

## Richard Kalina



**Recommended by editor who wishes to remain anonymous**

### **Bio**

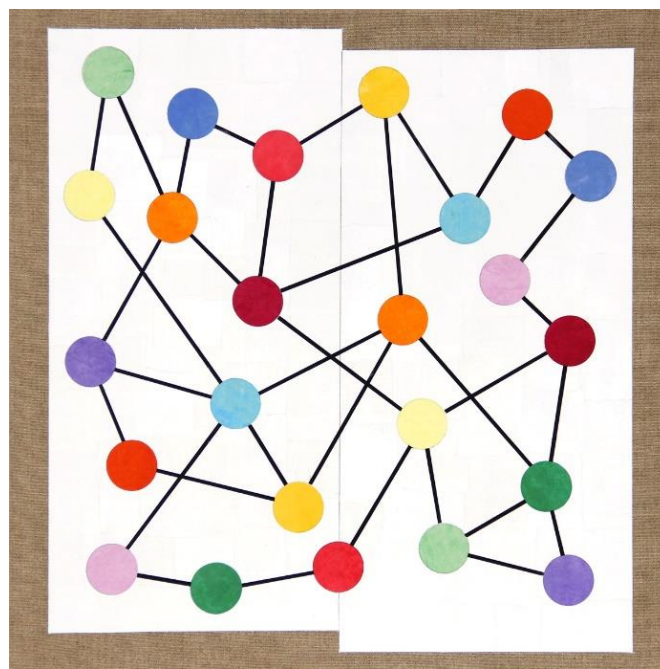
Richard Kalina is an artist, art historian, writer, teacher, and critic. His work is in the collections of over 25 major museums around the world, as well as many corporations, among them the Amerada Hess Corporation, Chase Bank, Citibank, the Commodities Corporation, Deloitte and Touche, General Electric, and the Greenpoint Bank in New York City. Born in New York City in 1946, he still works and resides there (and East Hampton, NY). He is Professor of Art at Fordham University in New York, where he has taught since 1990. Kalina serves on the Board of Governors at the National Academy and is a contributing editor to *Art in America*. He was a Senior Critic at Yale University from 2000-2001 and a member of the Art History Faculty at Bennington College in Vermont from 1989-1990. Kalina has received multiple grants and awards through the years including the Bogliasco Foundation Fellowship, Bogliasco, Italy and the National Endowment for the Arts, Visual Arts Fellowship. In 2001, he received the Best Show Award by the International Association of Art Critics.

### **Artist Statement**

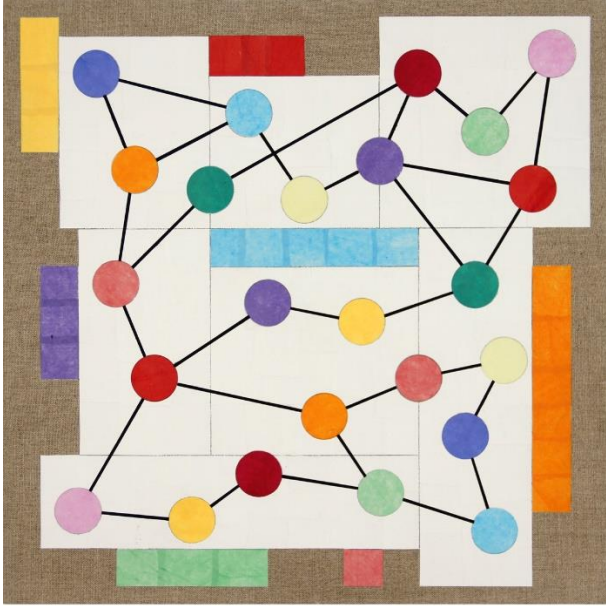
The work in this show, done between 2014 and 2016, consists of examples of two interconnected bodies of paintings – the *Prospect* and *Quotient* series, with the addition of *Second Stage*, a painting that immediately preceded both of these groups. For a long time now, I have been working on generating a flexible grammatical index of the areas of abstraction that particularly hold my attention. By setting up a vocabulary of devices, techniques, references, and theoretical underpinnings, I have been able to make paintings and drawings that illuminate approaches that I

find compelling. This evolving toolbox allows me to shuffle things up, change pace, and move matters along – to temper sensibility, touch, and bring attention to formal concerns with logic and straightforwardness. I have always felt that while an artist is drawn to certain subjects and has a predilection for certain ways of making (in my case geometry, the machine and the machine-like, the grid, color, and the decorative), I do not like to rely too much on a sensibility generating the work, nor to take a particular approach and run endless variations on it. I like to surprise myself, and this work did the job for me.

