

"Art as Meditation: Lee Mullican's Mystical Paintings and Drawings on View in Two New York Galleries," ADAA, 3 June 2016.



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Zen Buddhism, Surrealism, Native American shamanism, Hindu cosmology, military topology—these are just a few of the inspirations behind the late Lee Mullican's intricate, colorful, tapestry-like paintings currently on view at Susan Inglett

Gallery and James Cohan Gallery in Chelsea.



Lee Mullican, Circus, 1956, oil on canvas. Courtesy the Estate of Lee Mullican and Susan Inglett Gallery, New York.

The exhibitions are the result of a collaboration between the two New York galleries and California gallerist Marc Selwyn—has worked closely with the artist's estate for many years.

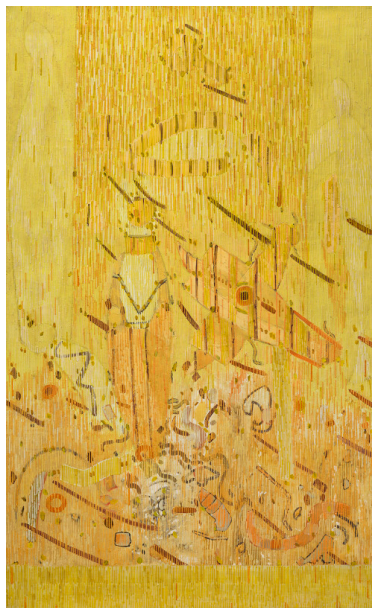
The shows not only provide a rare chance to survey the career of one of the West Coast's most important 20th-century artists in New York, they also reveal Mullican's increasing relevance for today's culture.

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Lee Mullican, The Diamond Mountains, 1963, oil on canvas. © The Estate of Lee Mullican. Courtesy James Cohan, New York.

Far removed from the better-known New York art movements of his era and deeply engaged in countercultural spiritual practices, Mullican became one of the co-founders of the short-lived but seminal Dynaton Group in San Francisco (where the Oklahoma native relocated after serving in the military). Mullican described the Dynaton Group's purpose as "dealing with art as a way of meditation."



Lee Mullican, The Age of the Desert, 1957, oil on canvas. Courtesy the Estate of Lee Mullican and Susan Inglett Gallery, New York.

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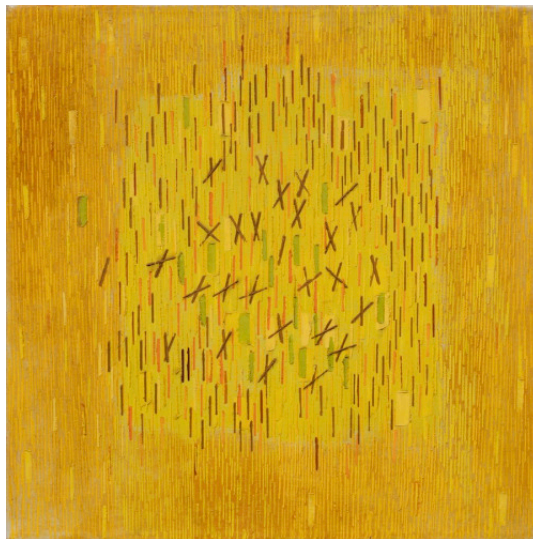
Together, the works on view in the galleries date from 1949 through the 1960s and exemplify how Mullican strived to balance abstraction and representation in art throughout his career—especially by exploring natural forms and mark-making as a path to spiritual discovery.



Lee Mullican, Untitled, 1965, oil on canvas. © The Estate of Lee Mullican. Courtesy James Cohan, New York.

His signature method of applying paint to the canvas using a printer's knife and repetitive motion allowed Mullican to develop a great focus through formal composition.

Mullican once described his works as "vibrating" into being. The colors and fine lines seek to capture the patterns of the earth and cosmos and to encourage inward reflection.



Lee Mullican, Phantom Canvas, 1961, oil on canvas. Courtesy the Estate of Lee Mullican and Susan Inglett Gallery, New York.

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"Mullican's paintings and drawings transport the viewer to a place of great psychic energy—a better place," dealer Susan Inglett says.

The exhibition at Susan Inglett Gallery is open through Saturday, June 4th. The exhibition at James Cohan will be on view through Saturday, June 18th.



Lee Mullican, Sounds and Stains, 1962, oil on canvas. © The Estate of Lee Mullican. Courtesy James Cohan, New York.