

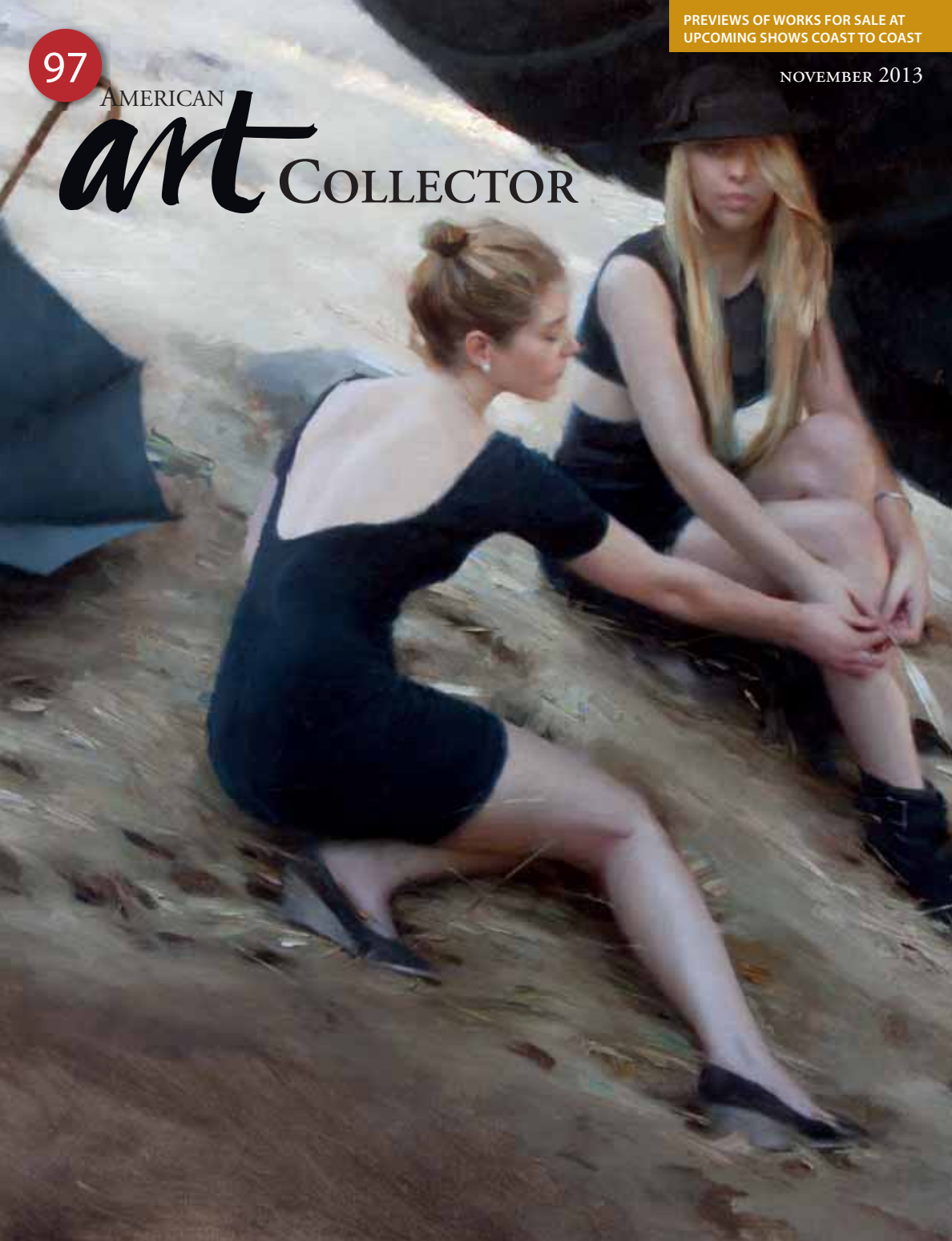
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AMERICAN

# art COLLECTOR

PREVIEWS OF WORKS FOR SALE AT  
UPCOMING SHOWS COAST TO COAST

NOVEMBER 2013



## UPCOMING SHOW

*Up to 20 works*  
Nov. 19-Dec. 31, 2013  
George Billis Gallery  
521 W. 26<sup>th</sup> Street, B1  
New York, NY 10001  
(212) 645-2621

• SHOW LOCATION NEW YORK, NY

# RICHARD ORIENT

## Arranging striations



Richard Orient has been known for manipulating paint into landscapes and seascapes in which the brushstrokes have become more and more apparent. At times, the paintings have approached abstraction. The paintings in his new exhibition at George Billis Gallery in New York are “a return to my love of manipulating paint and color outside of a representational format of landscape,” he explains.

“There’s a tug of war going on with the horizontal pieces—they do read as landscapes—reflections, pools and puddles of light,” he continues. “The paint is applied in the same way as the striations, but I’m controlling the process more, and trying to steer the effects to a landscape space. The tug of war is also between the landscape painter, and the abstract, process oriented painter in me—I’m trying to do both.”

His re-orientation came about partly from a change of venue. “After my last show of seascapes in the spring of 2012, I needed a rest from painting realistically. I also changed locations of my studio—from the east end of Long Island to the hills and woods of upstate New York—from water and open sky (horizontal) to pastoral and trees (vertical).

The transition, though visually exciting, was somewhat confusing, so I started to paint abstractly to sort it out. I also maintain a studio in New York City—more vertical input.”

He became interested in different ways of applying paint when he saw a film on Gerhard Richter and “became fascinated again with the manipulation of paint, which Richter does sublimely through a very sophisticated process of scraping and smearing.”

The first of his new vertical paintings “were about shafts of light but then they became



Top: *Untitled - STREAKRFL#4*,  
oil on canvas, 20 x 24"

Right: *Untitled - STREAKR#2*,  
oil on canvas, 20 x 24"




*Untitled - STREAKRFL#3, oil on canvas, 24 x 30"*



studies of color and arrangement of stripes or as I started to think of them...striations.

Borrowing from Mr. Richter," he continues, "I began to apply paint with pieces of linoleum and dragging the paint with squeegees, and continued with the striating. This method became, I like to think, a process of my own. The effects of the layering and scrapping of paint continue to fascinate me and the results maintain an element of surprise. It's a different kind of 'brushstroke.' The arrangement of the striations is a somewhat random process—and the choice of colors more a meditation." ●

*For a direct link to the exhibiting gallery go to* 

[www.AmericanArtCollector.com](http://www.AmericanArtCollector.com)

*Untitled - STREAKR#5,  
oil on canvas, 20 x 24"*