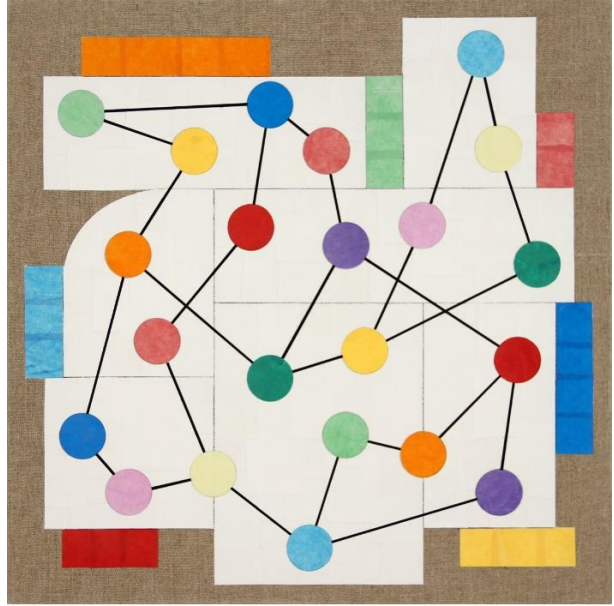
*Second Stage* and the *Prospect* paintings, as well as the larger collage, acrylic, flashe on linen paintings that followed them are complex concoctions – colorful, playful, multipart, and mosaic-like. They evoke architectural diagrams (mixing both plan and elevation), time-motion charts, as well as toys and games. They are intricate and pleasantly time-consuming to paint. At a certain point in their making, the outer shape of the painting, solid white, sits there on the linen ground, ready to be filled in with colors, lines, and shapes. That plain but highly articulated form always intrigued me, and I went on to the next phases with a certain degree of regret. Until I thought – why not make a painting with just the two elements – intricate figure and (in terms of negative space) equally complex ground? The panel and room-like divisions of the earlier paintings could still be intuited from the outer shapes, and the larger spaces allowed me to use oil paint (instead of the ripped and pieced collage elements), so that I could take advantage of oil's chromatic richness and luscious surface. The series on display here, the *Quotients*, used two colors to increase the paintings' intensity; and over the next few years the forms gradually became more complex, the interiors opened up, and my longstanding interest in the architectural, the decorative, and the ornamental was given freer rein. The *Quotient* paintings set the stage for the work to follow, as the *Prospect* paintings had before.



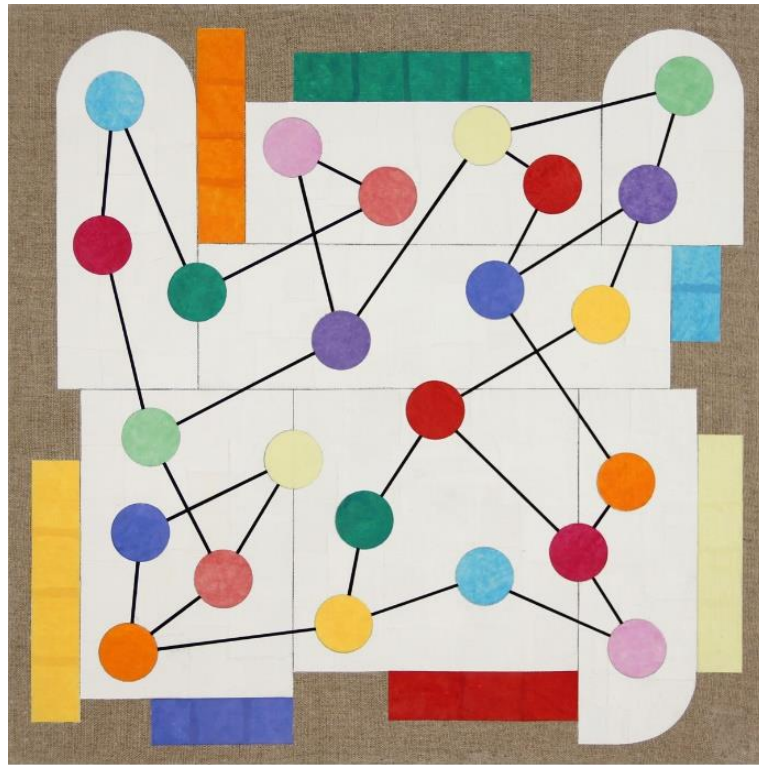
Richard Kalina, *Second Stage*, 2014, 16 x 16", collage, acrylic, flashe on linen



