

Pangée

ALICIA ADAMEROVICH
Ultra-gentle manipulation of delicate structures



Rising from earth, 2022

huile et sable sur lin | oil and sand on linen

238,76 × 190,5 cm | 94.5 x 75 inches







Alicia Adamerovich, *Ultra-gentle manipulation of delicate structures*, 2022, exhibition view, Pangée, photo: alignements

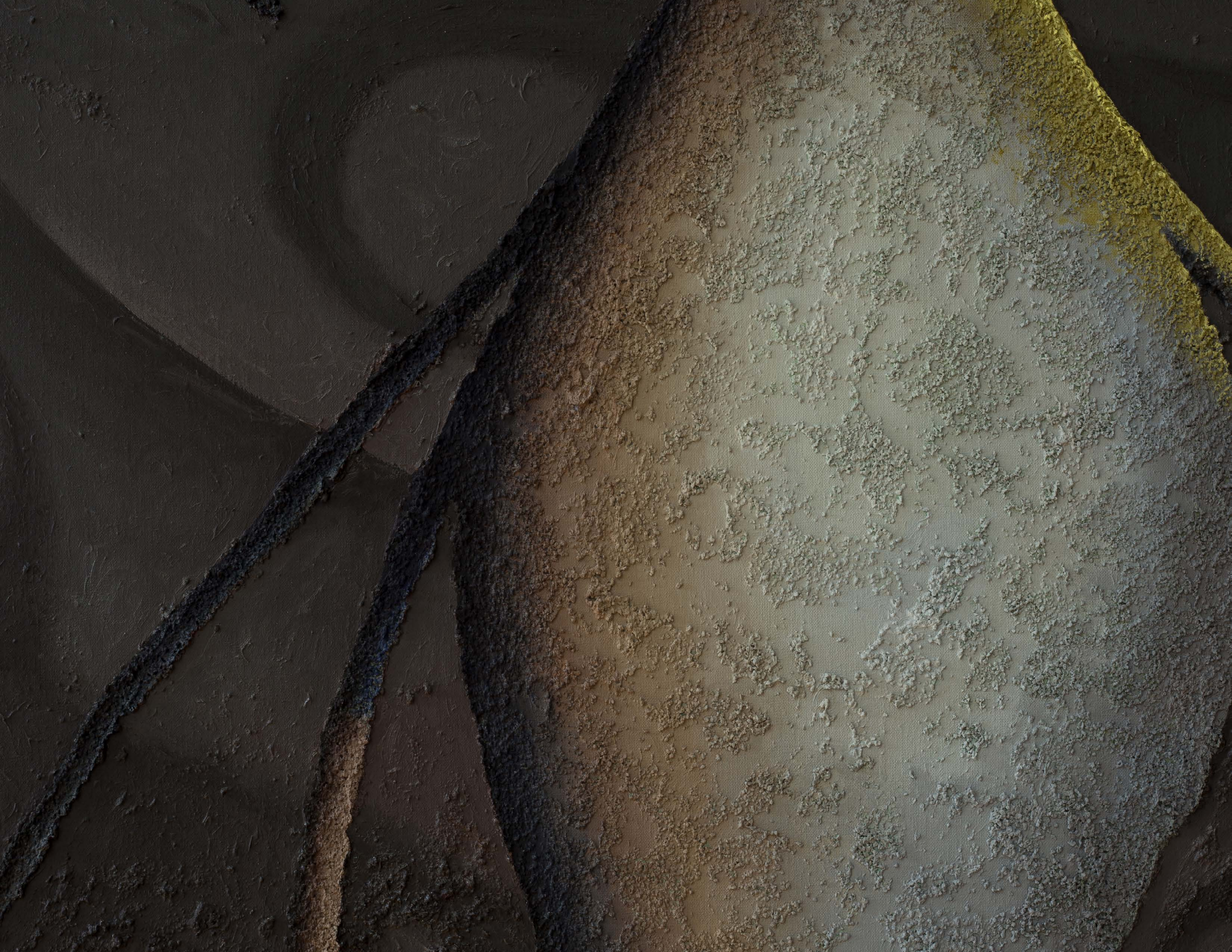


Petrified tenderness, 2022

huile et sable sur lin | oil and sand on linen

238,76 × 190,5 cm | 94.5 x 75 inches







Alicia Adamerovich, *Ultra-gentle manipulation of delicate structures*, 2022, exhibition view, Pangée, photo: alignements

