

ISSUE **72**
APR-JUN
2015

Art Collector

ISSN 1440-8902
Print Post approved
PP235387/00100
RRP AUD \$19.95
(incl. GST)
NZ \$25.50
(incl. GST)



MICHAEL ZAVROS:
ON THE **WORLD
STAGE**

2015
**UNDISCOVERED
ARTISTS**

PETER BOOTH, COEN YOUNG, BUGAI WHYULTER, JANE BROWN, WAYNE YOULE + NEIL BALNAVES ON PHILANTHROPY



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2015 UNDISCOVERED ARTISTS

For the 17th year running we sent our writers and critics on a mission to discover those artists who, while currently unrepresented by commercial galleries, are ready to shine.

Samara Adamson-Pinczewski

Madison Bycroft

Stephen Ellis

Bridie Lunney

Samuel Hodge

Marian Tubbs

Jakayu Biljabu

Kāryn Taylor

SAMARA ADAMSON-PINCZEWSKI

Born: 1977

Price range: \$700 – \$5,100

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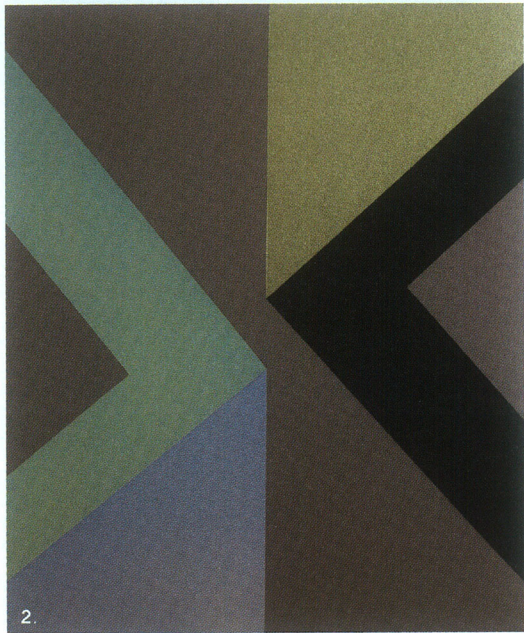
Web: sapart.com.au

Samara Adamson-Pinczewski has been working steadily since her debut solo show in 2000. Exhibiting in various galleries throughout the last decade both in Australia and overseas, her profile has recently been given a boost with notable solo shows at Gallery 9 in Sydney and at Langford 120 in Melbourne.

The creator of notionally abstract paintings, Adamson-Pinczewski is interested in the possibilities of a kind of conceptual figuration where the evocation of architectural space is conjured by blocks of colour and carefully arranged stripes and strips. To look at Adamson-Pinczewski's work is to encounter an array of visual possibilities – while the elegantly simple combination of elements might be taken for a purely abstract composition, the angles and colours produce a sensation of space. Recent paintings such as *High Tension* (2014) with its intersecting black and white lines and slabs of grey and dark red, and *Surface Slope* (2014) which arrays black, blue and grey with white lines, recall modernist architecture, an austere brutalism reduced even further to blocks of colour.

In 2013 Adamson-Pinczewski travelled to the United States to undertake a residency as part of the Sam & Adele Golden Foundation for the Arts Residency Program at New Berlin in New York State. Working on a new series of works that would be exhibited in 2014, Adamson-Pinczewski experimented with new colours and compositional elements. Writing on her work for the exhibition *Beautiful Corner*, the artist explained that the “abstract compositions are derived from the physical world, specifically modern architecture and contemporary urban spaces, as well as studio-based





