, rather than (as is my wont) running all over town and knocking ourselves out. The other was my long-standing project of seeing (from the inside if I could and from the outside if necessary) all of Le Corbusier's buildings that I could possibly visit in France. Paris and its environs has many of them and they are spatially complex (and hard to grasp), austere sensory, modular and quirkily scientific in that machine-age way: idealistic, visionary, impractical, and thoroughly exhilarating. Le Corbusier was also a very good late cubist painter and his buildings were imbued with a painterly sensibility and his paintings with an architectural one. Looking and thinking about his work (and the buildings of other architects of his stripe, like Robert Mallet-Stevens) seemed to be a good place to start a new project, a fertile but suitably ambiguous point of departure.

I wanted to take the next step from my show several months before—incorporating the scientific (or more likely, quasi-scientific) forms and methods of the last body of work, the handmade but crisp execution, along with abundant color, and moving it somewhere else. Drawing is thinking, and that summer things coalesced—expanding and focusing in at the same time. Importantly, and I am still not quite



*Utilion 3*

2015, 48 x 48 inches, collage, acrylic, flashe on canvas

sure why, the works demanded to be squares. They needed to be stable but charged with the possibility of being turned on their center point, to embody, in a fixed format, multiple points of view. Were they plans or elevations, diagrams (with rooms and balconies) or fully fleshed abstract images? Visionary architecture might have been the initial inspiration, but they were scarcely architectural renderings. They felt like machines, but how rational were they—and anyway, what (especially now) does a machine *mean*? How did social and art historical references interact with the demands of the paintings and drawings themselves? There was color and there was structure, but their relationship was ambiguous—was color structure or structure color? What (and where) were the foreground, middle ground, and background, and what was the relation between the edge of the image, the edge of the painting or drawing and the central forms? How did the internal structures morph from work to work? What changed and what was the same?

The paintings are built from a toolkit of components—rearranged differently in each work or group of works: panels, bars, circles, complex linear connectors, and a variety of grounds. Certain things were carried over from my previous paintings—most of the paintings in the show are constructed, as they were in the past, from painted rice paper layered and collaged on canvas. It is a complicated and rather tedious process but it allows for a particular matte surface and transparent color (paired with plaster-like whites and blacks) that is very difficult to achieve in any other way. There is also a governing logic common to much of my earlier paintings—a way of putting a rational order on sets of intuitive processes. In this case, the number of

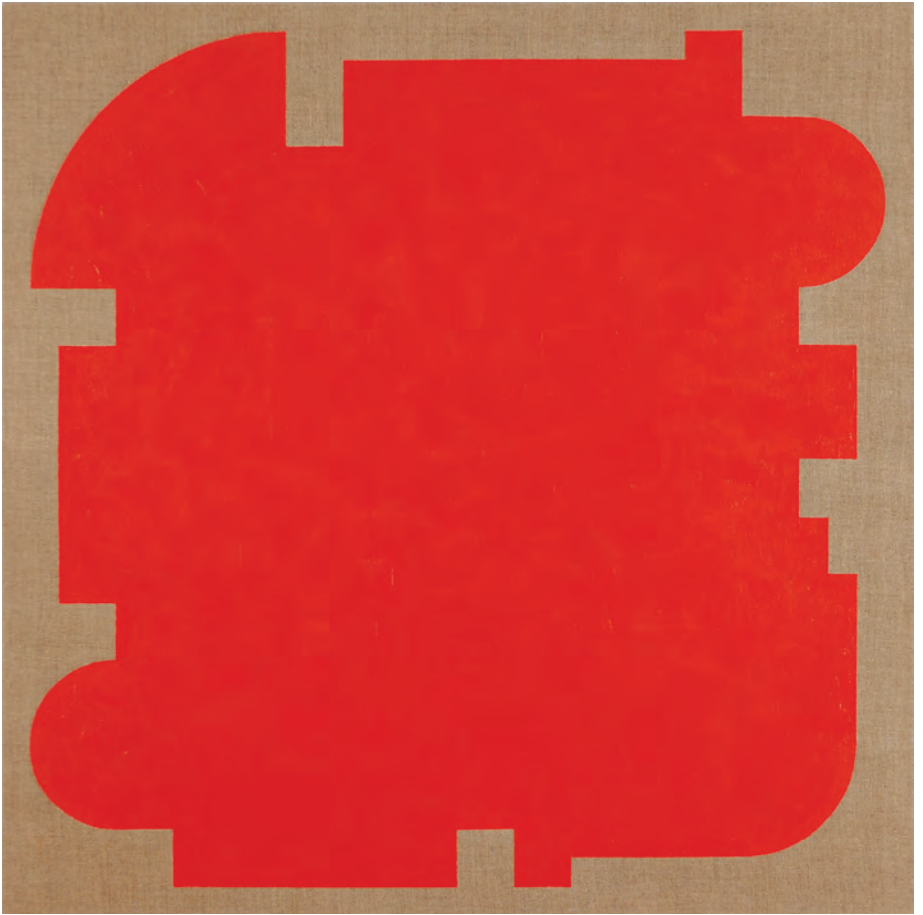
the internal panels matches the number of the color bars (and no color bar repeats) and the circles always come in two of each color. But there are some major variations. A number of the works are monochromatic or bichromatic and are painted in oil on linen or gouache on paper. In these works the focus is on the overall border of the forms rather than on the internal divisions. There are seven distinct series within the larger group. More are in the works, both as new series and members of existing ones.