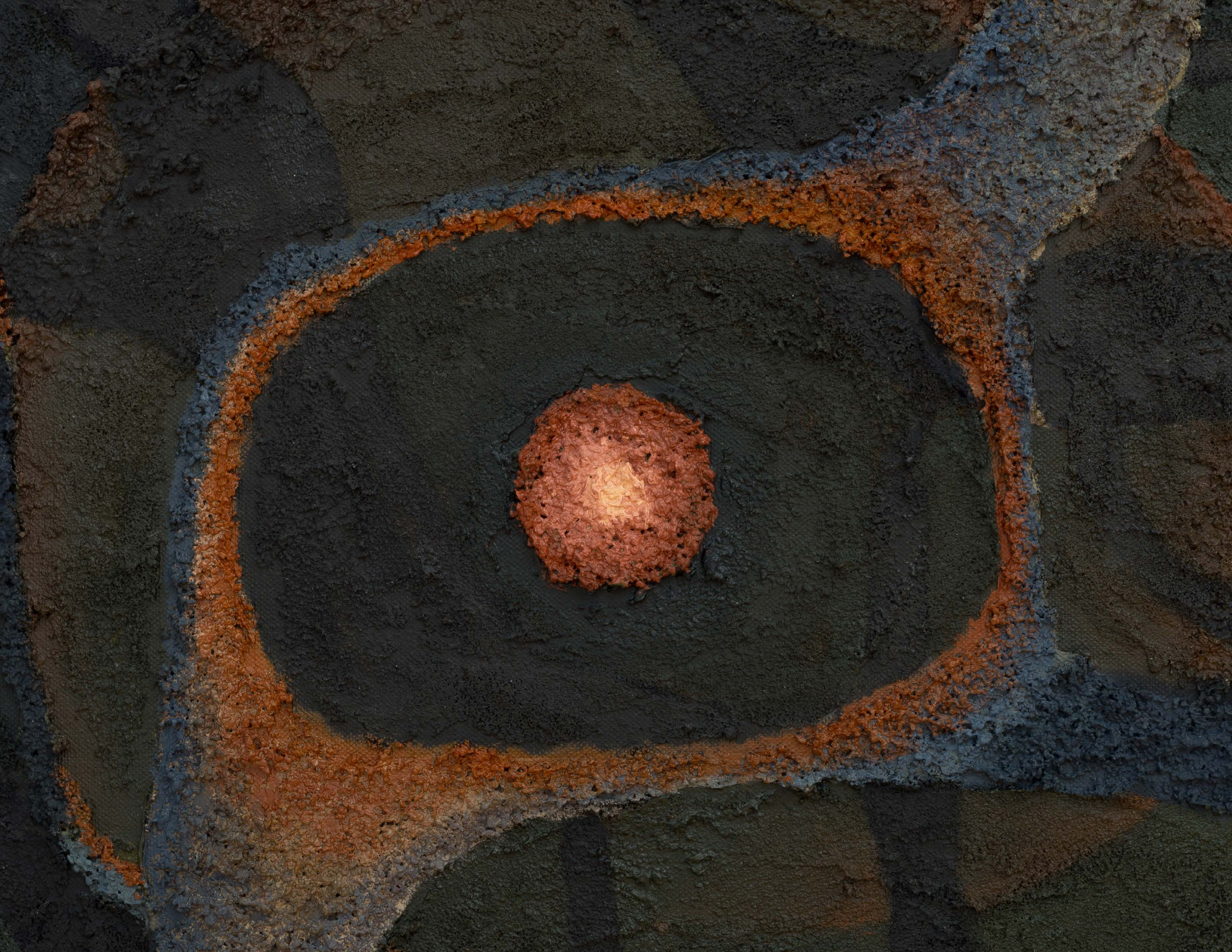


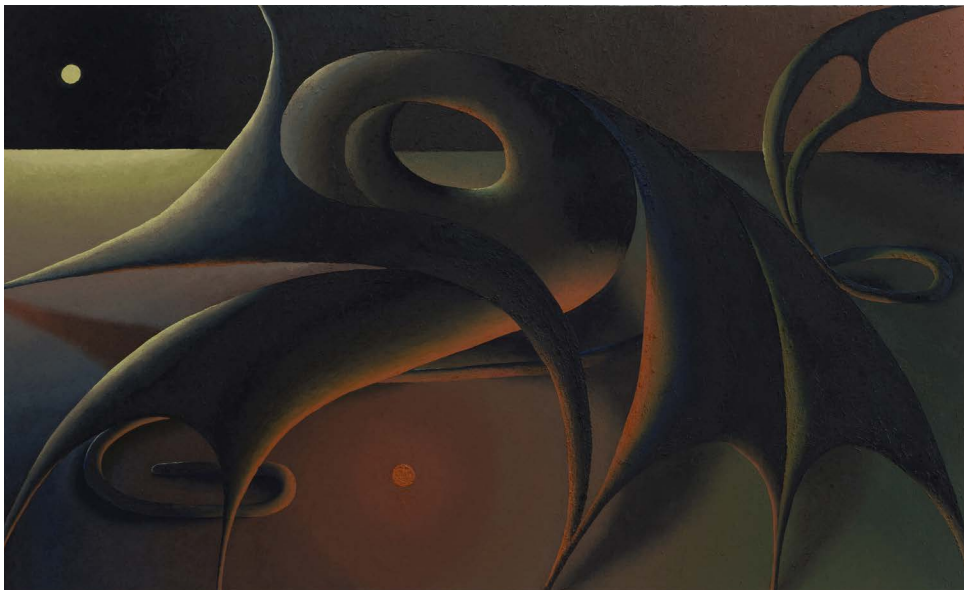
Benevolent scaffolding, 2022

huile et sable sur lin monté sur panneau de bois | oil and sand
on linen on wood panel

152 × 122 cm | 60 x 48 inches







The cradling glow, 2022

huile et sable sur lin monté sur panneau de bois | oil and sand
on linen on wood panel

92 × 152 cm | 36 x 60 inches







Field of force, 2022

huile, médium mat, cire, bois, pastel sec, papier | oil, matte
medium, wax, wood, soft pastel, paper

122 × 43 x 7.5 cm | 48 x 17 x 3 inches







Trajectory of me, 2022

huile, médium mat, cire, bois, ponce | oil, matte medium, wax,
wood, pumice

74 × 63.5 × 15 cm | 29 x 25.5 x 6 inches







Above average entity, 2022

bois, huile, médium gel, teinture pour bois | wood, oil, gel
medium, wood dye

200 × 61 × 40 cm | 79 × 24 × 16 inches





Figure 8., 2021

bois, huile, médium gel, teinture pour bois | wood, oil, gel
medium, wood dye

86.4 × 71.1 × 81.3 cm | 34 x 28 x 32 inches





Alicia Adamerovich, *Ultra-gentle manipulation of delicate structures*, 2022, exhibition view, Pangée, photo: alignements



Compressed plateau, 2022

pastel sec sur papier archive | soft pastel on archival paper
30 x 40 cm | 11.8 x 15.75 inches





Study for the cradling glow, 2022

graphite sur papier archive | graphite on archive paper
22.8 x 30 cm | 9 x 12 inches





