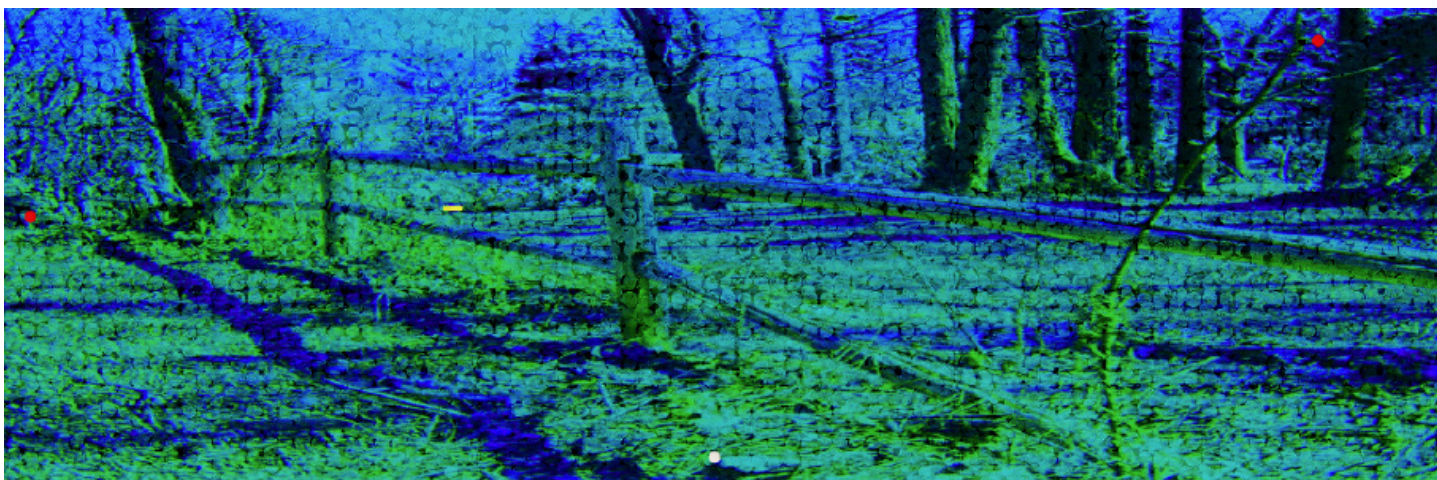


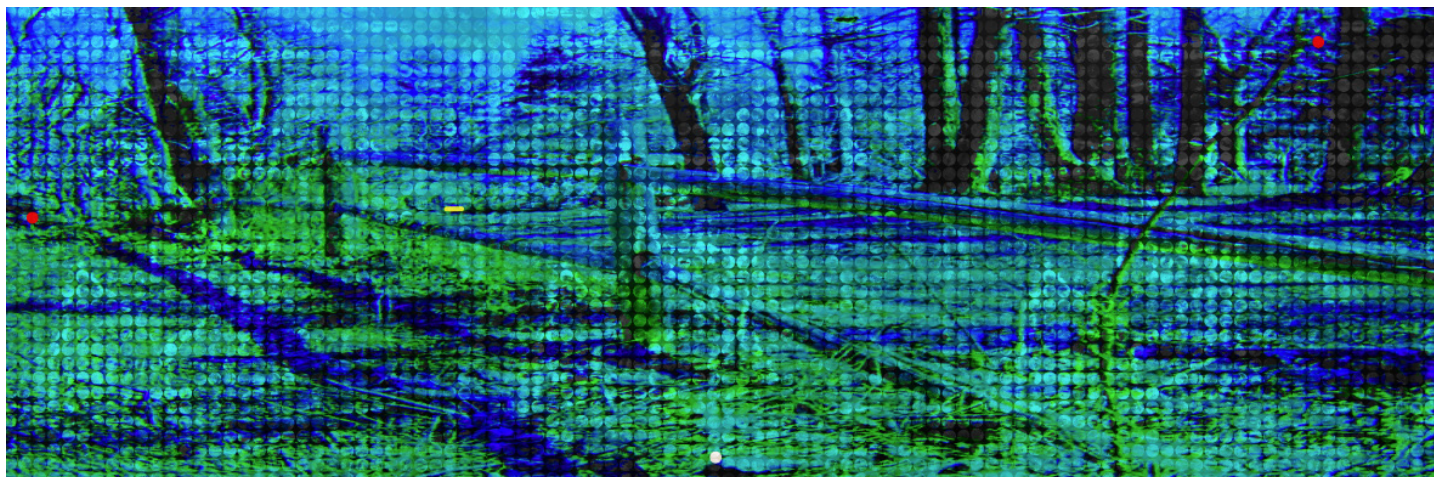
PAUL KOLKER collection
FOR IMMEDIATE RELEASE

