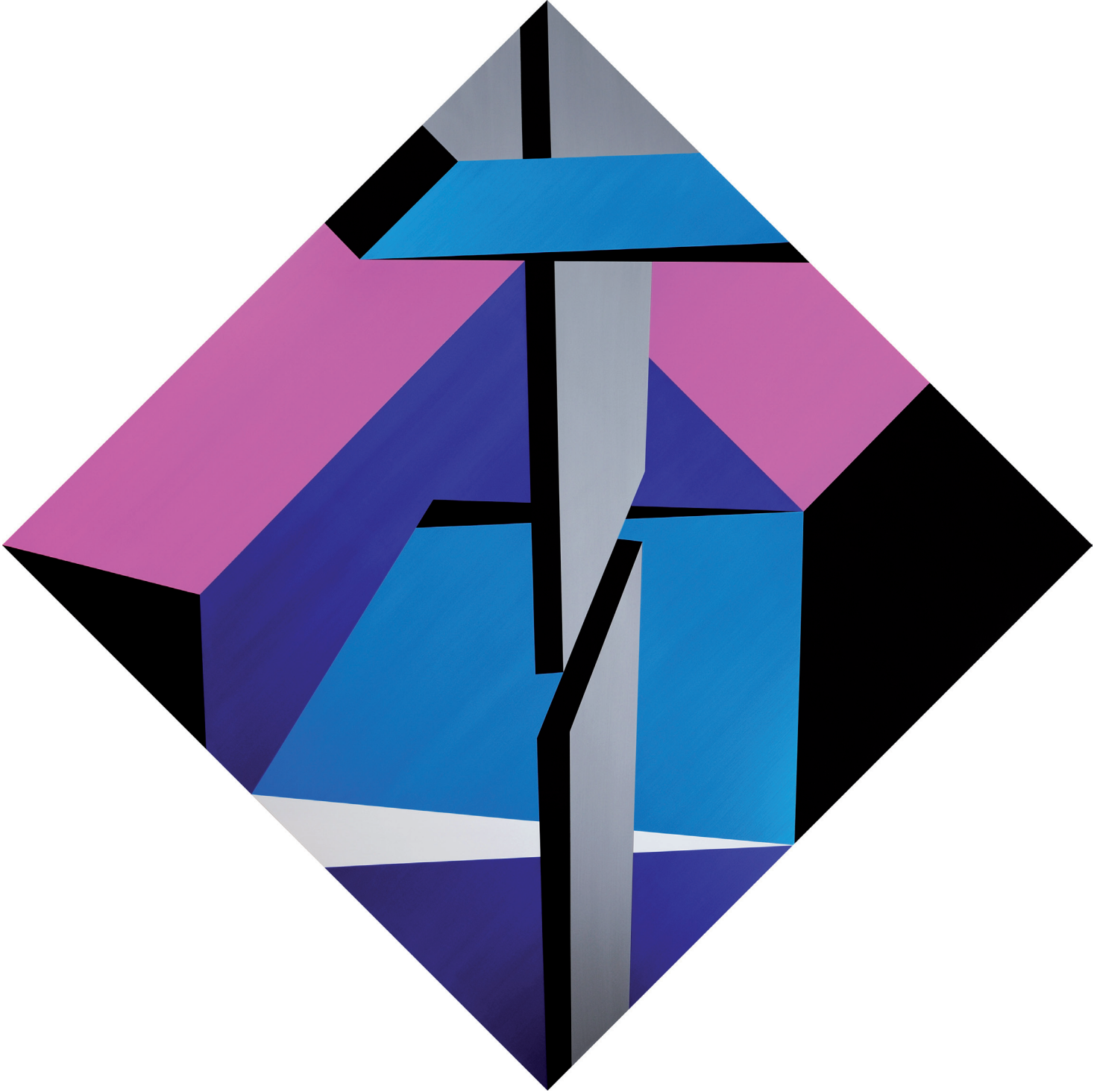


SAMARA ADAMSON-PINCZEWSKI



CHARLES NODRUM GALLERY

Samara Adamson-Pinczewski

Mixed Conditions

5 - 28 May 2016

You are cordially invited to drinks with the artist on
Saturday 7th of May, 2-4pm

