

Angela Dwyer – Colour Studies

Marc 27 –April 25, 2026

Opening: Thursday, March 26, 7 – 9.30 pm

Angela Dwyer is no stranger to Semjon Contemporary as an artist. She has already participated twice by invitation in thematic group exhibitions: in 2014 in the first part of the two-part exhibition series *Dear Artist, Draw Me!* on abstraction, concretion, notation, and structure, and in 2017 in *Penetrating Paper*. The works now on display are from the *Colour Studies* series, which she has been consistently creating for years and regularly posting on Instagram and Facebook, where I also discovered them.

The color studies emerged from a project in 2019, when Angela Dwyer realized she was having difficulty constructing an icosidodecahedron without a template. Despite her artistic training in the “elements of design,” she knew she had to start from scratch. She began exploring geometric forms and used color to understand their mechanics and abstraction.

She writes: “The daily color studies are a ritual, a discipline, and at the same time a kind of grounding. It’s not about perfection or a final result, but about an experiment, about allowing myself to make mistakes, to discover the unknown, and then to follow it. The most beautiful moments are always when I say to myself: ‘I don’t know what I’m doing’; when I realize that I don’t understand what I’m actually seeing.”

Angela Dwyer sets a framework for herself within which she uses every ounce of freedom to develop, unfold, discover, and be herself. A marriage of self-determination, knowledge, and creativity; curiosity, routine, and grounding. Every day.

When at least two large wall panels featuring numerous *Colour Studies* are displayed in the exhibition at Semjon Contemporary, one becomes aware of the abundance and diversity of her motifs; through the repetition of forms, she demonstrates how color alters our perception of form—and vice versa.

The chromatic guise of these forms, however, is always unique. She writes: “Colors can help explain form, and they can be used to show the parts of the whole, how a compound is formed, inside and out. But colors can also confuse and obscure.” In other words: She herself is, on the one hand, the seeker and researcher in her daily life, and on the other, the mistress of her creations, who decides in the process of creation which direction the emerging form will take.

The result of her daily creative work, presented here in a small yet overwhelming selection, leaves us in awe and invites us to view the pieces comparatively and to immerse ourselves in the uniqueness of each created form of color. Her description of this body of work as “Color Studies” seems an understatement. Perhaps the title was established from the very beginning, and she herself did not yet realize that her engagement with this series would become a long journey. Given the intense abundance, the work hardly retains its study-like character. It is more of an encyclopedic-seeming body of work. A visual journey and a sensory experience, to be sure. Respect!

Semjon H. N. Semjon, March 2026