

## Art Adventure | Sam Dalkilic-Miestowski



# Ann Singer

From oil and acrylic paintings to large-scale modern metal sculptures, the Steeple Gallery has been representing the work of Ann Singer, a well-known artist from the 1970s and 1980s. Singer led a very adventurous and glamorous life during the height of her career, including hobnobbing with prominent politicians and artists of the time.

The gallery still exhibits several large scale Singer paintings of Elizabeth Taylor, Chicago's former mayor Richard J. Daley, and a tapestry of Pablo Picasso.

Below are excerpts from the Boca Raton Museum of Arts, 1984 exhibition catalog.

The Fauves and the Cubists forged 20th-century art. The Fauves liberated syntax in a surge of sensuous color, while the Cubists transformed classical visual space by using multifaceted linear combinations thus deepening our perception of reality.

Both Fauvism and Cubism movements ran full courses through successive simplification towards ultimate phase-out; Fauvism culminating in abstract expressionism — Cubism in formalistic constructivism.

Anecdotal art, harking back to David, experimented

with both visual and verbal associations. Pop and the Environmentalists roamed over a wide range of visual and verbal morphologies with the super-realists at one end of the spectrum and the conceptualists at the other.

Ann Singer's art emanates from the continental tradition of enrichment of visual experiences by revealing pictorial possibilities which the viewer would not have discovered on his own.

For her vehicle, the artist has chosen soft space or topological transformations. The line of a nose or the eye, a flower or fruit, is transposed by a series of extensions and contractions. Everyday visual experiences are displaced by new harmonies and dissonances so as to increase the pitch of value and form.

Composition in soft space completely reverses the cognitive process that occurs in hard or linear space.

The Cubists brought deep space into the foreground by uncovering hidden facets; the expressionists expanded the boundaries of free forms.

Their compositions were embedded in standard space, thus formal innovations could be rightfully called expressive distortions.

On the other hand, if space itself is conceived as soft or malleable, the contours and bodies of perceived

objects will have to be redefined so as to conform to a new set of spatial concepts. Mass replaces volume, foreground interfaces with background, discontinuities become continuous. New idioms emerge in phrasing, shading and in structuring of pigments.

In order to facilitate the viewer's induction into the world of soft space art, Ann Singer often depicts familiar objects: the human face or parts of a face. The artist explores the aesthetic possibilities of soft space which then becomes a window on "man," an object of wonder and mystery — of strength and weakness — of restraint and passion.

Ann Singer is a native of Czechoslovakia, where she studied art at the National Academy. After ejection for non-compliance with rigid academic rules she studied in the studios of Oskar Fikar.

Singer left Czechoslovakia for Austria intending to study with Kokoschka. Subsequently she visited Paris where she befriended Kassak and Sonia Delaunay, the latter having had a lasting influence on Ann Singer's work.

Sam Dalkilic-Miestowski owns The Steeple Gallery, Ltd., 11107 Thiel St. in St. John. Please email your comments to [samowner@sbcglobal.net](mailto:samowner@sbcglobal.net)