The full exhibition can be viewed on our website
www.charlesnodrumgallery.com.au

CHARLES NODRUM GALLERY

267 CHURCH STREET RICHMOND MELBOURNE VICTORIA 3121 AUSTRALIA
www.charlesnodrumgallery.com.au gallery@charlesnodrumgallery.com.au ABN 22 007 380 136
TEL (61 3) 9427 0140 FAX (61 3) 9428 7350 HOURS: TUES-SAT 11-6

Introduction

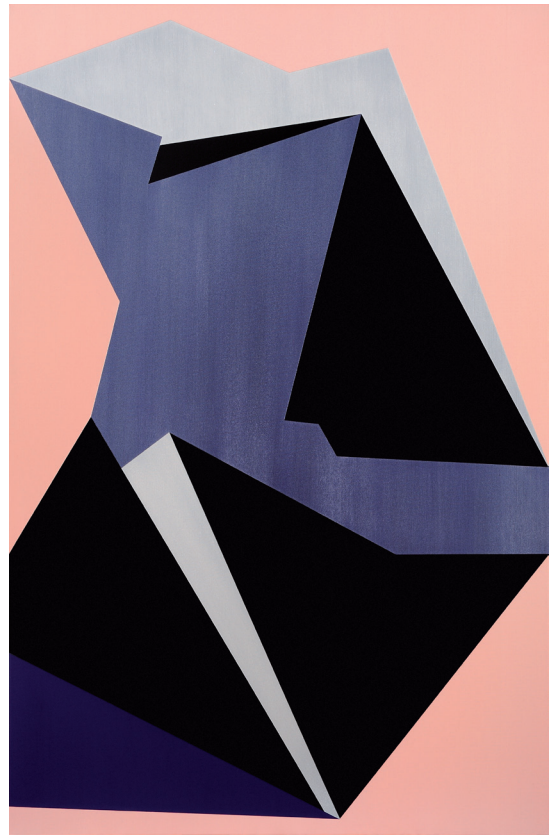
If perspective - and the accompanying sense (or illusion) of depth - played a central role in the Renaissance revolution, it suffered something of a reversal of roles in the Modernist era that permeated Western society from about 1900 to 1975. Whilst figure and ground did not disappear completely, the standard Modernist "look" tended to flatten the picture plane and focus on blocks of colour and form. This applied both to representational painting and to the abstraction that soon emerged. One of abstraction's most vital subsets was geometric painting which, from the outset, engaged its practitioners to explore its seemingly elastic boundaries and, in spite of a continued (yes - even today) guarded response from the wider public, continues to do so.

Geometric abstraction could always play with, or against, perspective via overlapping, connecting or interpenetrating planes. In this field, it informed, and was informed by, the work of psychologists analysing the nature and practice of visual perception. Here, our ability to "read" a series of lines either as a descending staircase seen from above or as an ascending staircase seen from below offers the type (but not the only type) of perceptual shifts and ambiguities that all geometric abstractionists can exploit to varying degrees, either overtly or covertly, as they choose. In the Australian Modernist context, this can be observed in the likes of Ralph Balson in the 1940s (overlapping forms) and George Johnson from the 1970s on (interpenetrating and overlapping forms).

Although this open approach suffered a serious challenge in the hands of the purists of colourfield painting that took "de-perspectivisation" to its logical conclusion, the freedom of movement offered by the former, less prescriptive approach, soon re-asserted itself, and the Post Modernist dictum of 'anything goes' ensured the potential multiplication of possibilities which seem to apply today.