A final comment: the show is titled *Panamax*. This is a term for the size limits for ships traveling through the Panama Canal. The allowable size is limited by the width and length of the available lock chambers, by the depth of water in the canal, and by the height of the canal bridge. These dimensions give clear parameters for ships destined to traverse the Panama Canal and have influenced the design of cargo ships, naval vessels, and passenger ships. For some reason, it seemed to fit this body of work.

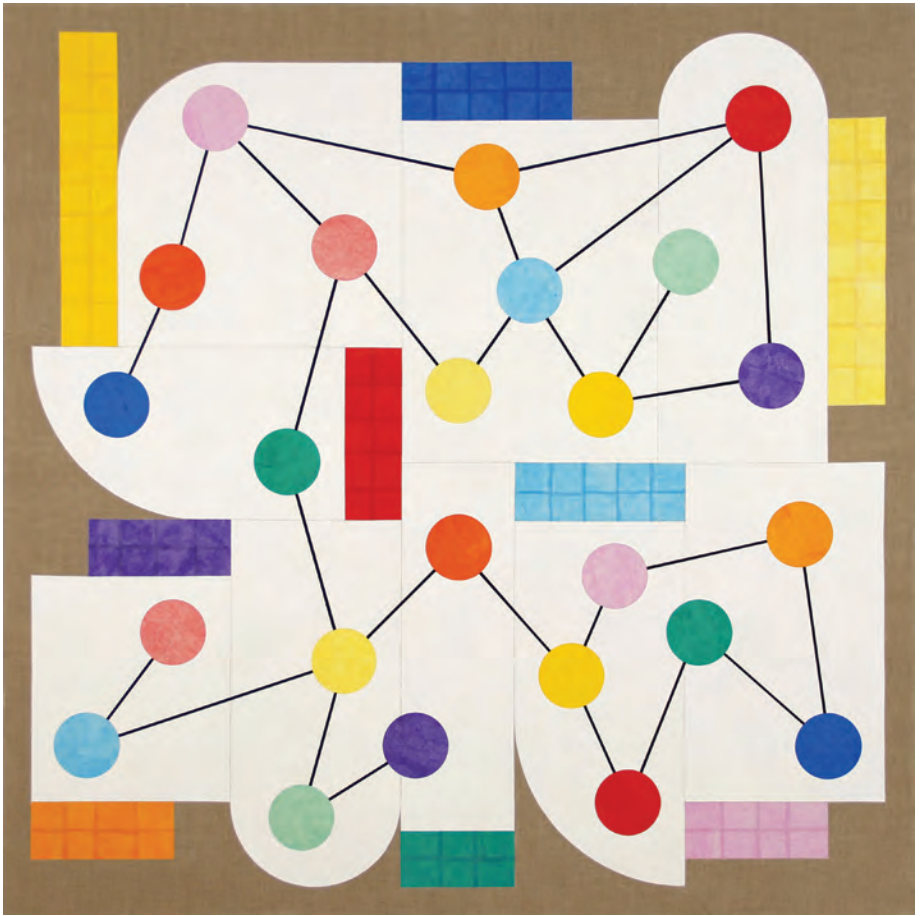
Richard Kalina

*New York, January 2016*



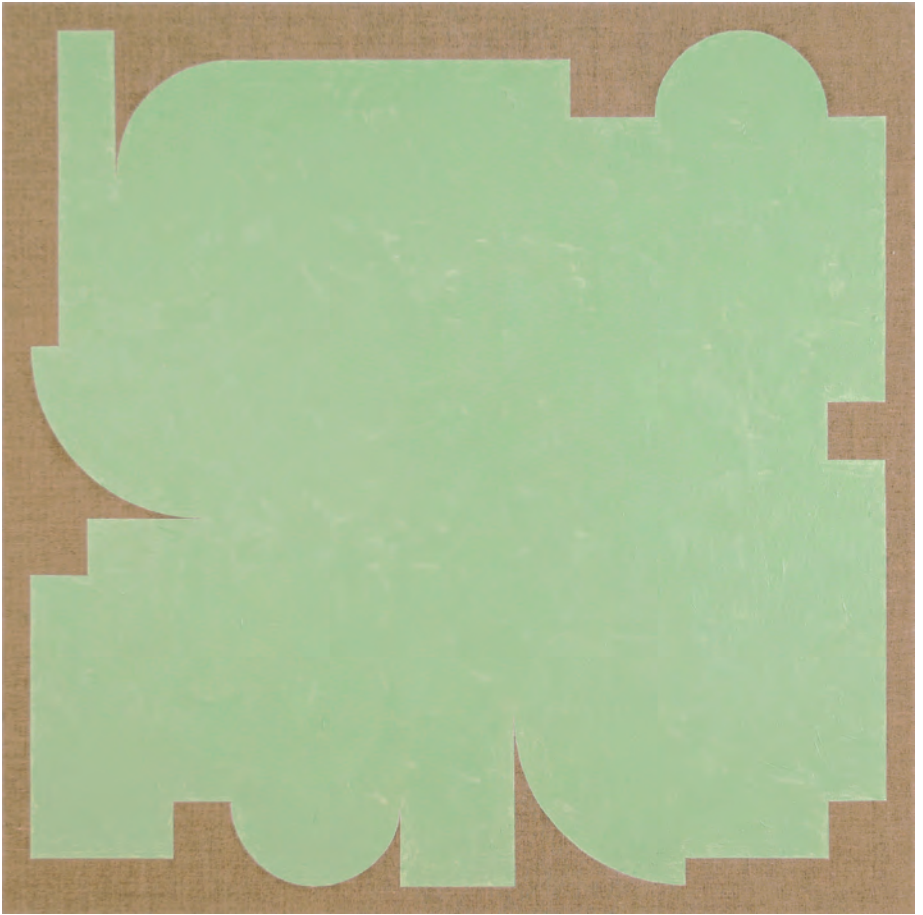


*Resting State—Red*  
2015, 32 x 32 inches, oil on linen

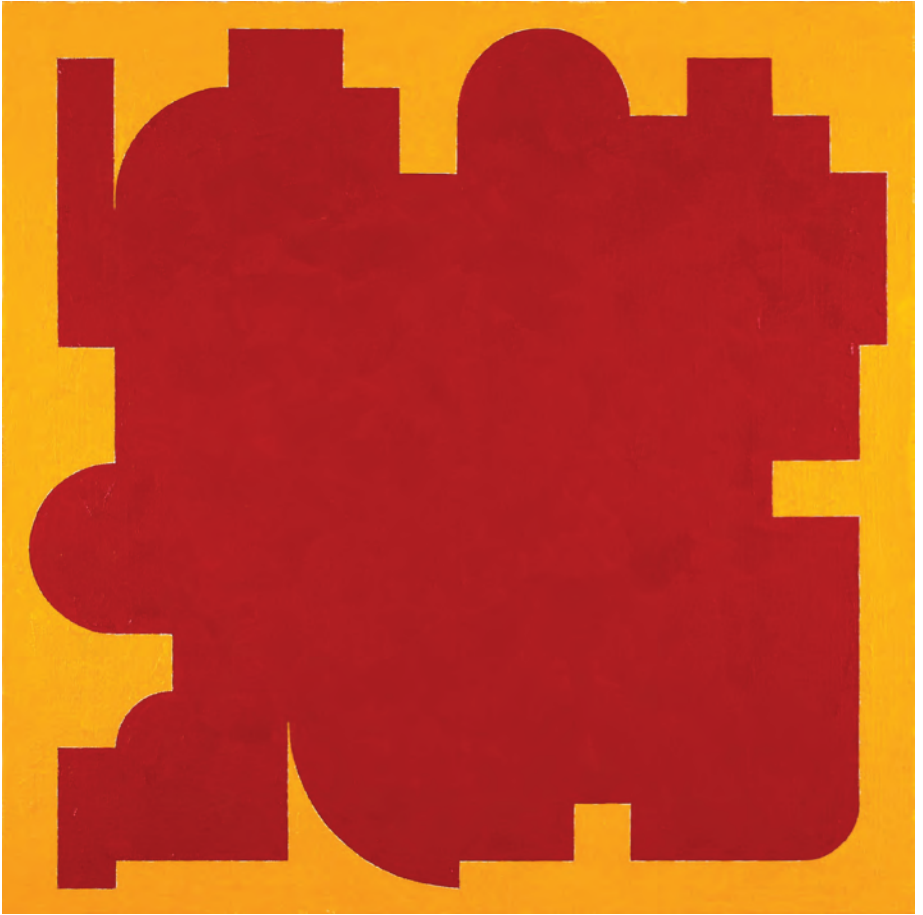