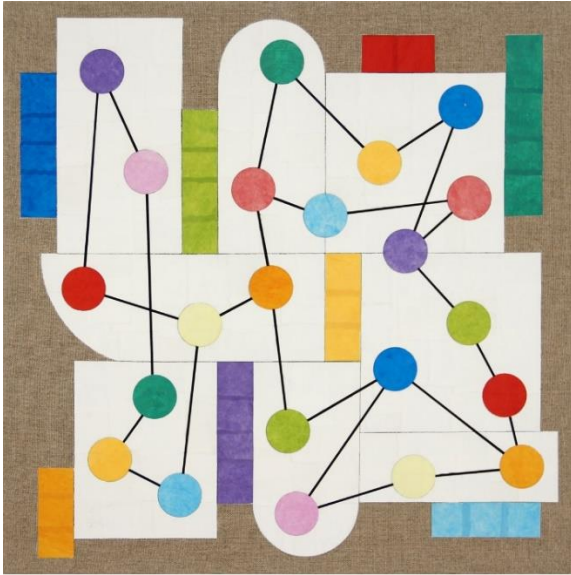
Richard Kalina, *Prospect 2*, 2014, 16 x 16", collage, acrylic, flashe on linen



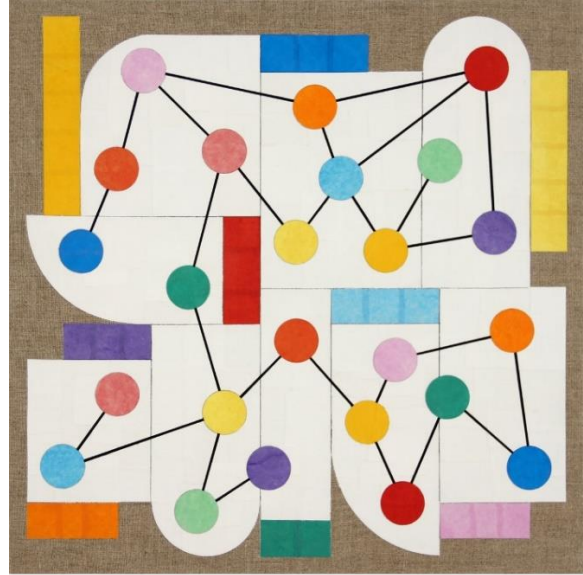
Richard Kalina, *Prospect 4*, 2014, 16 x 16", collage, acrylic, flashe on linen



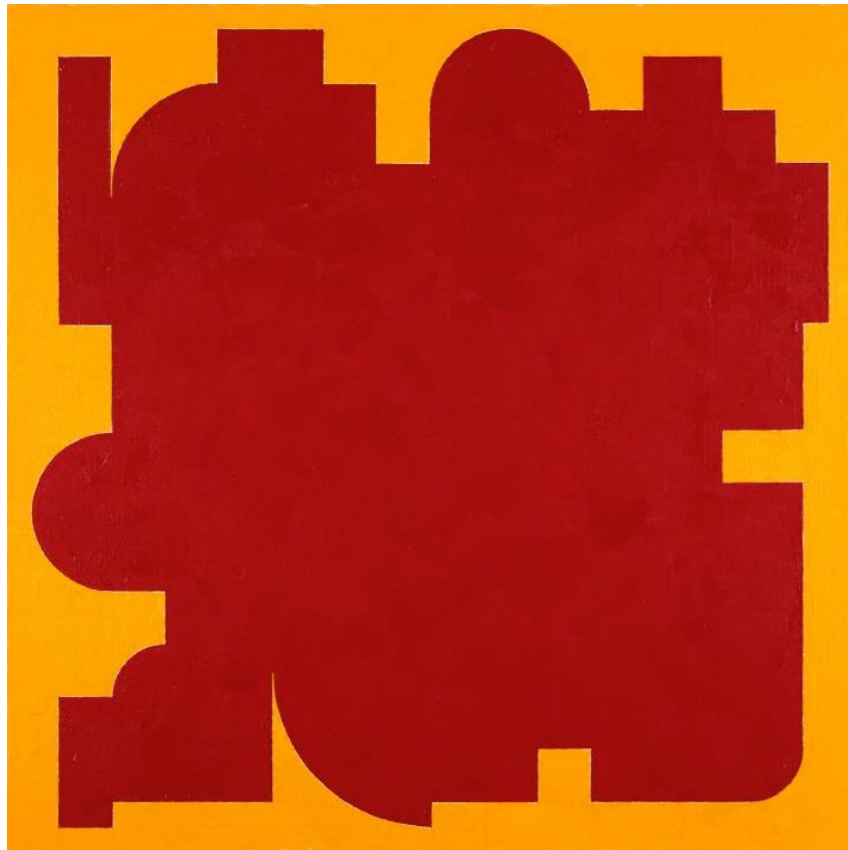
Richard Kalina, *Prospect 5*, 2014, 16 x 16", collage, acrylic, flashe on linen