PAUL KOLKER:
ABOUT SPACE... SYNTHÈSE

Opening Reception
Thursday, 6-8 PM
March 28, 2019
511 West 25th Street



Paul Kolker: blue fence synthèse, 2019
inkjet, acrylic and polyurethane on canvas
99 x 297 inches in twenty-seven parts



Paul Kolker: blue fence synthèse 1089, 2019
inkjet, acrylic and polyurethane on canvas
22 x 66 inches in two parts

[New York, NY; March 4, 2019] Paul Kolker is pleased to present his sixty-ninth solo exhibition, *About Space... Synthèse* at the PAUL KOLKER collection at 511 West 25th Street from March 28 through May 24, 2019. Kolker's exhibition of paintings and photographic prints is about an experiment which questions how we perceive the illusion of three dimensional static space in a two dimensional canvas; while using a sculptural control group of volumetric pyramids of spheres.

Kolker's artistic focus is on the technological evolution of the television, computer and smart phone screens and how we see our real world re-formatted as a display of dots; or diodes. In 1975, when he first acquired an Advent three tube projector television, the grids of dots on the screen were so large, that when Kolker sat up close the image appeared abstract; while figural from afar. He observed the same progression of abstract to figural in his print media studies of Ben Day, Shinobu Ishihara and halftone dots; and to date his art continues to serve as visual experiments using pixelated or dotted images which test our perception, feelings and cognition. In addition, Kolker has observed that two dimensional fields of dots give the illusion of space and depth, especially in halftone overlays. Some vision researchers affirm that the fine tuning of a perception of depth is due to the physiologic fixation and very rapid microsaccadic to and fro scanning movements of the eye to focus both wide and deep fields of vision. Therefore, Kolker places colored fixation points to enhance these autonomic eye movements to give the illusion of space and depth. Please visit <http://paulkolker.com/exhibitions/the-dot-is-in-the-sky/>

In *About Space... Synthèse*, Kolker also tests a century old method of enhanced stereopsis using red and cyan anaglyph glasses to create an illusion of space between objects; rather than using shadow for depth and diminishing size for vanishing point perspective as other representational and figural artists have long used as a trompe l'oeil technique. The 9:16 formatted landscape mode of a digital camera outfitted with a split mirrored lens captures an image which is computer graphically converted to an anaglyph of fused red and blue layers of a photograph which overlays an abstract color halftone dot painting, giving the illusion of space separating the background dots from the foreground objects.

Moreover, in this experiment, a total of eight abstract decalomania paintings and their transfers are displayed in salon style; and grouped with scant space between them to demonstrate the linear progression of the perceptual illusions and color field variables studied. Two are painted on black fields; two on white. One black field canvas has white dot overlays. One white field canvas has black dot overlays. The four decalomania transfers onto canvas are overlain with dot grid stencils of 1089 dots and the circumscribed spaces are painted red, blue, white or black to study the Bezold optical color mixing as well as the red-blue anaglyph effects. The Hering opponent red-green and blue-yellow color pathways theory, which Kolker's works continue to test, serves as the foundation for the color sequencing of the halftone paintings in the show; so that green is next to red, and yellow is next to blue. In addition the photographed images of the eight abstract halftone and rectilinear dot paintings are used as synthèse layers. Please visit <http://paulkolker.com/exhibitions/about-synthese-the-marriage-of-figural/> Both the halftone and rectilinear dot paintings give the illusion of open space and a more expansive dimension on a two dimensional canvas; which explains why many beholder's of Kolker's new synthèse paintings perceive a remarkable and spacious depth effect.

As a large scale study of a panoramic space in green and blue, *Blue Fence Synthèse*, 2019, depicted above as a 99x297 inches transformation of Kolker's *Red Fence*, 2003 (please visit <http://paulkolker.com/exhibitions/boundaries-borders-and-frontiers/>) is overlaid (using the artist's synthèse process) with the abstract painting, *Philtrum II Halftone Decalomania op.1*, 2019, also hung in this show. As a control to the four layered halftone decalomania painting used in the large scale version of *Blue Fence Synthèse*, 2019, a smaller version of the painting *Blue Fence Synthèse 1089*, 2019, also depicted above, is transformed using a single layered rectilinear dot grid painting, *Philtrum II Transfer Decalomania 1089 op.1*, 2019, to determine whether the space and depth illusion is dependent upon variations in the number of dot layers used in the synthèse process; viz. halftones are of four layers of dots and rectilinear grids are of a single layer.

In Paul Kolker: *About Space... Synthèse*, twenty-one new works are on view from March 28 through May 24, 2019 at the Paul Kolker collection, 511 West 25th Street in Chelsea, adjacent to the HighLine between Tenth and Eleventh Avenues. Paul Kolker: *About Synthèse... The Marriage of Figural* is ongoing through March 22, 2019. Paul Kolker: *Abstract Decalomania... An Experiment in Perception* is ongoing at 600 Third Avenue.