



**SAMARA ADAMSON-PINCZEWSKI**

***The Beautiful Corner***

Langford120, 120 Langford St, North Melbourne

18 October – 16 November 2014



*Surface Slope*, 2014, acrylic on canvas, 183 x 137 cm



*High Tension*, 2014, acrylic on canvas, 183 x 114 cm





*Askew*, 2014, acrylic on canvas, 183 x 137 cm

## The Beautiful Corner

*[T]he visual phenomena of the objective world are, in themselves, meaningless; the significant thing is feeling, as such, quite apart from the environment in which it is called forth.*

Kazimir Malevich  
*The Non-Objective World – Part II, 1926*

The paintings of Samara Adamson-Pinczewski create intriguing encounters between impeccably flat surfaces of colour, reflective properties of pigments and the space of the viewer. Sophisticated illusions are generated from the iridescent and metallic surfaces, which intertwine with the context of lighting, reflection and movement of the viewer. This generates a complex, and constantly transformative, dynamic between the painting as object-in-space and the internal spatial relationships within the work. It is further enhanced by the oblique angles of the internal compositions, the formal arrangements of colour and the selective use of textured brushwork. The relationship between these elements enlivens the surfaces of the paintings and accentuates the specific environs of the viewing context, bringing them together in a delicate dance of light and movement.

This dance between internal and external reference marks the works as a contemporary approach to abstract painting, which engages with a history of formalism and objecthood, but also extends it through reference to current technologies of surface and pigments. While connections can be made between Adamson-Pinczewski's work and the history of abstraction in modernist painting such as the chromatic explorations of American colour field painting (which also employed contemporary synthetic paint technologies), the pure form and metaphysical references of Kazimir Malevich, or the internal geometries and metallic surfaces of Frank Stella's hard-edged paintings, she has extended these to create unique optical and spatial encounters for the viewer.

The title of the exhibition *The Beautiful Corner* pays homage to Malevich's installation in 'The last Futurist exhibition of paintings: 0.10' exhibition, 1915, where he located the *Black Square*, 1915, high in the corner of the room. In doing so he references the

placement of icons in Russian Orthodox tradition. While Malevich was intent on focusing on pure form (metaphysical or material) in his evocation of feeling, Adamson-Pinczewski's paintings not only reference the hard-edge abstraction of Suprematism, but also move beyond to engage with the exhibition space. In doing so they ascribe importance to the 'environment in which it is called forth'. Within the work ambiguous and dizzying spatial effects are generated from the perceptual play between the two-dimensional surface and references to architectural forms and investigations of oblique linear structures (including examining paintings as objects, as 'corners'). These dynamics are further enhanced through the use of reflective pigments and understated textures of brushstrokes and edges of paint.

*The Beautiful Corner* consists of a body of work on paper generated during the Sam & Adele Golden Foundation for the Arts Residency Program in upstate New York in 2013. This was a significant residency for Adamson-Pinczewski because it enabled her to access new pigments applying the latest paint technologies for metallic, iridescent, interference, fluorescent and gesso colours. Colour relationships are a core concern in her practice and the high-key contrasts are used to create alluring optical effects. The new works on wood and canvas post-residency demonstrate a shift towards more complex colour relationships - subtle interactions of secondary colours and a more restrained palette. Adamson-Pinczewski's *Corner* series comprises small works on wood (a direct homage to Malevich) that quietly articulate an advance/retreat motion amplifying, rather than diminishing, difference. One of the critical features of these works is the ever-changing optical connections and disconnections between the opaque surfaces of flat colour and the use of highly reflective and duplicitous iridescent colours.

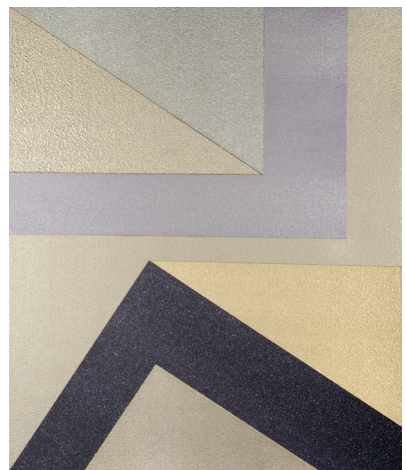
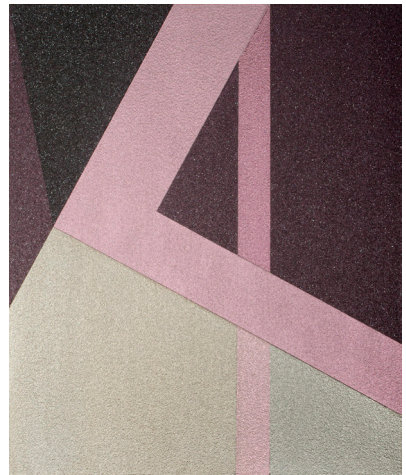
The title of the series of works on paper *Skewed System 1-6* suggests the activated use and interest in shifting perspectives - alternate views and oblique perspectives. These compositions were generated from drawings of Hong Kong skyscrapers. The verticality and dizzying centrifugal forces of Hong Kong constantly lift the eye skywards, and are a marked contrast to the horizontal sprawl of

Melbourne. The mirrored glass and metal surfaces of high-rise buildings, which increasingly define contemporary urban space, create reflections within reflections. Reversed images of other building surfaces and the sky further confound a simple understanding of spatial relations within the paintings.

