

ALEX KANEVSKY

EDUCATION

1989-1993 Pennsylvania Academy of the Fine Arts, Philadelphia, PA
 1980-1983 Vilnius University, Vilnius, Lithuania

SOLO EXHIBITIONS

2010 Dolby Chadwick Gallery, San Francisco, CA
 2009 J. Cacciola Gallery, New York, NY, *Proserpine*
 2008 Rosenfeld Gallery, Philadelphia, PA, *Waves & X-Rays*
 2008 Dolby Chadwick Gallery, San Francisco, CA, *Visitations*
 2007 J. Cacciola Gallery, New York, NY, *Parlor Games*
 2006 Galerie de Bellefeuille, Montreal, Canada, *Paintings*
 2005 Dolby Chadwick Gallery, San Francisco, CA, *Instances of Stillness*
 2005 J. Cacciola Gallery, New York, NY, *New Paintings*
 2004 J. Cacciola Gallery, New York, NY *Paintings & Photographs (together with Jon Redmond)*
 2004 Rosenfeld Gallery, Philadelphia, PA *Photographs*
 2004 Somerville Manning Gallery, Greenville, DE, *Short Focus Paintings*
 2003 Dolby Chadwick Gallery, San Francisco, CA, *Short Focus Paintings*
 2003 J. Cacciola Galleries, New York, NY, *Mediated Pleasures*
 2002 Rosenfeld Gallery, Philadelphia, PA
 2001 Dolby Chadwick Gallery, San Francisco, CA
 2001 J. Cacciola Galleries, New York, NY
 2000 Philadelphia Art Alliance, *Overwhelmed Portraiture*
 2000 Rosenfeld Gallery, Philadelphia, PA
 1999 Somerville Manning Gallery, Greenville, DE, *Strong Light Paintings*
 1998 Rosenfeld Gallery, Philadelphia, PA
 1997 Merrimack College, Andover, MA, *Motion Paintings*
 1997 Somerville Manning Gallery, Greenville, DE
 1996 Rosenfeld Gallery, Philadelphia, PA
 1995 Rosenfeld Gallery, Philadelphia, PA

SELECTED GROUP SHOWS

2010 Fuse Gallery, NYC, *Remnants*
 2010 Stedman Gallery, Rutgers University, *Visual Voices*
 2009 Somerville Manning Gallery, *Fine Artists of Accomplishment*
 2008 Hopkinson House Gallery of Contemporary Art, Haddon Township, NJ, *Into Your Head*
 2008 The Art Museum of Los Gatos, *Painterly Painting: The Next Level*
 2008 Edwards Art Gallery, Holderness School, Plymouth, N.H.
 2007 Dolby Chadwick Gallery, San Francisco, CA *10 Year Anniversary*
 2007 Tower Gallery, Philadelphia, PA, *Finding a Form – Influences in Figurative Painting*
 2007 Angles Gallery, Santa Monica, CA, *True Love Always*, curated by Rebecca Campbell
 2006 Brady Art Gallery, G. Washington University, Washington, D.C. *Bader Fund, The First Three Years*
 2006 Art 212 New York, NY
 2005 Arcadia University Art Gallery, Glenside, PA, *Very Early Pictures*
 2005, 04, 03 US Artists, Philadelphia, PA

D O L B Y C H A D W I C K G A L L E R Y

- 2005, 04 Chicago International Art Fair
 2005 Gallerie de Bellefeuille, Montreal, Canada, *Figura*
 2004 Castell Welsperg, Italy, *Pittura e fotografia dal punto di vista dell'occhio moderno*
 2004 Arcadia University Art Gallery, Glenside, PA, *Works on Paper 2004*
 2003 Casa Wassermann, Villabassa, Italy, *Mostra di Opere in Formato Piccolo*
 2001 J. Cacciola Galleries, New York, *Form & Figure*
 1999 Montserrat College of Art, Beverly, MA, *The Edge of Vision, The Edge of Sight*
 1998 Mulligan-Shanoski Gallery, San Francisco, CA, *Pertaining to Philadelphia*
 1998 Art Alliance, Philadelphia, PA, *Through The Heart Of The City*
 1997 Berman Museum of Art - Ursinus College, Bucknell University *Contemporary Landscape*
 1994 Pleiades Gallery, New York, N.Y. *Double Exposure*, curated by Dore Ashton