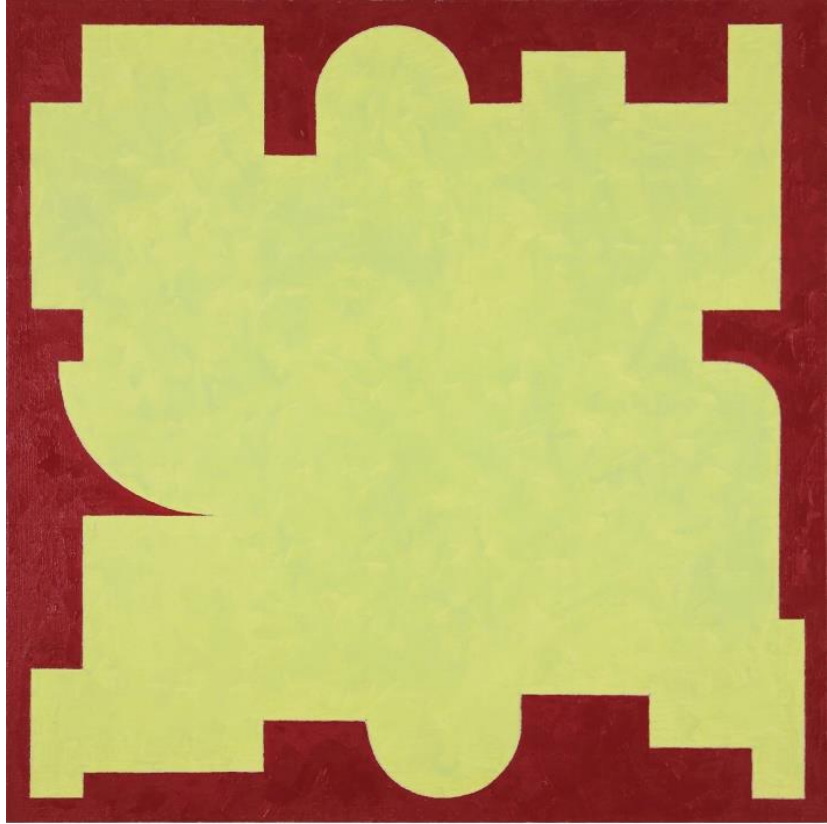
Richard Kalina, *Prospect 6*, 2014, 16 x 16", collage, acrylic, flashe on linen



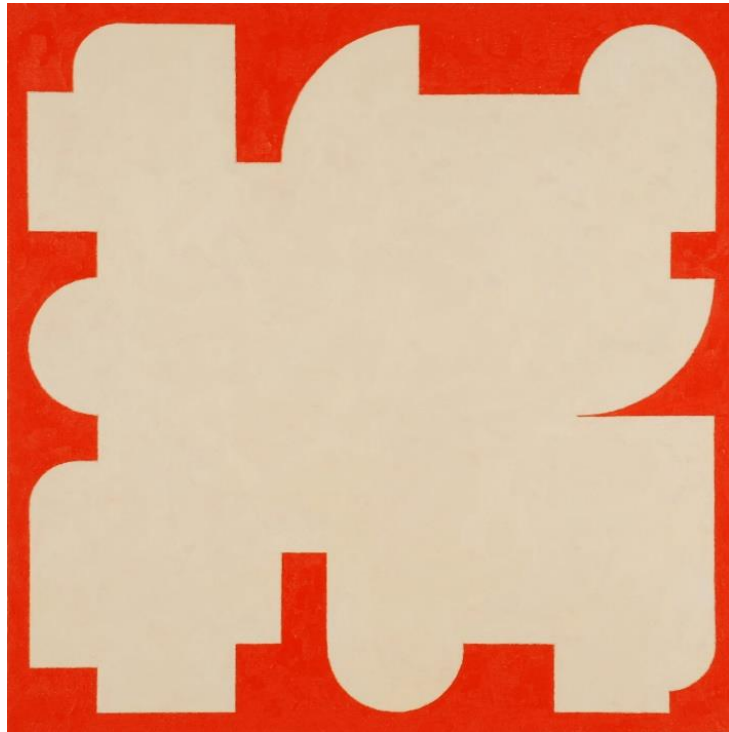
Richard Kalina, *Prospect 10*, 2014, 16 x 16", collage, acrylic, flashe on linen



Richard Kalina, *Quotient 2*, 2015, 24 x 24", oil on linen



Richard Kalina, *Quotient 3*, 2015, 24 x 24", oil on linen



Richard Kalina 2014-15, *Second Stage, Prospect, and Quotient*