

# LENNON, WEINBERG, INC.

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## Richard Kalina

**“Exhibitions- The Lookout: Richard Kalina at Lennon, Weinberg”, Art in America, March 28, 2014.**

<http://www.artinamericamagazine.com/exhibitions/richard-kalina/>

## Art in America

EXHIBITIONS THE LOOKOUT

## Richard Kalina

at Lennon, Weinberg,  
through Mar. 29  
514 W. 25 St.



Experience pays off—again—in Richard Kalina's 23rd solo exhibition, his 10th at this gallery. The paintings and watercolors are energized by scattered dots, some of them vaguely targetlike, connected by lines that deftly subdivide the pictorial field. The result: A subtle push-pull in perceptual space that evokes the kind of cognitive complexity inherent in today's highly networked urban life. Leave it to this artist—who is also a professor, book author and critic—to capture that glorious, electron-swift muddle.

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**Cascone, Sarah. "Five Chelsea Gallery Shows to See Now – Richard Kalina at Lennon, Weinberg," *artnet News*, Wednesday, March 26, 2014.**

<http://news.artnet.com/market/five-chelsea-gallery-shows-to-see-now-from-jorge-pardo-to-friedrich-kunath-7325>

Chelsea Galleries in Colorful Spring Bloom,  
Jorge Pardo, Friedrich Kunath, Onnasch  
Collection and Other Must See Shows

artnet News, Wednesday, March 26, 2014

There's no time like the present to stroll Chelsea, the New York gallery district which right now promises various delights. Artnet News sent its staff out to look at art and report back on their favorite Chelsea shows. Hurry on over to check them out, because most close soon. Here are five of our favorites.



Richard Kalina, *The Solar Wind* (2013), watercolor and graphite.  
Courtesy Lennon, Weinberg, Inc.

**Richard Kalina at Lennon, Weinberg, Inc., through March 29.**

Three essential elements can be found throughout Richard Kalina's tenth show at Lennon, Weinberg, Inc.: circles, grids, and bright jewel tones. In the artist's larger works, brightly colored circles connected by precisely angled lines are placed at regular intervals upon a carefully measured grid. The backdrop is a subtle collage of squares of white paper layered atop light brown linen. Kalina's pleasing variations on this systematic theme introduce colored borders, cut-outs, and concentric circles in different colors. In the smaller pieces, the grid becomes less precise,

rendered freehand on a sheet of paper, and the angled lines between the circles disappear altogether. In some instances, the circles' cheerful watercolors fade to white in the center. By playing with his three key elements, Kalina has created a visually striking, rigorously organized array of work that is both abstract and accessible.

**Sarah Cascone**