BIBLIOGRAPHY

- Polish Rider 2*, Subaltern Magazine (cover), Nr1, Sweden, 2010
ALS with Movement, Versal 7 (cover), Amsterdam, Netherlands, 2009
 Mario Navse, *Alex Kanevsky*, -- *Prosperine*, City Arts, NYC, May 2009
 Alexandra Bourre, *Alex Kanevsky*, Vernissages, France, January 2009
Alex Kanevsky, 13 paintings, Guernica, Magazine of Art & Politics, January 2009
 Peter Champion, *Painterly Painting: The Next Level*, exhibition catalog at The Art Museum of Los Gatos, 2008
 Al Gury, *Alla Prima Painting*, Watson & Gupil, NY 2008
 Carina Chocanom, *Synecdoche*, NY, LA Times movie review, September 2008
Peggy's House, Harper's Magazine (Readings), September 2009
 David Miklos, *La Hermana Falsa*, Tusquets Editores, Mexico, 2008
 Kenneth Baker, *Kanevsky in his stride*, San Francisco Chronicle, May 10, 2008
 Valerie Gladstone, *Alex Kanevsky / J. Cacciola Gallery*, Art News, reviews, September 2007
 Holly Myers, *Considering affairs of the heart*, Los Angeles Times, 3.9.2007
 Sharon Mizota, *Alex Kanevsky's paintings tell a story about how we capture time and truth*, San Francisco Weekly, Dec 28, 2005
 Mario Neves, exhibition review, The New York Observer 5.30.2005
 Tyler Benedict, *Figura* – catalog of group exhibition at the Galleries de Bellefeuille, Montreal, Canada
 Victoria Donohoe, *Painter takes cues from camera*, Philadelphia Inquirer, 3.28.2004
 Harper's Magazine. May 2004, *Fox Hunt*
 Harper's Magazine. November 2003, *T.S. in Her Bath*
 West Branch Magazine, December 2003, *Blue Horizon 3 - cover*
 Robert Flynn Johnson, *Love Affair with Paint*, Dolby Chadwick Gallery catalog essay, September 2003
 New American Paintings, Number 45, May 2003
 Tom Ccaszar, *Observation of Time and Lived Moments: Paintings of Alex Kanevsky*, Cacciola Gallery catalog essay, 2003
 New American Paintings, Number 27 cover, May 2000
 Edward J. Sozanski, *Raking Light*, Philadelphia Inquirer 5.26.2000
 Catherine Quillman, *Review*, Philadelphia Inquirer, 10.21.99
 Victoria Donohoe, *Review*, Philadelphia Inquirer, 10.17.99
 Joshua Meyer, *Review*, Art New England, 4-5.99
Superfly Artists on the Verge – 25 Artists to Watch, Philadelphia Weekly 9.23.98
 Gerard Brown, *Fast, Smearred and Out of Control*, Philadelphia Weekly 4.29.98
 Ellen Andersen, *Motion paintings*, Haverhill Gazette, 1.15.98
 Judith E. Stein, *Ars Longa, and It Keeps Changing*, Pew Fellowships in the Arts catalog, 1997
 John Chambliss, *Review*, Philadelphia Inquirer, 3.14.97
 Tom Ccaszar, *Alex Kanevsky - Rosenfeld Gallery*, New Art Examiner 5.1995

AWARDS

- 2008 Pennsylvania Council on the Arts, painting fellowship
- 2007 Eagle Hill Foundation, Steuben, ME, painting residency
- 2006 Pennsylvania Council on the Arts, painting fellowship
- 2004 Pennsylvania Council on the Arts, painting fellowship
- 2003 Frantz and Virginia Bader Fund, grant for painting
- 2003 The Ballinglen Arts Foundation, Ireland, residency fellowship
- 2002 Pennsylvania Council on the Arts, painting fellowship
- 2000, 03 New American Paintings, 1999 and 2003 Open Studios Competitions (Volumes 27, cover and 45)
- 1997 Pew Fellowship in the Arts, painting fellowship
- 1994 Vermont Studio Center, Johnson, VT, painting fellowship
- 1993 Pennsylvania Governor's Award for Painting
- 1993 Mary Townsend & William Clarke Mason Memorial Prize in Sculpture
- 1992 William Emlen Cresson Memorial Travel Scholarship

- Mabel Wilson Woodrow Memorial Award
- Pearson Memorial Prize for Painting

SPECIAL PROJECTS and COLLECTIONS

- 2010 Achenbach Collection, Fine Arts Museums of San Francisco, de Young & Legion of Honor, San Francisco, CA
- 2010 Woodmere Museum Collection, Philadelphia, PA
- 2008 *Synecdoche, NY*, film directed by Charlie Kaufman – paintings for the film
- 2007 *Vast Beautiful System (barely holding together)*, Jenny Jaskey Gallery (Tower), Philadelphia, PA – curating