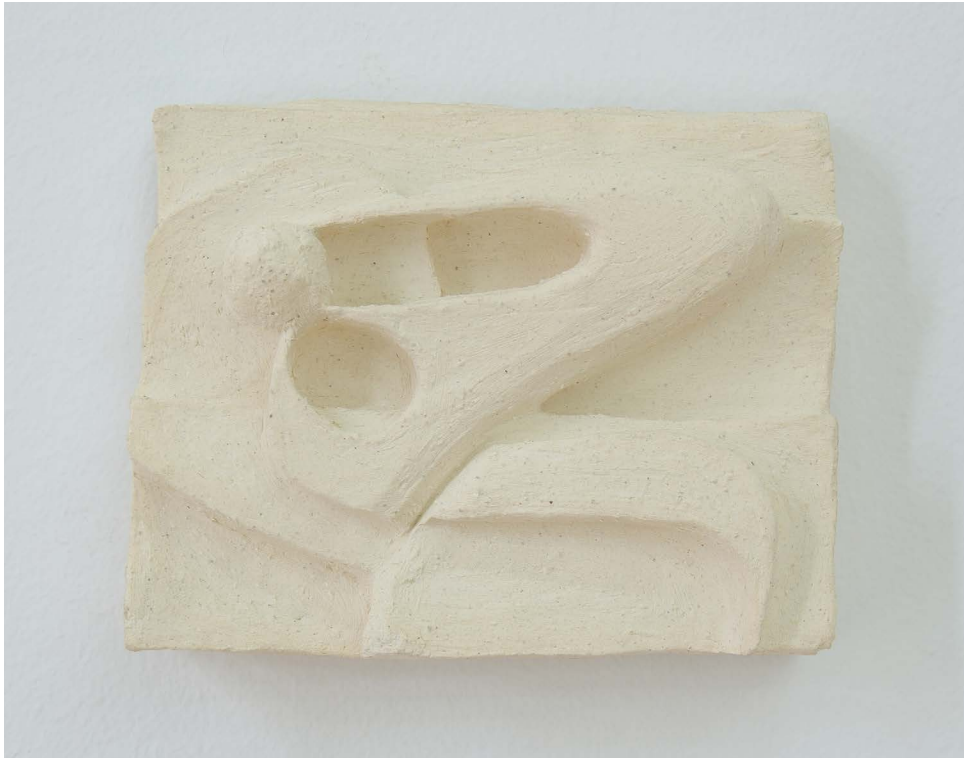
Study for petrified tenderness, 2022
graphite sur papier archive | graphite on archive paper
22.8 x 30 cm | 9 x 12 inches





Paper Weight, 2021
céramique | ceramic
5.1 × 7.6 × 7.6 cm | 2 × 3 × 3 inches





Untitled, 2021

céramique | ceramic

7.6 × 10.2 × 2.5 cm | 3 × 4 × 1 inches





Untitled, 2021

c ramique | ceramic

23 x 18 x 2.5 cm | 9 x 7 x 1 inches



Projet Pangée is thrilled to present *Ultra-gentle manipulation of delicate structures*, a solo of Alicia Adamerovich. This new series of works explores the tensions between strength and fragility, industry and nature, static and breathing. Elements of science fiction and alienation encroach upon Adamerovich's practice, ultimately mediated by her desires for connection and provocation. Having spent her adolescence mired in feelings of isolation and brushes with the natural world, she's taken to exploring her own crafted environments. She plumbs her own psychological depths, weaving internal fabrics into rich biomorphic vistas. The paintings for this exhibition are darker, as if they're slowly moving into the shadows. Vestiges of familiarity persist alongside ambiguous formations. Here she explores structures and the scaffolding of form. Her constructions become fragile protectors of darkness or negative space. They fall just short of tangibility and make the case for imagined futures or mythologized histories. She challenges perception, blocking viewers from complete understanding without rejecting the desire to behold. Her works are catalysts for the imagination, vessels for seeking.

Alicia Adamerovich's practice studies the anthropomorphic nature of objects, and highlights their creative potential. Her works trace her psychic evolution, drawing from the unconscious to give form to interior sensations and emotions. Born in 1989 in Latrobe (Pennsylvania, USA), she lives and works in Brooklyn, USA. She earned a BA in design at Pennsylvania State University and studied at the Maryland Institute College of Art in Baltimore. Her work has been shown in solo exhibitions including "*Ultra-gentle manipulation of delicate structures*" at Projet Pangée, Montreal; "*Second Nature*" at Del Vaz Projects, Los Angeles; "*A Bat Out of Hell*" at Sans titre (2016), Paris; "*Day*" at Galerie Tator, Lyon; "*The Loner's Castle*" at Projet Pangée, Montreal; "*Vibrant Matter*" at FISK Gallery, Portland. Upcoming exhibitions include a solo at Kohn Gallery, Los Angeles; and a group show at Margot Samel, New York. Alicia Adamerovich has participated in numerous group shows, including "*Mystic Toolkit*" at Artpace, San Antonio; "*Parallax*" at Y2k Group, New York; "*Theorem X*" at Rachel Uffner, New York; "*Shelter Lines*" at Palazzo Monti, Brescia; "*Theorem Y*", at Mrs. Gallery, New York; "*The Symbolists: The Flowers of Evil*" at Hesse Flatow, New York; and "*Wild Objects*" at Projet Pangée, Montreal. Recent art fairs include Miart (Milan) with Sans titre (2016) and NADA Miami with Projet Pangée. Adamerovich is represented by Projet Pangée (Montreal).