

# KOMARIN



SWIMMING PINK



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### JULIE NESTER GALLERY

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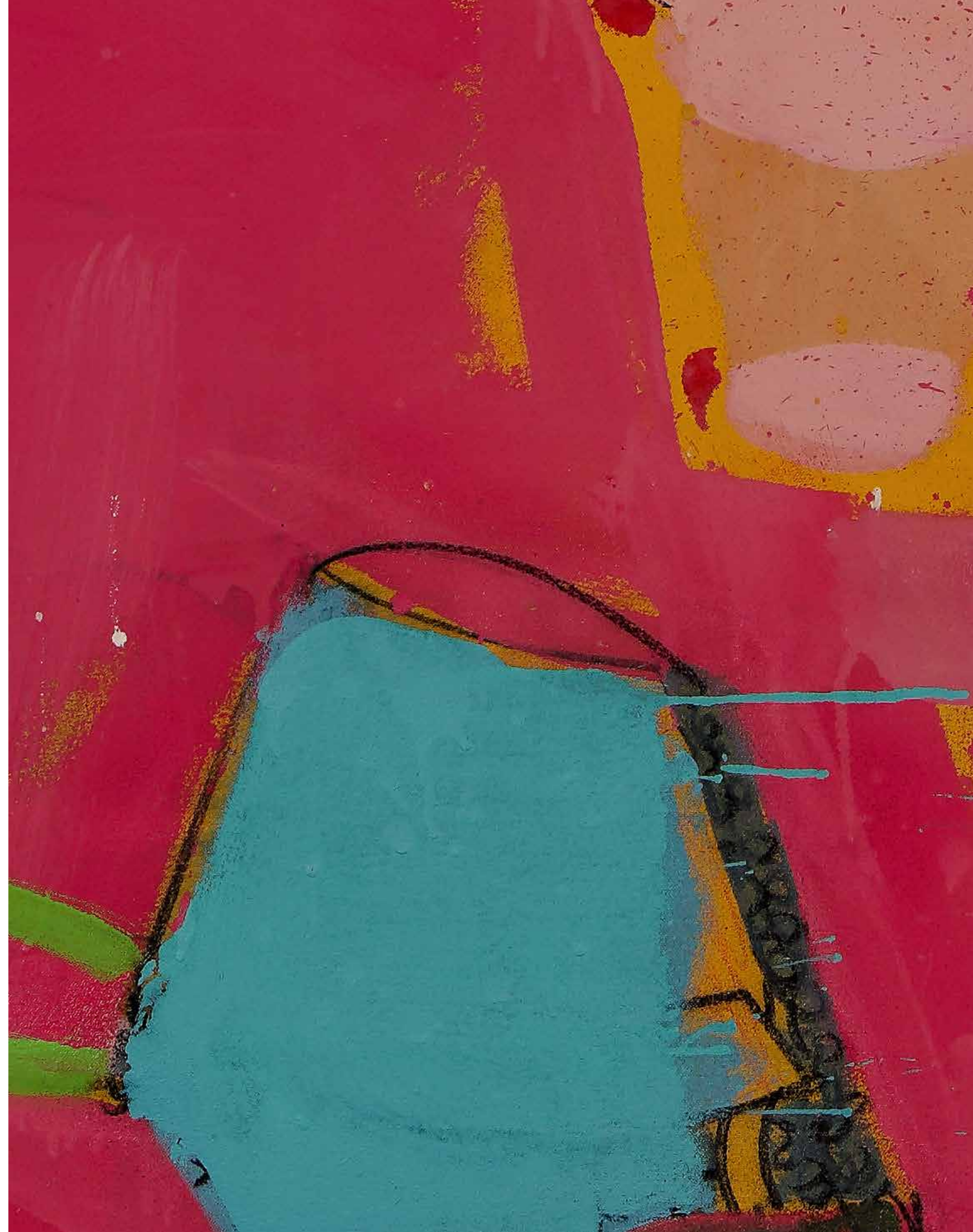


The artist extends heartfelt thanks to Julie Nester Gallery, Visko Hatfield, Dan Campbell, and Natalie Nester. He also wishes to express his kind appreciation to his many muses: Jenna, Zoe, Wyatt, Karen, Henry, and Juno.

