



ANDREW WAPINSKI

reception march 8th 6-9pm

RECONFIGURATION

Andrew Wapinski is an abstract painter who grew up in a Northeastern Pennsylvania coal mining town. Together, the six counties that make up the area, where Wapinski spent his youth, constitute the only reserves of the United States' anthracite coal, a key ingredient in pencil lead, among other things. That necessary ingredient of drawing mixed with his childhood experience of a landscape constantly being altered by strip mining forms the basis of his studio practice.

Wapinski combines anthracite coal and blocks of melting ice to make his paintings. The combination of a solid and liquid parallels the make-up of oil paint, which is made by suspending pigment in a binder. Other materials he uses in his work include sumi ink, bone ash, acrylic, and graphite, which he applies to gessoed and un-gessoed linen mounted on an aluminum panel. The process is open-ended, allowing both accident and choice to overlap. While we can connect his use of coal to his childhood, and his awareness of the irreparable scars humans make on the landscape, his work goes beyond that relationship without forgetting it.

Wapinski divides his rectangular surfaces into discrete areas, which are either adjacent or stacked atop of each other. The spill of black dust varies in intensity. In Sumi ink painting the artist can control the density of the black. I cite this connection because in using Sumi ink, Wapinski wants his work to reverberate, call to mind different associations, from Japanese ink painting, Color Field painting, gestural painting, maps of rivers, and anthropomorphic shapes such as birds, without becoming derivative or pictorial. They are abstract paintings and we are responsible for our associations.

By opening up our experience to making these connections, while staying true to abstraction, Wapinski invites us to scrutinize dust and stains, the stuff of life, and what we do each day to the environment we dwell in. Beauty and dissipation, birth and decay, become inseparable. They are paintings to be seen and reflected upon.

John Yau

RECEPTION: SATURDAY, MARCH 8TH 6–9 PM

EXHIBITION DATES: MARCH 5TH - APRIL 19TH, 2025

Front cover: *Untitled XXII*, ice, anthracite coal, sumi ink, bone ash and acrylic on linen mounted panel, 32" x 28" x 2.5"



Configuration 001, ice, anthracite coal, sumi ink, bone ash, granite and acrylic on linen mounted panel, 75" x 65" x 2"



Configuration 003, ice, anthracite coal, sumi ink, bone ash and acrylic on paper



linen mounted panel, 50" x 70" x 2.5"



Configuration 002, ice, anthracite coal, sumi ink, bone ash and acrylic on linen mounted panel, 75" x 65" x 2.5"



Andrew Wapinski in his studio

left: *Configuration 001*, ice, anthracite coal, sumi ink, bone ash, granite and acrylic on linen mounted panel, 75" x 65" x 2"

right: *Configuration 002*, ice, anthracite coal, sumi ink, bone ash and acrylic on linen mounted panel, 75" x 65" x 2.5"

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Untitled XXXVI (detail), anthracite coal, pigmented
ice, acrylic and ink on linen mounted panel
60" x 48" x 2"

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