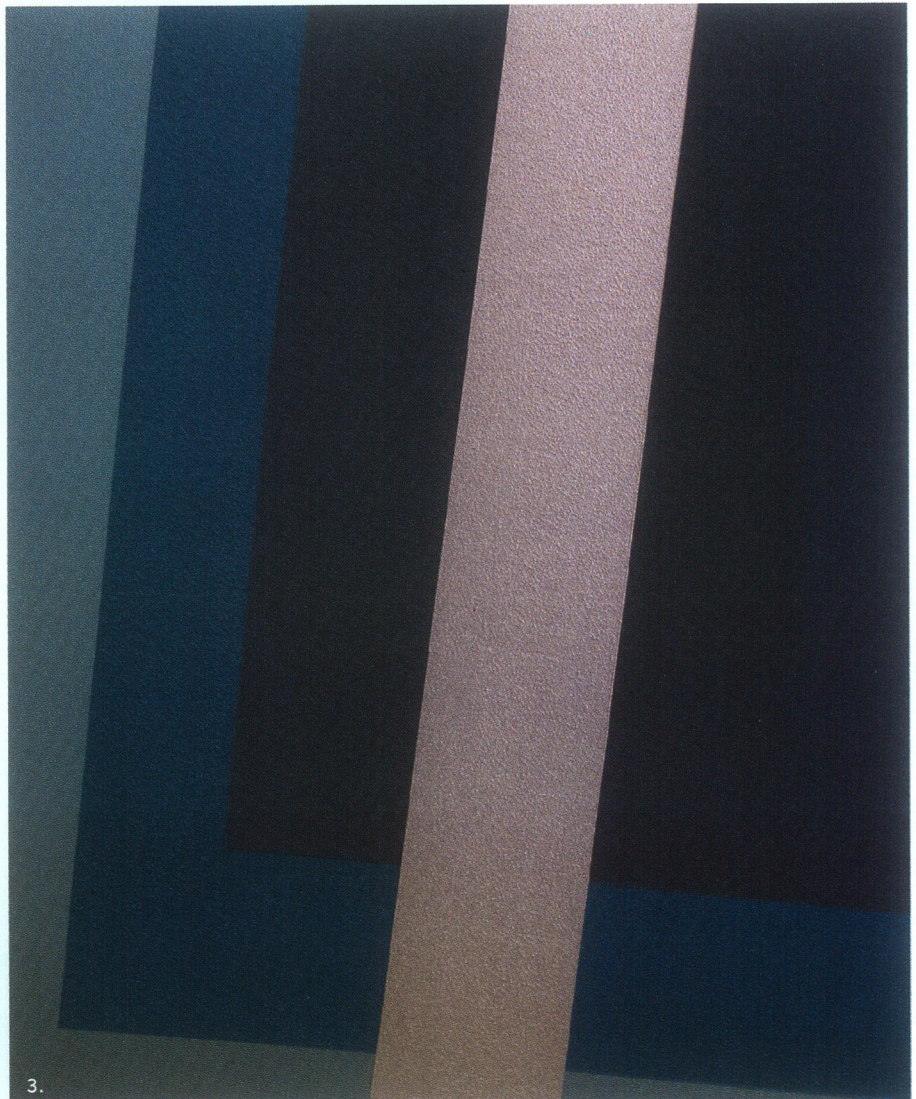
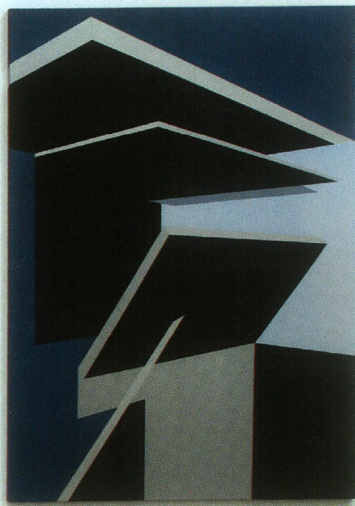
1. // Installation view of Samara Adamson-Pinczewski's *The Beautiful Corner* at Langford 120, Melbourne, 2014.

PHOTO: VIKI PETHERBRIDGE.
COURTESY: THE ARTIST AND LANGFORD 120, MELBOURNE

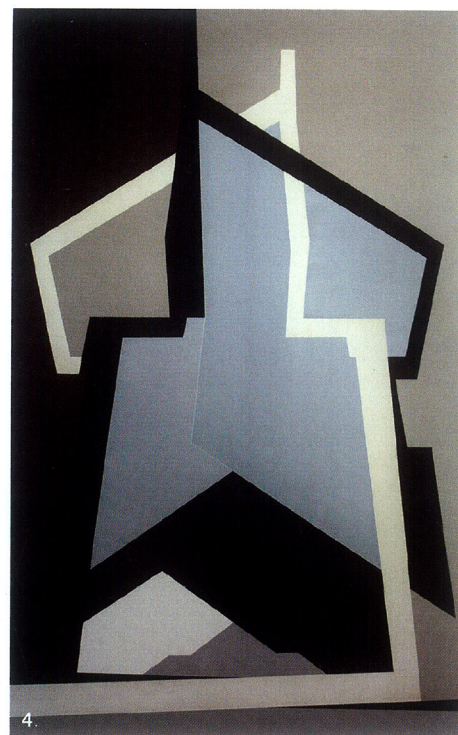
2. // Samara Adamson-Pinczewski, *Gold Corner 2*, 2014. Acrylic on wood panel, 30 x 25cm.

3. // Samara Adamson-Pinczewski, *Violet Corner 2*, 2014. Acrylic on wood panel, 30 x 25cm.

COURTESY: THE ARTIST AND GALLERY 9, SYDNEY



“To look at Adamson-Pinczewski's work is to **encounter an array of visual possibilities** – while the elegantly simple combination of elements might be taken for a purely abstract composition, the angles and colours produce a sensation of space.”



painting installations”. With a focus on fragmented architectonic motifs and oblique linear structures, her paintings “...create the illusion of fracture, sudden movement and turbulence. The diagonal planes in my paintings are designed to appear vertiginous and weightless and to simultaneously project forwards and backwards in deep perspectival space”.