Design: Natalie Nester  
Photography: Visko Hatfield, Dan Campbell  
Cover Image: A Suite of Blue Sea, Kit Mandor, Oil on Canvas, 72" x 60"

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Q + A . THE MYSTERY AND THE MAGIC



**Q:** You often write that you don't like to know where you are going in the painting process, so how do you begin a painting?

**A:** This is true, I begin as one has to begin somewhere by drawing on the canvas with crayon or charcoal. Sometimes my eyes are closed or I use my left hand, to throw off my rhythm. I may begin with large shapes or letters or something I hear on the radio, (a word, a phrase), it really doesn't matter.

**Q:** Then what follows from there?

**A:** The canvas is placed on the floor of the studio where I begin to pour and brush paint freely in various directions.

**Q:** Is there any rhyme or reason to these "pourings" as you put it?

**A:** I follow the flow of the painting; I am subconsciously looking for things but not on a calculated level. When you have been painting for as long as I have, you get a sense of space that is alive and magical. Paint has a life of its own, and it can go rather flat and lifeless, so I attempt to keep the surface moving and full of energy.

**Q:** Do you ever steer too close to the edge of the cliff? In other words, can you push the painting too far and risk losing it?

**A:** Yes, this is always a concern, a creative concern that is very private and idiosyncratic and exists largely on a subconscious level. I want to give life to the surface of the painting which begins to build a certain depth over time. But if the painting is too frenetic and out of control or moving in too many directions, I do things with flat scraping and tools to bring the painting back down in activity.

**Q:** Many collectors and curators have asked about your titles; they are intriguing and unusual. How do you arrive at such titles?

**A:** I keep a box of titles in a hand painted wooden box that I constructed years ago. It actually says "Titles" on it. And in this box of titles I keep scraps of paper that have names of streets and roads I may have come across in travel, bits of poetry, snippets from novels I may have seen here or there. These various words and combinations of words begin to mix and match and swim about in the title box as it were. And often just the right one swims to the surface as the painting is being completed; and this title marries to the painting and if all goes smoothly the marriage is a good one. I often know the title as the painting is developing, but never prior, and if post completion the title does not marry well to the painting, I change it.

**Q:** How do you know when a painting is completed?

**A:** That's an excellent question. I really don't know, or not right away. Often I have to leave the painting alone for a few days and revisit it or grab a glance of the painting when it is not aware that I am in the room. You sort of know that enough has been done.

**Q:** How do you mean?

**A:** A painter sends a painting out into the world when it can exist on its own, when the painting has enough "life." At this point the artist sends the painting out for others to view or collect, or to exhibit in museums or galleries.

**Q:** What keeps you going in the studio?

**A:** You never know what will come up next. The mystery and the magic always take center stage.

CARLA PARLA ITALIANO, OIL ON CANVAS, 50" X 50"





*DIRTY WHITE CESINA, OIL ON CANVAS, 36" X 36"*

*THE FIRST GREEN RUSHING, DUCCIO, 44" X 48"*







*IPSO FACTO IN GRAY WITH GREEN, OIL ON CANVAS, 80" X 68"*



*DIRTY WHITE WITH FRENCH WIG, OIL ON CANVAS, 72" X 72"*





GALISTEO, OIL ON CANVAS, 48" X 44"







A SUITE OF BLUE SEA, SALINA, OIL ON CANVAS, 60" X 48"







*SUITE OF BLUE, KIT MANDOR, OIL ON CANVAS, 72" X 60"*

*BIG PINK, MATADOR, OIL ON CANVAS, 50" X 50"*







*A SUITE OF BLUE, GEORGICA, OIL ON CANVAS, 60" X 48"*



WIDE WATER LANTANA, OIL ON CANVAS, 72" x 120"





*DIRTY WHITE, LILY POND LANE, OIL ON CANVAS, 72" X 67"*



# BIO

Born in New York City, the son of a Czech architect and Viennese writer, Gary Komarin is a risk taker and considered a modern master in post painterly abstraction.

Komarin's stalwart images have an epic quality that grips the viewer with the idea that he or she is looking at a contemporary description of something timeless. For painter Gary Komarin, abstraction has never been a formal dead end. Rather, it has allowed him to challenge the limitations of the style to make painting 'include more' precisely because a recognizable image excludes too much.

Komarin has exhibited extensively throughout the United States, the United Kingdom, Europe and Asia. He recently returned from a solo museum exhibition at the Musée Kiyoharu in Japan. The exhibition and catalog, *Moon Flows like a Willow*, was orchestrated by the Yoshi Foundation in Tokyo and Paris. Mr. Komarin was also invited to show his work at the privately owned Musée Mougins in the South of France where he exhibited *Vessel* pieces from *Twenty Four Vessels* at Kit Mandor.