*Aspect 3*

2015, 48 x 48 inches, collage, acrylic, flashe on linen

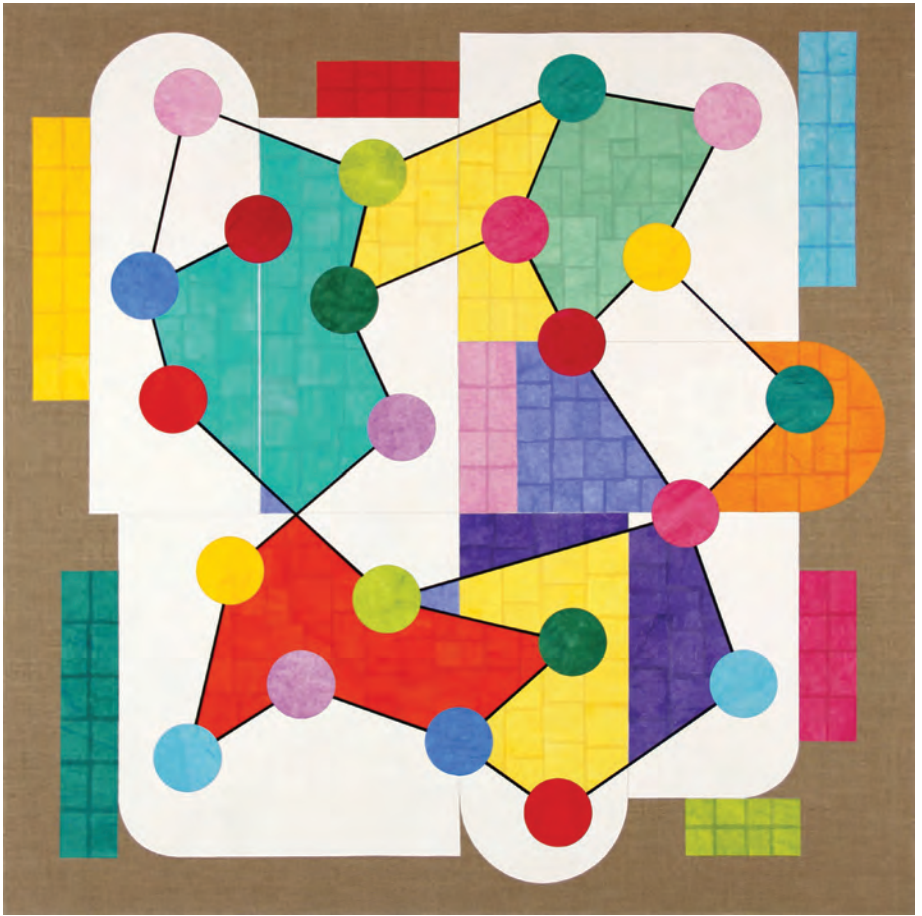


*Resting State—Green*  
2015, 32 x 32 inches, oil on linen



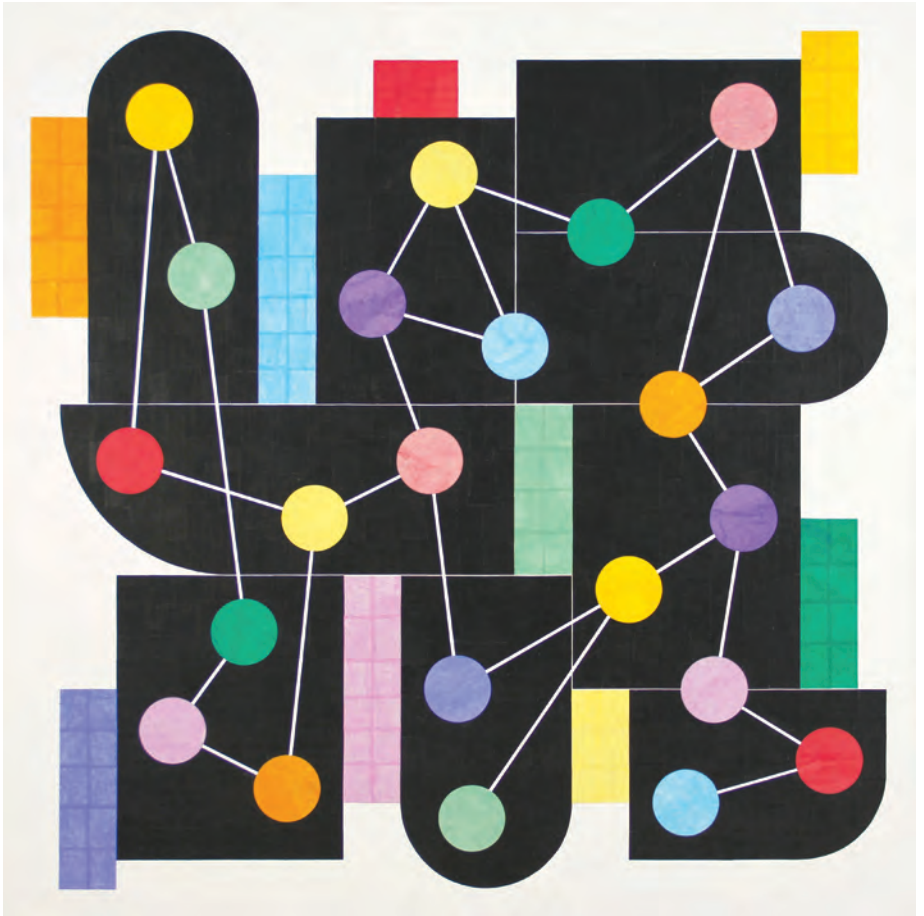
*Quotient 3*

2015, 24 x 24 inches, oil on linen



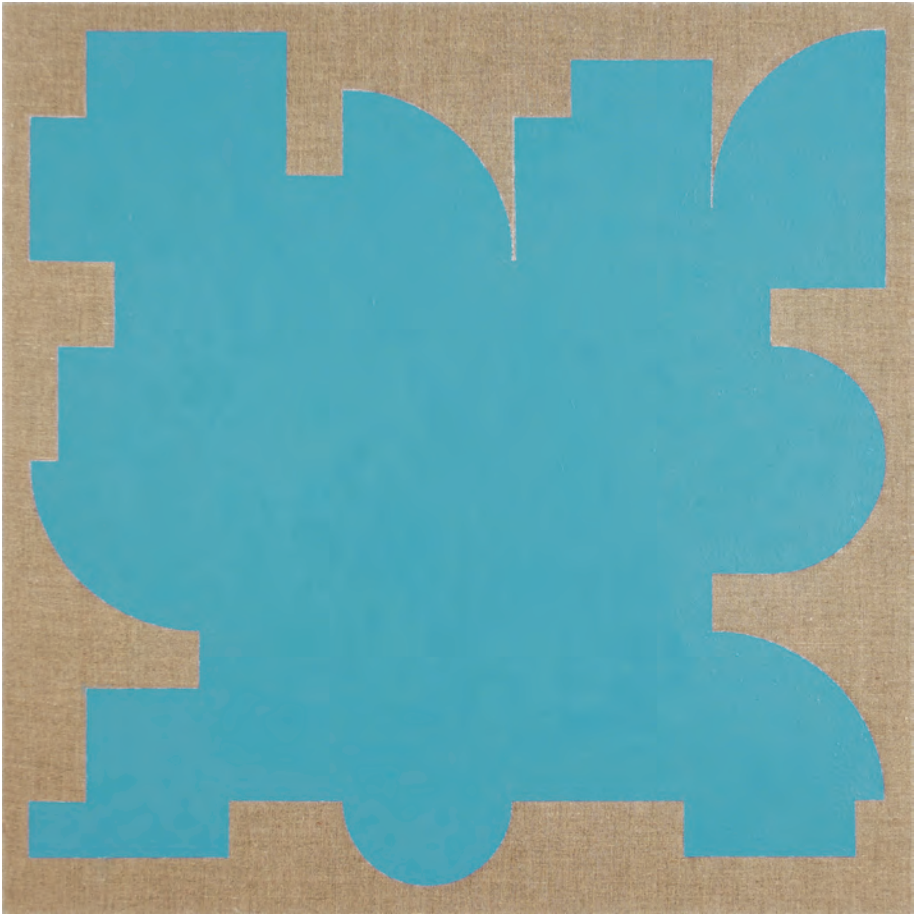
*Cyrex 1*

2015, 40 x 40 inches, collage, acrylic, flashe on linen