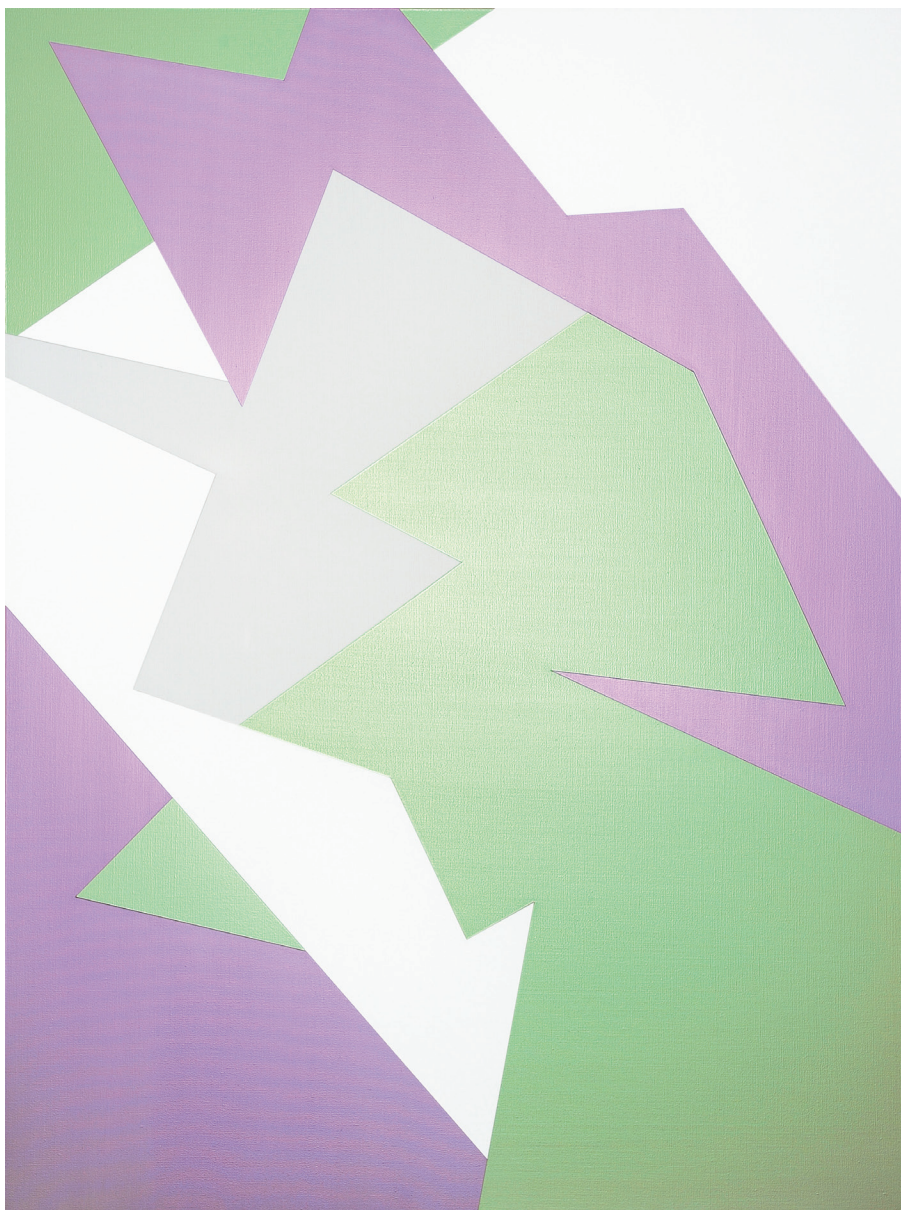
Here, Samara Adamson-Pinczewski is exemplary. Firstly, these paintings have a visual origin in our daily experience of urban architecture: what she describes as '... reflection and spatial warping... the experience of disorientation ... the sensation of push-pull ... illusory spatial effects ...' This is therefore not pure abstraction, rather it seeks to distil our day-to-day visual experience to its bare essentials. The resulting works are mobile in the sense that forms can advance and recede according to one's physical or psychological angle or viewpoint, with readings and interpretations appearing and vanishing with the passing of time. To this she combines a serious knowledge of the new generation of paints, currently still in development, which allow artists to achieve previously unattainable surface qualities. Sadly these subtleties - fluorescence and pearlescence in particular - do not reproduce either online or in print, so the paintings must be seen in the flesh to be fully appreciated.

C.N.









Above: *Eggshell Vessel*, 2015, acrylic and iridescent acrylic on canvas, 102 x 76cm
 Cover: *Pivot*, 2016, acrylic and iridescent acrylic on canvas, diagonal 259 x 259cm
 Inside Fold: *Iridescent Complex*, 2015, acrylic and iridescent acrylic on canvas, 183 x 137cm

Inside Upper Left: *Prickly Pair*, 2015-2016, acrylic and iridescent acrylic on canvas, 102 x 66cm
 Inside Lower Left: *Breaking Point*, 2015, acrylic and iridescent acrylic on canvas, 102 x 66cm
 Inside Right: *Untoward*, 2016, acrylic and iridescent acrylic on canvas, 183 x 114cm
 Photography by Gavin Hansford