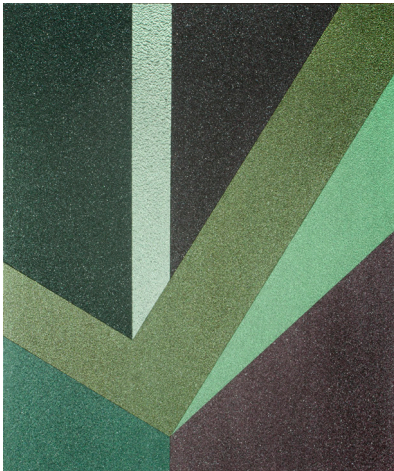
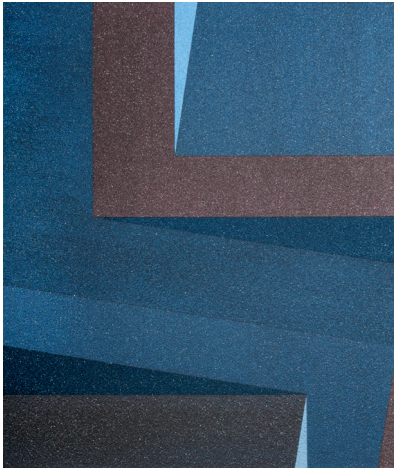
The use of inverse and reversals is a strong methodology within Adamson-Pinczewski's compositions. Sometimes previous works are traced as three-dimensional installations and then remade into abstract forms; at other times geometric arrangements are created using tools such as set squares. The compositional outcomes are captivating spatial experiments in reflection, oblique angles and inverse geometries. These are not representational documents of other works. Every work is an active translation and a manipulated interpretation. The palette of the large works on canvas further expands the exploration of optical effects and composition within the real-time space of the viewing experience. These immersive fields react to the environment, light and angle of view, and constantly change according to the viewer's position and what is reflected in the shiny surfaces. The highly considered treatment of brushstrokes - either eliminated entirely or deliberately made visible through the application of paint - are used to conceal or reveal the process of construction accordingly.

The internal chromatic and compositional dynamics of the paintings in *The Beautiful Corner* demonstrate a sophisticated approach to formal abstraction, and yet the references to architectural scapes, geometric tools, and the paintings as objects in space-time also create strong connections to the environmental context including contemporary urban surfaces. This contemporary context is heightened by the use of the latest iridescent and metallic pigments which activate the surface through light, shadow and movement. The diverse and ever-changing surface and spatial play makes every encounter with Adamson-Pinczewski's painting a delightful perceptual experience.

Dr Kristen Sharp,  
Coordinator of Art History and Theory, School of Art,  
RMIT University.  
September 2014







*Red Corner*, 2014, acrylic on wood panel, 30 x 25 cm  
*Violet Corner*, 2014, acrylic on wood panel, 30 x 25 cm  
*Gold Corner*, 2014, acrylic on wood panel, 30 x 25 cm

*Blue Corner*, 2014, acrylic on wood panel, 30 x 25 cm  
*Green Corner*, 2014, acrylic on wood panel, 30 x 25 cm  
*Silver Corner*, 2014, acrylic on wood panel, 30 x 25 cm



*Skewed System 3*, 2013, acrylic on paper, 76 x 56 cm



*Skewed System 5*, 2013, acrylic on paper, 76 x 56 cm



## Langford120

120 Langford Street  
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Australia

### Opening Hours:

Wednesday – Saturday 11 - 5pm  
Sunday 1 - 4pm  
(Closed public holidays)

### Directors:

Dr. Irene Barberis  
Dr. Wilma Tabacco

The artist would like to acknowledge the support of the Sam & Adele Golden Foundation for the Arts, Mark Golden, Barbara Golden, Emma Golden, Dr Wilma Tabacco, Dr Irene Barberis, Dr Kristen Sharp, Anna Adamson-Pinczewski, Clyde Adamson-Pinczewski and Mordi Adamson-Pinczewski.

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Photography: Viki Petherbridge

Cover: *Eye-Con*, 2014, acrylic on canvas, 183 x 183 cm

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