In 1996 Komarin's work was included in a pivotal exhibition at 41 Greene Street where his work was shown with the paintings of Jean-Michel Basquiat, Philip Guston and Bill Traylor. Gary Komarin was invited to show in a catalog exhibition with Robert Motherwell and Sir Anthony Caro in Dublin in 2009. One of the paintings in this exhibition was recently acquired by Museo d'Arte Contemporanea di Roma. And in 2016, Komarin was invited to show with Joan Mitchell and Manuel Neri in Denver. In 2016, a 60 Minutes Producer, Harry Moses, shot, produced and directed a short documentary film on Gary Komarin titled, *The Painter's Path*. This film can be viewed at <https://vimeo.com/199892223>. This follows Komarin's invitation to participate in a film ti-

tled, *The Chalkboard Chronicles*, narrated by Spalding Grey. He was also included in a recent documentary on American master Clyfford Still, which was aired at the New Clyfford Still Museum in Denver, where Komarin's work was also acquired for their permanent collection.

Articles and essays about Komarin's work have been published in the *New York Times*, *Art in America*, and *Arts Magazine* among others. His work may be found in many noted public collections including: Galleria Nazionale d'Arte Moderna, Rome, Italy; Denver Art Museum, Denver; The Museum of Fine Arts, Houston; The Yoshii Foundation, Tokyo; Musée Kiyoharu Shirakaba, Hoku-to; Musée d'Art Classique de Mougins, Mougins; Boise Art Museum, Idaho; The Montclair Art Museum, New Jersey; Boston University Museum of Fine Arts; The Microsoft Corporation, galleries Proarta, Zurich; Blount International, Atlanta; The United Bank of Houston, The Hyatt Corporation and American Airlines. Private collections include: Sheila Simonian, New York; James Maher, New York; John McEnroe, New York; Candace Bushnell, New York; The N. Horiuchi Collection, Tokyo; Maxwell Davidson, New York; The Gisep Biert Collection, Zurich; The Abrussezze Collection, New York; The Broadbent Collection, London; The Ron Gremillion Collection, Houston; Mason Klein, The Jewish Museum, New York; Kathryn McCarver Root, New York; Tim Jefferies, London; Robert Lamb, Chicago; Toby Clarke, London; Meredith Long, Houston; David Alan Greer, Los Angeles; Jeffrey Hoffeld, New York; Like Honey, London; Marian Boesky, New York; Tim Culbertt, New York; Wendy Olsoff, New York; The Gonzalo Alvar Collection, Madrid; Ruth O'Hara, New York; Visko Hatfield, Connecticut; Florence de Dampierre, Connecticut.

Gary Komarin lives and works in a house and studio in the wooded hills of Roxbury, Connecticut.







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Komarin gets paintings that vibrate with historical memory, echoing things such as Matisse's driest most empty pictures, Robert Motherwell's spare abstractions of the 1970's, or the early New Mexico and Berkeley paintings of Richard Diebenkorn.

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-- Kenneth Baker, San Francisco 2007



# CHEOKLIST

- 1 SUITE OF BLUE SEA, KIT MANDOR, OIL ON CANVAS, 72" x 60" [DETAIL]
- 2 GALISTEO, OIL ON CANVAS, 48" x 44" [DETAIL]
- 3 BIG PINK, MATADOR, OIL ON CANVAS, 50" x 50" [DETAIL]
- 4 ARTIST PHOTO
- 5 CARLA PARLA ITALIANO, OIL ON CANVAS, 50" x 50"
- 6 DIRTY WHITE CESINA, OIL ON CANVAS, 36" x 36"
- 7 THE FIRST GREEN RUSHING, DUCCIO, 44" x 48"
- 8 IPSO FACTO IN GREY WITH GREEN, OIL ON CANVAS, 80" x 68"
- 9 DIRTY WHITE WITH FRENCH WIG, OIL ON CANVAS, 72" x 72"
- 10 GALISTEO, OIL ON CANVAS, 48" x 44"
- 11 WIDE WATER LANTANA, 72" x 120" [DETAIL]
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- 14 BIG PINK, MATADOR, OIL ON CANVAS, 50" x 50"
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