



**RON ADAMS, *UNDER HEAVY MANNERS*, PRESS RECEIVED**

**Michael Fitzgerald, 'Under Heavy Manners', Open Gallery, *The Sydney Morning Herald*, 23 November 2013**

BOOM, SHEMOZZLE, HOWL: A witty wordplay runs through these small but perfectly formed acrylic works which revel in the riffs and repartee of social interaction and the animated personae (and night owls) of the art world.

**Andrew Frost, 'Under Heavy Manners', *The Art Life*, 9 November 2013**

<http://theartlife.com.au/2013/under-heavy-manners/>

The title of Ron Adams's latest show has many possible references, two of them musical. On the one hand, "under heavy manners" is Jamaican patois meaning "a state of oppression" that referred to the state of emergency declared in Jamaica in 1976. Taken up by rastas, the term spread to the UK where it referred to both Thatcherism and the generally shitty state of modern life. The other meaning is musical, where the term was used by Prince Far I and Lee Scratch Perry as album titles, and in the UK by Robert Fripp, arguably one of the loudest guitarists of all time, for an album of Frippertronics.

So how might this connect to Adams's paintings? The artist uses a very strict and controlled compositional methodology, abstracting and arranging familiar real-world symbols and icons interlinked into works that produce a remarkably varied result. As one tries to make sense of the richly contrasting colours and shapes, the familiarity of individual elements slip into a far more ambiguous zone, at once enlivening the work but making strange something that, by all reason, should be fairly straightforward. Adams's paintings are demanding of your time, but pay off the effort with ample reward. Jah!

**'Editor's Picks', *Dispatches Issue 26, Art Guide Australia*, 8 November 2013**

Graphic and abstract but also playful and packed with linguistic possibilities, Galerie pompom co-director Ron Adams' *Under Heavy Manners* brings the zings. A careful combination of colour, geometry and text abounds in these modestly scaled paintings.

**'Ron Adams: Under Heavy Manners', *Time Out Sydney*, 6 November 2013**

<http://www.au.timeout.com/sydney/art/events/37114/ron-adams-under-heavy-manners>

Feel the love, embrace the fun, bask in colour – in this exhibition of new work by Ron Adams. The director of Chippendale ARI MOP Projects and an avid collector, with his partner George, of Australian art, Adams has a sense of positivity that – as friend and artist Kylie Banyard writes – shines through in his choice and arrangement of colour, text and geometric forms.

**Leann Richards, 'Under Heavy manners - Ron Adams', *Alternative Media Group*, 8 November 2013, <http://www.altmedia.net.au/under-heavy-manners-ron-adams/86320>**

*Under Heavy Manners* by Ron Adams, is a collection of brightly hued geometrical paintings which glow from the whitewashed walls of Galerie Pompom.

The painter is obsessed with the letter A and the artworks reflect this. *Any Colour You Are (five points)*, a comment on xenophobia, is a rainbow of spiky shapes arranged in a Mandala-like configuration. Whilst *Batman's a Hoot*, a witty pun on masks and owls, incorporates the angularity of the letter to produce a tribute to the popular culture icon.

The artist clearly enjoys the visual and aesthetic qualities of written representation and this is seen in the series, *Possible buildings from words*, which takes text and transforms it into playful visual poetry.

Adams manipulates forms and colours to conjure innovative expressions which comment on social issues and modernity. This makes *Under Heavy Manners* a challenging and intriguing exhibition.

**'Five Minutes with Ron Adams', *The Brag***

*Tell us about your background in painting.*

I first became aware that I wanted to be an artist when I won first prize at the Royal Easter show at the age of five! Since then I never really stopped thinking about art or making art, that's what I wanted to be, an artist!

*What informs your geometric aesthetic?*

As a teenager I was really only interested in Surrealism, that's what I wanted to be. When got a bit older I realised that it wasn't really for me anymore, nowhere new to go. I then became aware of monochrome and text painting (the exact opposite) and followed this path, through mainly text works, which slowly evolved into the current work. The new work comprises text, geometry and animation, and this comes from a strong interest in architecture, design and pop art.

*What themes are you exploring in *Under Heavy Manners*?*

*Under Heavy Manners* is about social etiquette. The works look at friendships, global behavior and the way I view the world, and each image has an important title. The titles of the works are just as important as the works themselves! I call these works psychological animated geometric abstraction!

*How do you expect audiences to respond to your work?*

With humour! The works are very playful, colourful and full of life. I would also expect the audience to see in these works a message about the importance of friendship and our global issues as well as understanding difference in our communities, this is very important!

*Exciting future projects we should know about?*

Looks like a fairly full calendar for the next year, with shows in Brisbane, Toowoomba, Melbourne, a couple in Sydney and the art fair in Los Angeles, think that's enough!