Along with her solo shows, Adamson-Pinczewski has drawn considerable interest with her presence in a series of well regarded group shows including the 2012 Redlands Art Award in Brisbane, *Open Studios* at the Sam & Adele Golden Foundation for the Arts in the United States in 2014 and *Tangible* at Trocadero in Melbourne, also in 2014. Inclusion in *Abstraction 14*, running from 24 September to 17 October 2015 at Charles Nodrum Gallery in Melbourne, as well as a solo with the gallery slated for 2016, further establishes Adamson-Pinczewski as an artist with a career on the rise.

– ANDREW FROST

4. // Samara Adamson-Pinczewski, *High Tension*, 2014. Acrylic on canvas, 183 x 114cm.

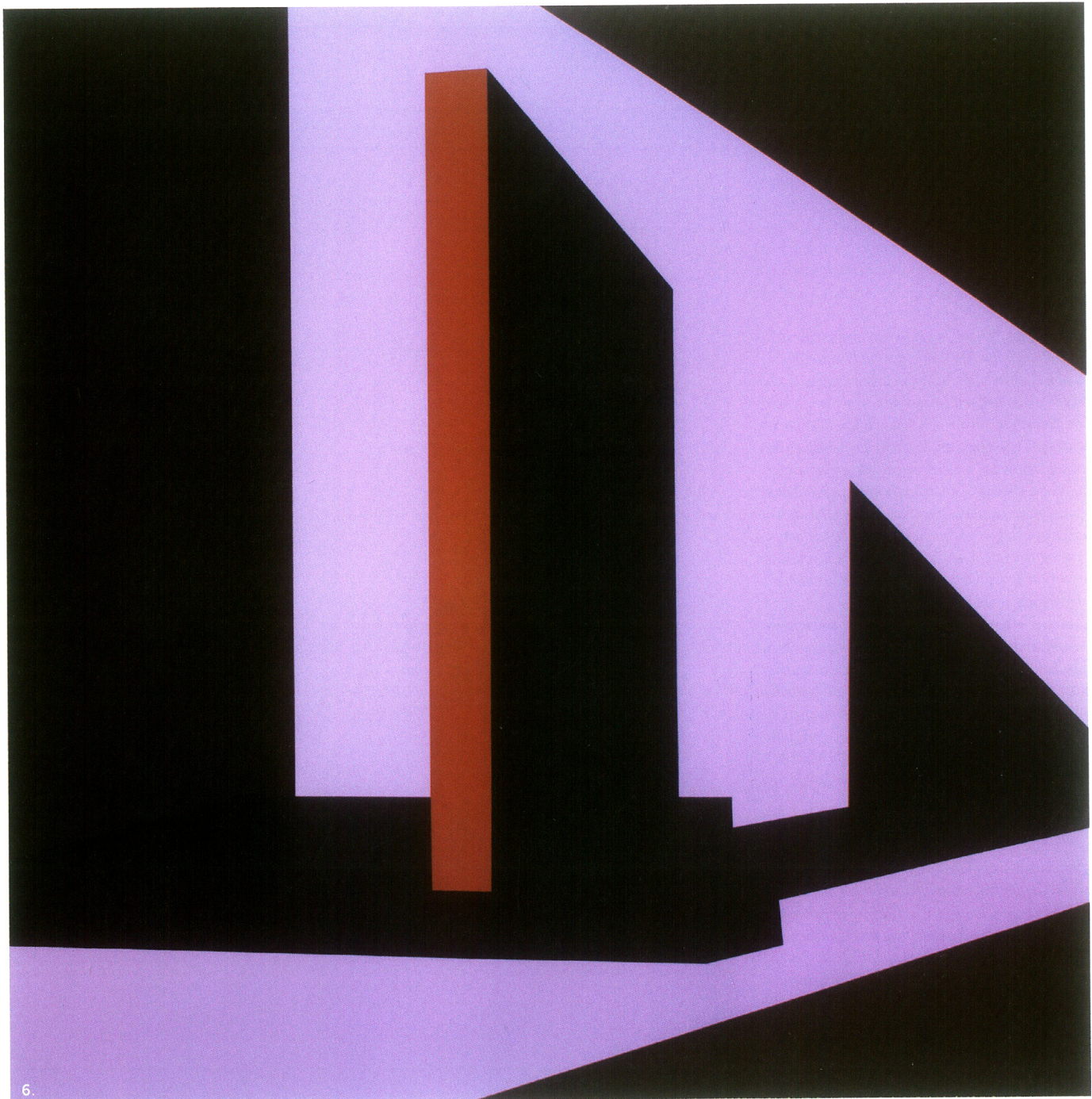
COURTESY: THE ARTIST AND GALLERY 9, SYDNEY

5. // Samara Adamson-Pinczewski, *Green Slide*, 2012. Acrylic on canvas, 183 x 183cm.

PHOTO: VIKI PETHERBRIDGE.
COURTESY: THE ARTIST



6. // Samara Adamson-Pinczewski, *Red Stripe*, 2012. Acrylic on canvas, 183 x 183cm.
PHOTO: VIKI PETHERBRIDGE.
COURTESY: THE ARTIST



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