TEACHING

- 2002 – present Pennsylvania Academy of the Fine Arts, Philadelphia, adjunct painting instructor
- 2005 Governor's Institutes on the Arts, Castleton, VT, visiting artist
- 2004 Painting and Photography through the Contemporary Eye, Dobbiaco, Italy, artist in residence
- 2004 University of Delaware, Newark, DE, visiting artist/ critic
- 2001 - 2003 Governor's Institutes on the Arts, Castleton, VT, painting teacher

Statement

Alex Kanevsky

Heroes and Animals

October 7 – October 30, 2010

Dolby Chadwick Gallery is pleased to announce *Heroes and Animals*, an exhibition of new paintings by Alex Kanevsky. To look at a painting by Kanevsky is to look at it for the first time, even if one has visited the piece before. By condensing the structure, content and assorted ephemera of a given scene into a single, saturated moment, refigured forms and gestures are continually impelled to the painting's surface only to recede in accommodation of future findings. Such honesty and freshness is rooted in Kanevsky's fidelity to a naïve gaze, an exercise in which the faculties of knowledge are constantly reset so as to stave off tidy assumptions about how things work or what they mean.

By remaining open to an ever-evolving vision of the world, Kanevsky's paintings deliberately defy stylistic and thematic pigeonholing in an art world obsessed with taxonomic boundaries. His manner of painting is instead motivated by a desire to generate dialogue between subjective personal perception, external reality, and the tenuousness of translation. As Kanevsky explains, "if painting is a form of language, I attempt to create a language, foreign to all but myself, and then say a few things in that language in such a way that would make them clear to anybody who listens, even if the language remains foreign to the listener." In order to reconcile these fissures between self-expression and communication, between the real and the represented, Kanevsky adopts a technique predicated on the idea of continuous exchange, or fluid conversation. By building up diaphanous layers of paint – each describing a singular, fleeting frame – the resultant painting becomes a palimpsest of elapsed time, like a photograph blurred due to a slow shutter speed. The almost cinematic quality of the compositions' temporal and spatial siting echoes the dynamism and intensity of Kanevsky's brushstrokes, which further amplify the sense of motion that both constitutes and defines his sense of the world. These subtly abstracted figures and landscapes work to free the viewer's own gaze, thereby revealing what unifocal depiction compels us to overlook.

Energy and movement, however, are counterbalanced by an equally palpable sense of stillness. This quiet is manifested in the deeply contemplative moods his paintings evoke and the ethereal quality produced by their visual vigor. Such a paradoxical coupling of forces is exquisitely embodied by *Polish Rider 2* (2010), in which the stillness of a hunting horse at rest is held in check by the potential energy contained within the animal's powerful musculature. The horse's anonymity, the indeterminate positioning of its rear legs and the dematerialized torso of its rider elicit an ambiguity that nimbly suspends tranquility and flight in favor of an otherworldly middle ground.

His luminous colors, which arrive at the canvas well mixed to preserve their clarity, are also fundamental to the compositions' affective impact. Against lush, richly hued underlayers is set a constellation of brilliant daubs that assume, without overly aping, the way light weaves through tree leaves or skirts into a room through billowing curtains. Stéphane Mallarmé's description of how Edouard Manet's compositions feel "deluged with air" aptly captures the thick, whirling atmosphere in Kanevsky's paintings, particularly in outdoor scenes such as *River House* (2010) and *Irish Cow* (2010). Indeed, Kanevsky's rendering of light and atmosphere through brushwork and coloristic nuance – where flesh is modeled in shifting pinks, purples and greens and shadows are described in complementary colors instead of grey – recalls practices of 19th century Impressionism. But unlike the Impressionists or other artists working in traditions concerned with problems of perception and representation, Kanevsky sees the inherent multiplicity of reality as the means through which universal communication can be bridged. And with their psychological components and modern pathos, his works are defiantly of the contemporary moment.

Ideas of vision and knowledge aside, Kanevsky's paintings are deeply personal exercises that carry a distinct emotional weight. They ask questions without demanding answers, since answers, regardless of their supposed veracity, extinguish the most enriching pursuit of all: exploration for its own sake.

Alex Kanevsky was born in Rostvo-na-Donu, Russia, in 1963 and graduated from the Pennsylvania Academy of Fine Arts in 1993. He has received numerous prestigious fellowships and awards, including the Pew Fellowship for painting in 1997. In addition to exhibiting work across North America and Europe, his work has been reviewed in *The LA Times*, *The New York Observer*, *The Philadelphia Inquirer* and *New American Paintings*. His work is included in the permanent collection of the Achenbach Collection, San Francisco Museum of Fine Arts, de Young & Legion of Honor.