

Stephen Friedman Gallery

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Marina Adams at Hionas Gallery through March 24

Dar Dowling

16 July 2015



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The first time I saw Marina Adams work at The Hionas Gallery in their new second space in the Lower East Side, it made me feel, well, strangely happy. Her use of vibrant colors, unique geometric forms, and textures in *Coming Thru Strange* not only create some interesting “eye candy” and invoke emotions on a visceral level, they also come together to create a compelling sense of special depth that in turn builds an interesting and thought provoking world.

Her art was a wonderful pick for the gallery, who has worked with some amazing artists in the past – they also have some really must see shows coming up in the future. *Coming Thru Strange* has generated a great deal of attention for Adams, who splits her time between NYC and Parma, Italy. Of course after seeing her work I had some questions, and Marina took some time to ease my curiosity, and perhaps peak yours.

Q. Your show is called “*Coming Thru Strange*”, and it’s also is the title piece of your show – why? What does this piece mean to you?

In the broadest of senses, artists “come thru” the work of other artists. We absorb and assimilate many different influences. “Strange” describes something unknown or foreign. It means I have to go someplace unfamiliar to get to something I haven’t seen before.



Image: *Coming Thru Strange*, 2011. Acrylic on Linen. 74 x 74 inches

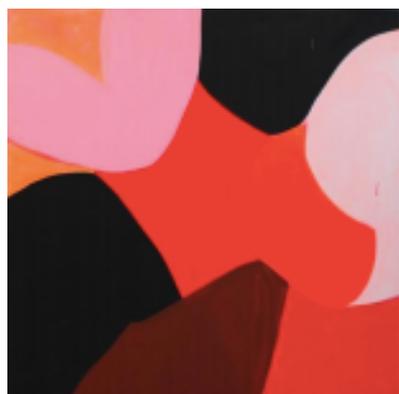


Image: *Queen of Hearts*, 2012. Acrylic on Linen. 74 x 74 inches

Q. Color is central in all your works, where you typically use pastels and softer hues. What is your relationship to color?

I love color. It’s one of the reasons I paint. It’s a universal language that can cross so many boundaries. It’s powerful and dangerous.

Q. It’s almost as if you use color, shapes and texture to draw the viewer into another world – if so what is that world like?

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You tell me.....

Q. While viewing your work in the show I felt as if it could keep moving outward as if it was not contained – was this your intention?

When the scale and the color are powerful, the works keep expanding. That is why paintings can have volume and take up more space than their actual dimensions. It's one of the great contradictions that can be made visible.



Image: The Black Sea Conversing with the Atlantic Ocean an Hour Before Dawn, 2011. Acrylic on Linen. 74 x 74 inches

Q. You live in both NYC and Parma, Italy. What about each of these places inspires you?

New York offers me people and art and our place in the hills outside of Parma offers me fresh air and silence.

Q. You often collaborate with poets, which results in books and limited edition works like Taormina with Vincent Katz, The Tango with Leslie Scalapino and New Alphabet with

Norma Cole. What draws you to these kinds of partnerships?

I think poetry is kin to painting, and I love the dialogue the two forms can create.