

# LENNON, WEINBERG, INC.

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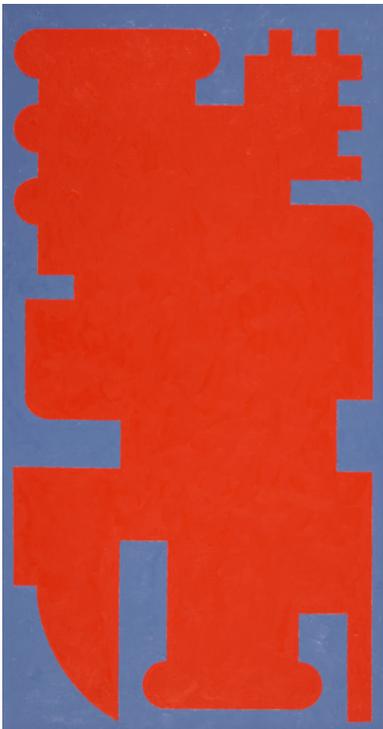
## Roy Dowell & Richard Kalina

### ***Synchronicity: A State of Painting***

November 9 – December 23, 2017  
Opening reception Thursday, November 9, 6 – 8pm



Roy Dowell, *Untitled #1097*, 2016



Richard Kalina, *Parameter 2*, 2016

This exhibition presents a dialogue between the paintings of Roy Dowell and Richard Kalina. Both painters are represented by Lennon, Weinberg, and their most recent solo exhibitions here took place in 2014 and 2016 respectively.

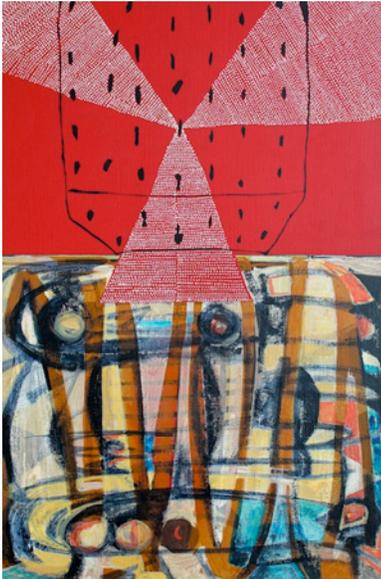
In 2012, the *Brooklyn Rail* published “The Four Corners of Painting,” a look at the “general state of painting” by Richard Kalina. In the article, he made the point that the contours of painting are known and that “all forms of paintings are being practiced in roughly equal measure.”

Kalina identified four categories in which paintings operate: the Mimetic, the Stylized Mimetic, the Abstract-Mimetic Hybrid and the Fully Abstract, a category he breaks down into four areas, one of which, the Organized Organic, is characterized by what might be called a grammatical approach. This is the space in which the work of both Kalina and Dowell can be found.

Kalina has been working with systematic variations within self-imposed criteria of scale, proportion and structural elements. The narrow vertical *Parameter* paintings have a silhouetted figure; the horizontal formats of the *Kromos* series complicate and expand those shapes; while the *Sector* and *Counterpart* series open themselves to grids, pathways, and keyholes that penetrate the form and cause the figure and ground to freely change places. These chromatically rich compositions reference the plans and elevations of architecture as well as the complexities and pleasures of pattern and decoration, creating in the process a balance of both symmetrical and asymmetrical elements. Working now with oil on linen, a painterly hand is clearly present on the surface.

Roy Dowell has suggested that “Kalina and I both deal with democracy in our paintings but deal with it in different ways. He sees the similarities between components and works at a unification, where I take from disparate sources because I see them as having equal value. Coming at democracy from two different directions.”

His paintings incorporate a vast field of references, from American modernism, collage, Latin American decorative motifs and ethnographic material from Africa and elsewhere. His compositions



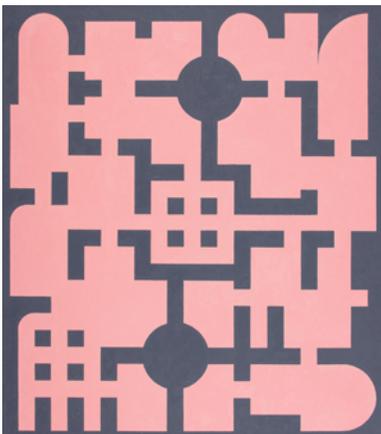
Roy Dowell, *Untitled #1083*, 2015

evoke “things,” such as a shield or sign, brooch or vessel, and often juxtapose a flat field with a suggestion of space or volume. His mark-making is improvisatory and rhythmic, and his shapes are more wobbly than fixed, yet at the same time perfectly poised. Working in acrylic on linen allows subtle layering and transparency in a range of idiosyncratic colors familiar to followers of Dowell’s work.

It is interesting to parse the similarities and differences between their paintings. The pleasure of the show, however, is to eavesdrop on a conversation taking place between Dowell and Kalina’s paintings in the realm of the purely visual. The language of their paintings is different—as if one was speaking Spanish and the other French, but they both share an underlying syntax that makes the conversation intelligible. From the studios (Dowell’s in Los Angeles, Kalina’s in New York) of two painters of similar age, experience and interests—who by the way have never met—have emerged two new and distinct bodies of work that relate to each other in an especially stimulating way.

Here are the closing words of Kalina’s article:

*Mapping the state of painting today and sensing its boundaries does not imply stasis, but rather a new kind of growth. Painters are, as ever, finding spaces for themselves and creating readily recognizable and unique bodies of work, work that is as capable as ever of emotional power, the giving of deep aesthetic pleasure, and the creation of the visually unexpected and surprising.*



Richard Kalina, *Sector 3*, 2017

Roy Dowell was born in Bronxville, NY in 1951. He received an MFA at CalArts in 1975. His work is included in the collections of the Los Angeles County Museum, the Hammer Museum, San Francisco Museum of Modern Art, Museum of Contemporary Art San Diego, Berkeley Museum of Art, Oakland Museum, Jumex Collection, Eli Broad, and many other significant institutional and private collections.

Richard Kalina was born in New York City in 1946 and studied at the University of Pennsylvania. 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.

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