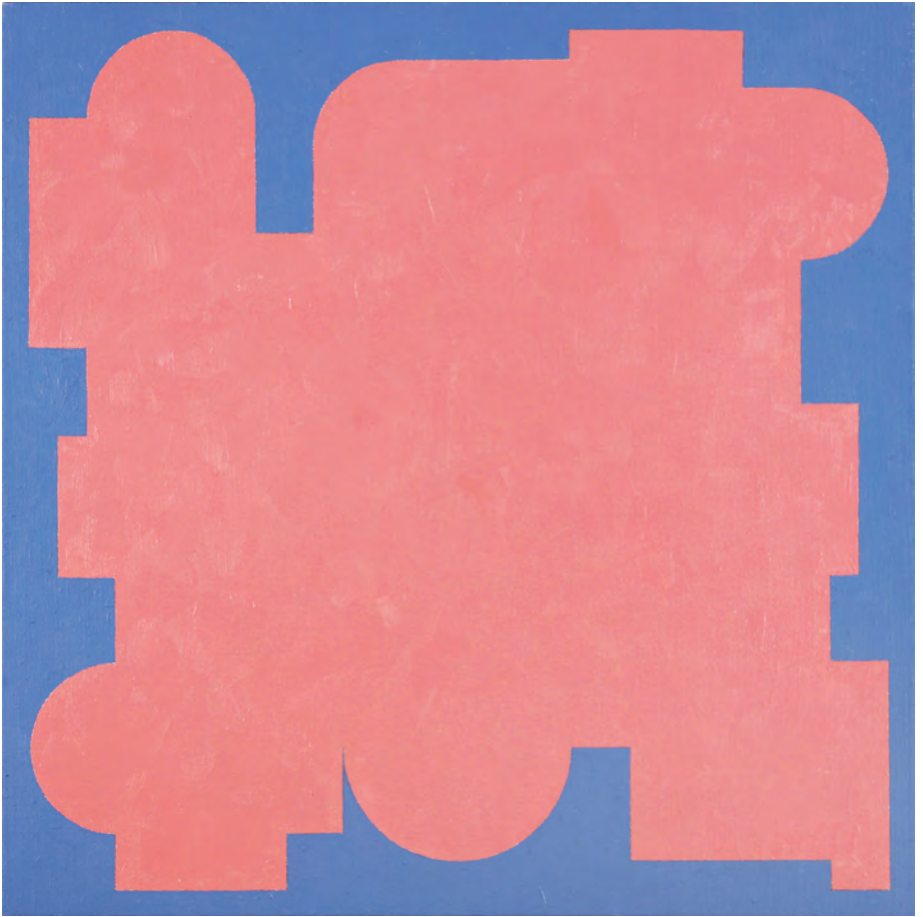


*Utilion 1*

2015, 48 x 48 inches, collage, acrylic, flashe on canvas



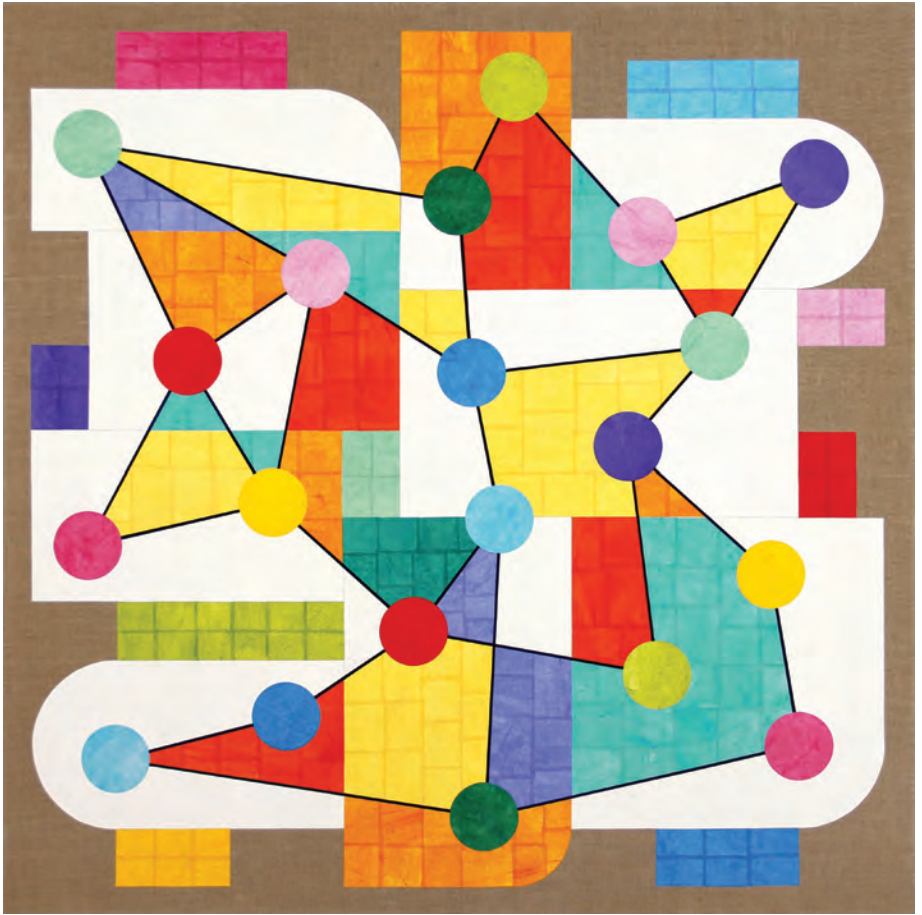
*Resting State—Turquoise*  
2015, 32 x 32 inches, oil on linen



*Quotient 1*

2015, 24 x 24 inches, oil on linen





*Cyrex 2*

2015, 40 x 40 inches, collage, acrylic, flashe on linen

