

DAMIAN STAMER

NEW SHARON CHURCH RD. 15 SOUTH LOWELL 32 LITTLE RIVER 3

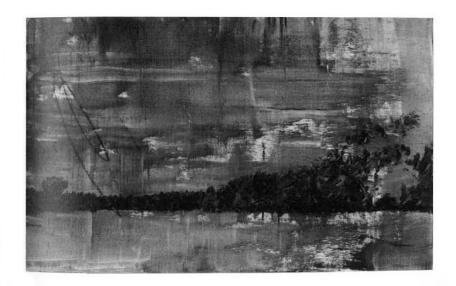
Damian Stamer's work seeks to invent new ways of painting, alternating between representational and abstract figuration, while documenting the changing landscapes where he grew up. Stamer repeatedly paints the regions of his upbringing in North Carolina, working from memory, photographs, and direct observation — regions that are rapidly developing, as are his approaches to the medium.

New Sharon Church Rd. 15 is part of a new series of paintings translated from daytime photographs into evening scenes. The crisp white border gives clues to the photographic reference material while drawing us further into the painterly surface. It combines the shimmering quality of a daguerreotype with bristly swipes and blurs of paint.

Stamer's painting South Lowell 32 also seeks to confuse definite readings of time as it swings between photographic representation and abstract mark making. The monochromatic work evokes the wear and tear reminiscent of peeling siding, punctuated by bursts of neon color. Stamer has sanded away painted areas, revealing expanses of white that push this imagery to the brink of legibility.

In the titles of these works, "32" and "15" reference the number of times these locations have served as subjects for his finished pieces. Repetition presents the challenge of inventing new visual descriptions for the familiar, and it is this possibility of discovery that pushes Stamer to consistently reinvent how he paints. Repetition also belongs to the haptic act of remembering, made all the more meaningful by the changing landscape around him.





South Lowell 32, 2014 (10p)

New Sharon Church Rd. 15, 2015 (bottom)

Little River 3, 2014 >

