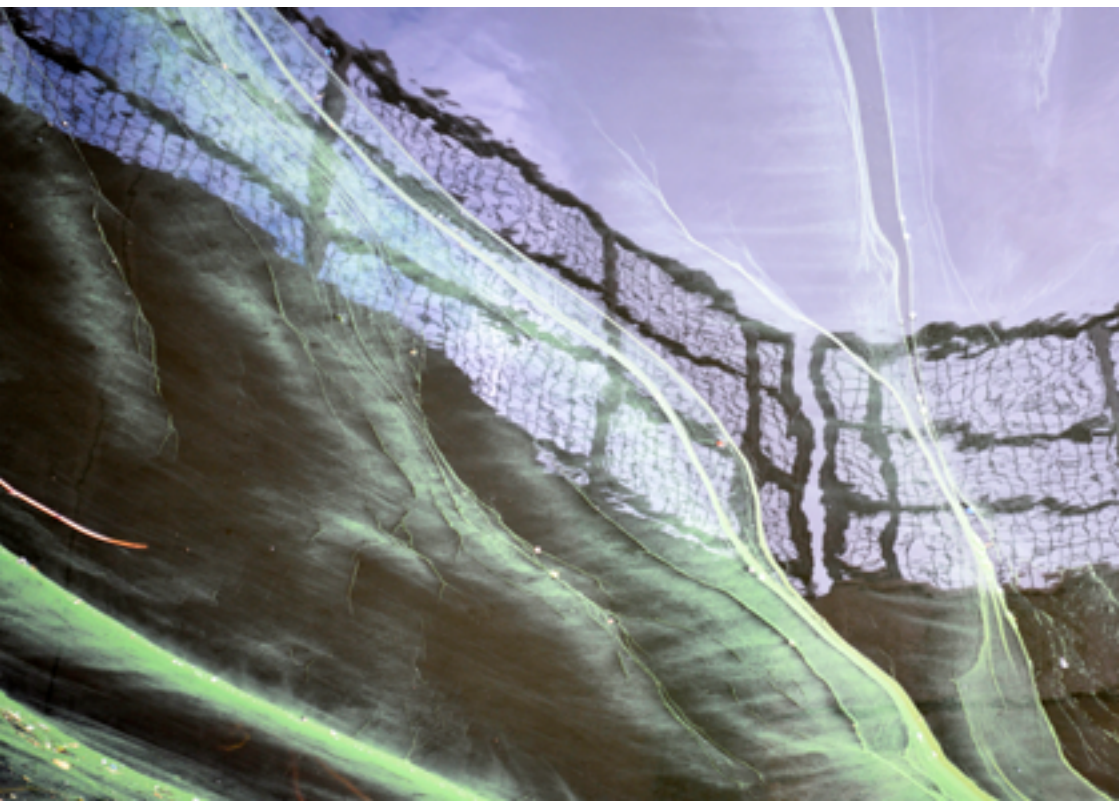


Anne Krinsky: *Tide Line Thames*

Two installations / Two years

Two Totally Thames Festivals



September 2016

The Gallery,
Thames-Side Studios,
Woolwich,
London, SE18 5NR

*Paintings / photographs /
digital scrolls / projections*

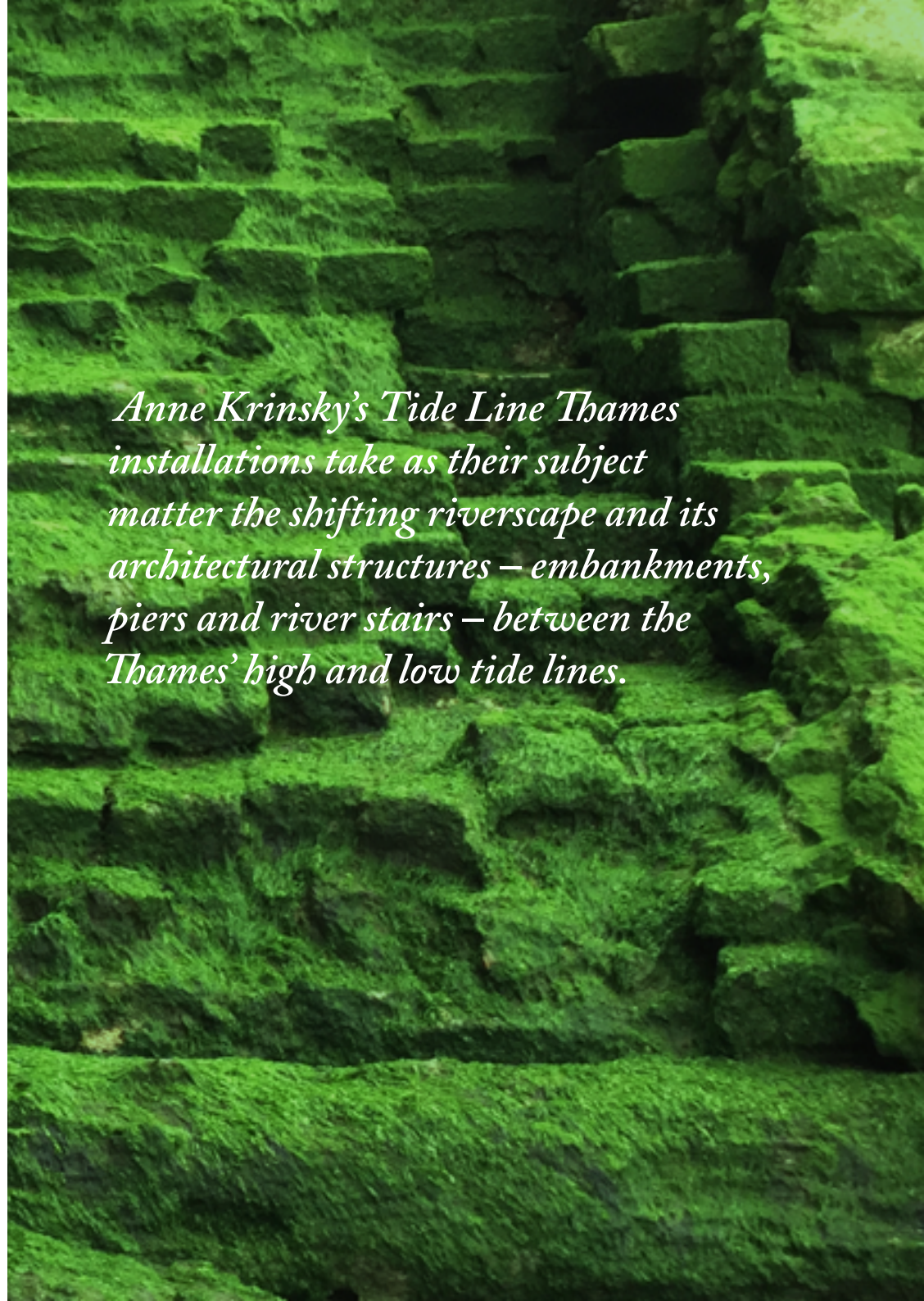
*annekrinsky.com
annekrinskytidelinethames.blogspot.co.uk*

September 2017

Thames Tunnel Shaft,
Brunel Museum,
Rotherhithe,
London, SE16 4LF

*An installation of
projected imagery in the
Thames Tunnel Shaft*

*Anne Krinsky's Tide Line Thames
installations take as their subject
matter the shifting riverscape and its
architectural structures – embankments,
piers and river stairs – between the
Thames' high and low tide lines.*





