

LENNON, WEINBERG, INC.

514 West 25th Street, New York, NY 10001 Tel. 212 941 0012 Fax. 212 929 3265
info@lennonweinberg.com www.lennonweinberg.com

Richard Kalina

New Paintings & Selected Drawings 1990-2001

March 22 – April 21, 2001
Tuesday-Saturday 10-6

Richard Kalina (b. 1946) has had fifteen solo exhibitions in New York galleriessince 1970. These shows have taken place at OK Harris, Tibor di Nagy, Piezo Electric, Elizabeth MacDonald, Diane Brown, and since 1993 at Lennon, Weinberg Gallery. In the course of thirty years, Kalina has utilized a variety of creative systems, which enabled him to parse the grammar of modernist abstraction. Despite considerable differences in the visual appearance of subsequent series of works, a quote from an interview published ten years ago is as appropriate now as it was then.

There are clear systems at work, simple divisions and grids, readily accessible methods of comparison and comprehension. You can read them left and right, up and down, as well as back to front and front to back. I want the paintings to have a graphic presence, a presence that you can sense not only quickly, but also from a long way away. But I want a very slow reading too, one that reveals itself gradually and up close. It's important for abstract paintings to balance these things. It's what gives them that sense of simultaneity. It gives them resonance.

The systems at work in the new paintings involve primary colors with white, black, and sections of exposed linen. Patterns are constructed in sequential procedures of mark-making, collaging, masking, removing, and painting. The physical methods Kalina employs yield complex and closely linked perceptual layers. The paintings weave edges, lines and bands horizontally and vertically into intricate plaids. These are finely detailed labor-intensive small-format paintings, which yield images that couldn't have been invented any other way than the means Kalina has used to make them. Kalina has relinquished the collaged underlayer of photocopied newsprint or botanical motifs which served as the paintings' background for most of the last decade and has made the paintings more succinctly abstract in a way that his works on paper have always been. We have made a selection of his ink and watercolor drawings of the past ten years, which anticipate many of the developments of the new paintings.