



GARY KOMARIN

Paintings and Works on Paper

May 8 – June 20, 2015

Gary Komarin Paintings and Works on Paper, Exhibition Press Release

Gary Komarin has been exhibiting his works for over 30 years. Known internationally for his unique style of painting that owes allegiance to abstract expressionism and color field genres, his canvases live on the border between image and abstraction. Intuitive gestures form the background of his boldly colored canvases, balanced, or unbalanced with an amalgam of scrawled, spontaneous drawing, drips and cartoonish, child-like forms. The forms—hats, bottles, pails— sometimes recognizable, sometimes not, are reminiscent of Martin Puryear’s sculptures—so familiar, they resist recognition.

The chaotic surfaces of Komarin’s pieces create a vitality and tension between the spontaneous and the considered, the accidental and the consciously executed. It is the natural result of the artist’s process based on his belief that intention and control should be totally removed from the act of painting. According to Komarin, the best paintings “paint themselves”. Using a fusion of house and oil paint, spackle, and other assorted mediums, Komarin loses himself in the act of painting, free and confident, seeking the serendipitous interaction of the conscious and unconscious.

His works are not all inherently abstract, either. In his delightful, naively drawn *Cakes* (painted on rough paper bags), and *The French Wigs* (painted on canvas), Komarin places the image front and center, akin to Joe Bradley’s “Superman”. The simplistic, yet beguiling *Cakes* sometimes lean like the Tower of Pisa, while dripped frosting showcases Komarin’s playful manner and charm. According to the artist, the *Cakes* are a marriage between the domestic and the architectural. He credits his mother’s cake baking, as well as his father’s career as an architect, as the genesis for this image. Continued...

While steeped in 20th century abstract philosophy, Komarin's works also connect to a new type of abstraction, described as "provisional painting", by Raphael Rubinstein, in *Art in America*, and "The New Casualists" by Sharon Butler, in *Two Coats of Paint*. The central idea describes "a calculated tentativeness", "a concern with multiple forms of imperfection", [focusing on] "the off kilter, the overtly off hand..." Like Komarin, they seek to get back to the process of painting itself, favoring playful, unpredictable encounters. It is obvious that this current trend is aligned with Komarin's artistic sensibility.

Born and raised in New York City, Komarin attended Albany State University, and went to graduate school at Boston University, where he studied with the abstract expressionist painter Philip Guston in the 1970's. Guston became a mentor to the young artist. Komarin recalls, "Guston made painting seem like a door to the unknown—a way to explore yourself, the world, the human condition. He wanted you to paint what you don't know rather than what you know. "

The artist has exhibited extensively throughout the United States, the United Kingdom, Europe and Asia. In 2008 he had a solo museum exhibition at the Musee Kiyoharu Shirakaba in Japan.

In 1996 Komarin's work was included in a pivotal exhibition at 41 Greene Street, New York, NY where his work was shown with the paintings of Jean-Michel Basquiat, Philip Guston and Bill Traylor.

He has been honored with the Joan Mitchell Prize in Painting, The New York Foundation for the Arts Grant in Painting, the Edward Albee Foundation Fellowship and many others. His work has been reviewed in The New York Times, Art in America and Arts Magazine, and can be found in many public collections including The Museum of Fine Arts, Houston; The Yoshii Foundation, Tokyo; The Montclair Art Museum, and The Boston University Museum of Fine Art.

-Madelyn Jordon



GARY KOMARIN

A Suite of Blue Sea Georgica, 2012

Mixed media on panel

48 x 44 inches

Intuitive gestures form the background of his boldly colored canvases, balanced, or unbalanced with an amalgam of scrawled, spontaneous drawing, drips and cartoonish, child-like forms.



GARY KOMARIN
Rue Madame in Red, 2014
Mixed media on canvas
48 x 46 inches



GARY KOMARIN

A Suite of Blue Sea Cap, Ferrat, 2014

Mixed media on canvas

72 x 60 inches

The forms—hats, bottles, pails— sometimes recognizable, sometimes not, are reminiscent of Martin Puryear’s sculptures—so familiar, they resist recognition.



The Cakes are a marriage between the domestic and the architectural. Komarin credits his mother's cake baking, as well as his father's career as an architect, as the genesis for this image.

GARY KOMARIN

CAKE 7, ca. 2010-2014

Mixed media on paper

33 ¼ x 23 ½ inches



GARY KOMARIN
CAKE 5, ca. 2010-2014
Mixed media on paper
51 x 23 ½ inches



GARY KOMARIN
CAKE 6, ca. 2010-2014
Mixed media on paper
50 x 23 inches



GARY KOMARIN
Dirty White 24, 2011
Mixed media on canvas
47 x 45 inches



GARY KOMARIN

Vessel 1, 2011

Mixed media on paper

30 x 22 inches



GARY KOMARIN
CAKE 2, 2014
 Oil on paper
 27 x 13 $\frac{3}{4}$ inches



GARY KOMARIN
CAKE 3, 2014
 Mixed media on paper
 22 x 12 inches



GARY KOMARIN
CAKE 4, ca. 2010-2014
Mixed media on paper
50 x 23 in



GARY KOMARIN
The French Wig 1
 Mixed media on canvas
 16 x 12 in



GARY KOMARIN
The French Wig 2
 Mixed media on canvas
 16 x 12 in



GARY KOMARIN
The French Wig 3
 Mixed media on canvas
 16 x 12 in



GARY KOMARIN
The French Wig 4
 Mixed media on canvas
 16 x 12 in



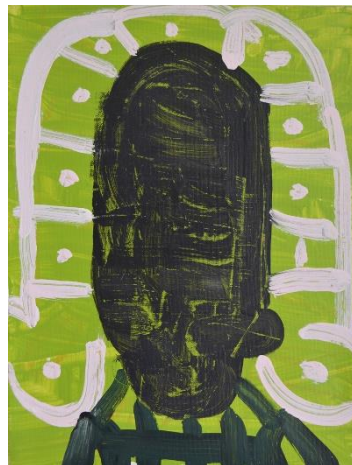
GARY KOMARIN
The French Wig 5
 Mixed media on canvas
 16 x 12 in



GARY KOMARIN
The French Wig 6
 Mixed media on canvas
 16 x 12 in



The French Wig 7
Mixed media on canvas
16 x 12 in



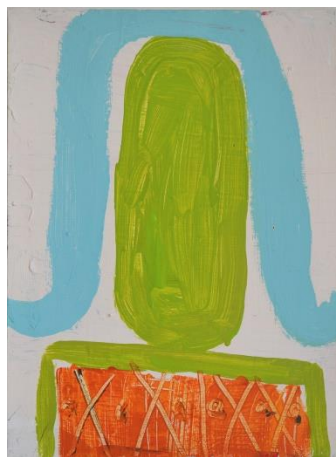
The French Wig 8
Mixed media on canvas
16 x 12 in



The French Wig 9
Mixed media on canvas
16 x 12 in



The French Wig 10
Mixed media on canvas
16 x 12 in



The French Wig 11
Mixed media on canvas
16 x 12 in



The French Wig 12
Mixed media on canvas
16 x 12 in



GARY KOMARIN
Vessel 4, 2012
Mixed media on paper
30 x 23 in



GARY KOMARIN
Vessel 2, 2012
Mixed media on paper
30 x 23 in



The simplistic, yet beguiling Cakes sometimes lean like the Tower of Pisa, while dripped frosting showcases Komarin's playful manner and charm.

GARY KOMARIN

CAKE 1, 2014, ca. 2010-2014

Mixed media on paper

41 x 13.5 inches

To learn more about the artist please visit www.madelynjordonfineart.com

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