

## Fine-tuned fine artist returns for solo showcase

By DANIELLE RIVERA

Two weeks ago, Gary Komarin celebrated his 67th birthday, “though I feel about 38 most often,” he said. “Sometimes younger. When [I’m] in the studio, [I’m] more like an 8-year-old.”

Indeed, Komarin’s pieces are gleefully childlike — smudgy, colorful, posing simple shapes like animals, wigs and cakes.

“The wonder of Komarin’s paintings is that they resonate with so much poetry,” said former journalist and gallery manager Dean Jensen, “especially since the artist may be trying to fool us into thinking they were produced without the slightest fuss or guile.”

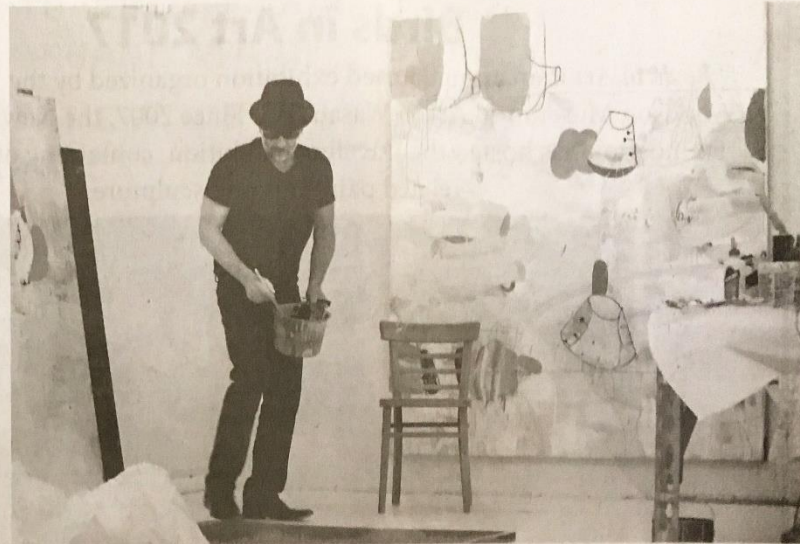
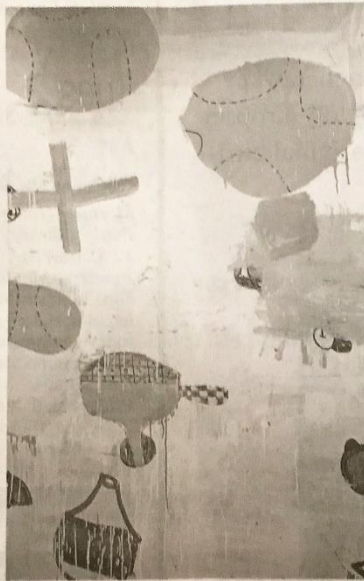
Quite the contrary; Komarin’s works reflect the artist’s long-honed skill. His work has been reviewed by *Architectural Digest*, *The New York Times* and *Arts Magazine*, and has been shown in the Museum of Modern Art, Museo de Arte Moderno in Colombia and the Galleria Nazionale d’Arte Moderna e Contemporanea in Rome. He’s won the Joan Mitchell Prize in painting, and been awarded The New York Foundation for the Arts grant and The Edward Albee Foundation Fellowship.

He plays with unorthodox materials, including house paint, spackle and industrial canvas tarps, and enjoys combining drawing and paint. His works channel painter and printmaker Philip Guston, who was Komarin’s mentor at Boston University in the 1970s.

Through Oct. 20, Komarin presents his second solo exhibition at Madelyn Jordon Fine Art, 37 Popham Road.

“The Vicomte and Some of His Parts” includes seven oil paintings and four works on paper, all completed within the last year.

A history buff, Komarin was inspired by the term “vicomte,” which was used to describe French noblemen akin to British viscounts in the 17th century. His interpre-



PHOTOS COURTESY GARY KOMARIN

Komarin’s exhibition at Madelyn Jordon runs through Oct. 20.

tations are whimsical and dreamlike, with titles like “The Ballad of Leandro and Luz” and “Still Life with the French Wig.”

Born and raised in New York City, Komarin’s earliest memories of art making are at age 3, sitting at the kitchen table painting with his hands. He still keeps a pied-à-terre on the Upper East Side, and owns a property in bucolic Roxbury, Connecticut.

There, among rolling green hills, rustic barns and crisp pine trees, “I see the entire property as the ... world that influences the work,” Komarin said.

A host of found objects decorate his walls, running the gamut from woodland twigs to 19th-century photographs and masks his children made when they were

in grade school.

He often blasts music while working in his studio, with repertoire spanning Bach, The Beatles, Puccini, Etta James and “The Rolling Stones when I want to rev things up,” he said.

Other days, Komarin tubes lectures on the nature of the universe, the Big Bang and quantum particles. He also plays audio books of poetry from Robert Frost, T.S. Eliot and W.H. Auden.

“All artists are inspired ... This is true of writers, poets, singers,” he said. “One takes in a great many influences as the individual voice is developed and fine-tuned over time.”

