

Samara Adamson-Pinczewski
Artist Statement

I travelled to the USA in 2013 to undertake the Sam & Adele Golden Foundation for the Arts Residency Program in New Berlin, New York. There I experimented with an unlimited array of Golden Artist Colors.

This solo exhibition comprises a new series of geometric abstract paintings in which I have refined some of these experiments with colour to achieve scintillating colour effects and delicately subtle surfaces. 'The Beautiful Corner' explores relationships between geometric abstract painting, architecture and urban space, with a focus on innovative uses of reflective paint materials to create ambiguous pictorial spatial readings.

The title of this exhibition references Kazimir Malevich's symbolic placement of the 'Black Square,' (1915), across the corner of the room, and close to the ceiling, during his revolutionary show 'The Last Futurist Exhibition of Paintings 0.10,' (1915). Domestic Russian Orthodox icons are traditionally hung in this ultimate position, also known as the 'beautiful corner' or 'red corner'.

In contrast to Malevich's spiritual beliefs, my abstract compositions are derived from the physical world, specifically modern architecture and contemporary urban spaces, as well as studio-based painting installations. I focus on using fragmented architectonic motifs and oblique linear structures to 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.

'The Beautiful Corner' suite, including its installation at Langford120 gallery, was created to prompt viewers to contemplate these paintings from different angles, and in turn, to experience the various pictorial spatial readings presented. Similarly, that the reflective and refractive acrylic paint colours and surface qualities flicker and shift in relation to bodily positioning and changing light conditions.

Samara Adamson-Pinczewski
Melbourne, September 2014