Anne Krinsky: Tide Line Thames

By Jessica Clifford

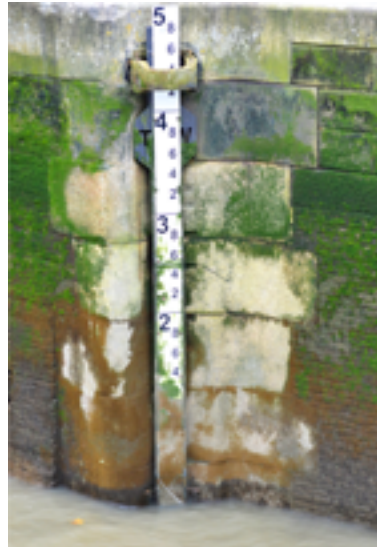
For this exhibition, Anne Krinsky has created an installation of paintings, photographs, and large-scale digital scrolls that take as their point of departure the embankments, piers, and other architectural structures that populate the banks of the River Thames, and its shifting aspect between high and low tide. Where in past projects, Krinsky has responded to pre-existing archival material, for Tide Line Thames the artist created her own archive – personal, subjective – by photographing the river and its physical infrastructure over a six-month period, the results of which are also projected here. Rather than beginning from an abstract vocabulary, Krinsky has interpreted the riverscape photographs in several media, in turn an exposition of formal visual relationships and geometric pattern. The works are characterised, paradoxically, by a sense of both fixity – a sitedness in the time and space dictated by the river – and flux, the ebb and flow of its tidal waters.

The five paintings, all acrylic and collage on aluminium panel, bear out this physical contradiction: thin washes of paint have been built up slowly, layered with fluttering pieces of tape and architectural drafting film, to create images of fragile tactility, which are yet held down, anchored even, by the weight of their aluminium supports. Whilst not literal interpretations, the underlying linearity and grid-like structures of the paintings retain a sense of their architectural origin. In the large scroll prints, Krinsky has manipulated the source imagery as if it were physical material, maintaining a sense of fluidity that is extended in the curling edges of the paper scrolls. All of the works exist in, and mark out, their own sense of space. As the history of the River Thames is embedded in its structures – the eroding river stairs, tide lines marked upon the embankment by layers of metallic patina and green algae – so is this history embedded in Krinsky's project.

A boundary, economic resource, major maritime route, a source of food and fresh water: the River Thames has played many roles within the human histories of London. So much so that in 1929, John Burnes, one-time MP for Battersea declared: “The St. Lawrence is mere water. The Missouri muddy water. The Thames is liquid history.” There is evidence of human habitation along its length that dates back to Neolithic times, and in the 18th century, the Thames was at the heart of the British maritime Empire. Its waterways are both vast and tributary, and with a tidal reach of up to seven metres, the Thames reveals and delineates this history throughout the day, in one sense a temporal bridge between the River’s past and present. The stairs, piers, and paths that Krinsky photographed bear the traces of time’s passage; in the photographs time itself has been held still, history arrested, if only for a moment.

In his book, *Visual Time: The Image in History*, the art historian Keith Moxey has suggested that rather than following a singular linear chronology, history itself is enacted within multiple times: it is both disjunctive and anachronistic. In Moxey’s view, images and works of art play a central role in revealing history’s multiplicities, as regardless of the moment of their creation they still have the power to affect the present, and indeed, are capable of creating their own sense of time.

Krinsky’s works, then, suggest a River’s own time. The Thames’s immense history – primordial, industrial, colonial, contemporary – is fixed in its indexical relationship of signification to the surrounding areas, the very traces of history that exude from its structures. As is the River Thames, time is unruly, contingent, and constantly in motion, and here Krinsky has created a body of work that demonstrates simultaneously a deep concern for site-specificity, and the layered temporality of works of art.



The Gallery

Thames-Side Studios

8 – 25 September

Private View:

Friday 9 September

6:30 – 8:30pm

Artist Talk:

Tuesday 13 September

7pm

Opening Hours:

Thursday – Sunday

12 – 6pm

Free Family Drop-in Event:

How Tastes the Thames?

Saturday 17 September

12 – 3pm

Cover: Lock 1, Digital photograph, 2016

Page 1: Greenwich Eroding Stairs 1, Digital photograph, 2016

Page 2: River Walls, Acrylic & mixed media on aluminium panel, 135 x 100cm, 2016

Page 4: River Gauge 1, Digital photograph, 2016

Back: Cog & Bird 4, Digital photograph, 2016



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