



ANDREW WAPINSKI

INTERCEDENT

In *Intercedent*, his second solo exhibition with Callan Contemporary, Andrew Wapinski advances his ongoing inquiry into the dynamic between natural and man-made processes. With a unique complement of materials—pigmented ice, sumi ink, gesso, and anthracite coal—he creates visually and conceptually complex paintings on linen-mounted panel. The coal, which he uses as a drawing tool, comes from his hometown, St. Clair, Pennsylvania, where he grew up watching the landscape constantly transforming as a result of underground and surface mining. He became aware of the dramatic ways we use technology to intercede in geological time and processes, displacing tons of earth and rock to serve human needs. Wapinski's artwork is a metaphor for this phenomenon. Although his paintings combine aspects of gestural and geometric abstraction, some of his forms evoke land masses, grids, and architectural structures, a further tie-in with his thematic concerns.

Wapinski earned a B.F.A. degree in painting from Kutztown University and an M.F.A., also in painting, from the University of Delaware. His work has been reviewed in publications such as *The Washington Post*, *New American Paintings*, and *Artline*; exhibited in museums and galleries throughout the United States; and included in significant private and corporate collections, including Bloomingdales and Capital One.

In his Philadelphia studio, he freezes large blocks of ink- and pigment-infused ice, which he allows to melt onto canvas in controlled fashion, imprinting the picture plane with billowing, enigmatic forms. He applies, then excavates thin layers of gesso, responding to the contours of the forms, repeatedly sanding and re-gessoing to impart a richness and nuance of texture. The compositions are bifurcated with an intercedent, a line of demarcation imposing geometric order upon the irregular forms. His use of ice as a medium suggests the landshaping forces of glaciation and glacial melt, another natural process impacted by human society. "I see each work as a recreation of the human condition," he has written, "an exploration into what drives us to interact with and continually reshape our environments..." In Wapinski's austere beautiful paintings, the fragility and evanescence of organic and industrial paradigms become aestheticized. Construction and deconstruction trade places in a perennial dance of flux and becoming.

Richard Speer

RECEPTION: SATURDAY, AUGUST 6th 6-9 PM

EXHIBITION DATES: AUGUST 3rd - SEPTEMBER 15th, 2022

Front Cover: *Untitled XXV*, pigmented ice, acrylic, ink & graphite on linen mounted panel, 50" x 70"





Untitled XXVII, pigmented ice, acrylic, ink & graphite on linen mounted panel, 75" x 65"



Untitled XV, anthracite coal, pigmented ice, acrylic & ink on linen mounted panel, 50" x 70"



Untitled XXVIII, pigmented ice, acrylic, ink & graphite on linen mounted panel, 48" x 48"



Untitled XX, pigmented ice, acrylic, ink & graphite on linen mounted panel, 52" x 45"

CALLAN CONTEMPORARY

518 Julia Street | New Orleans, LA 70130



Untitled XXXII (detail), pigmented ice, acrylic,
ink & graphite on linen mounted panel, 30" x 60"

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504.525.0518 CALLANCONTEMPORARY.COM