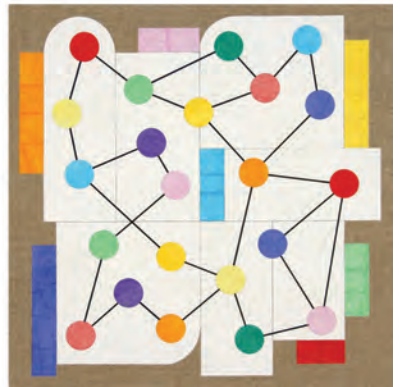
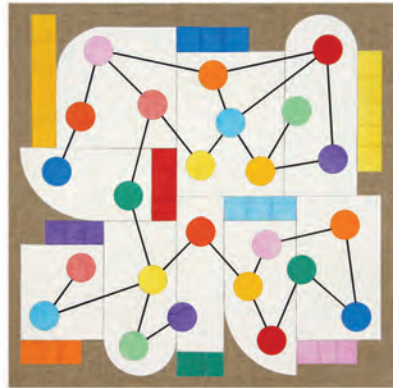
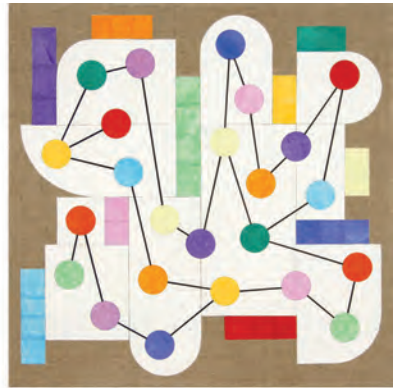
Richard Kalina was born in 1946 and studied at the University of Pennsylvania. He began exhibiting in 1969 and has regularly shown his work in museums and galleries, both nationally and internationally. This current show is his twenty-fourth solo exhibition and his eleventh at Lennon, Weinberg since 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 which took place 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, Nasher Museum of Art at Duke University, 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.

*Prospect 7-12*

each : 2014, 16 x 16 inches, collage, acrylic, flashe on linen



Lennon, Weinberg, Inc.