

# ALEXANDRE GALLERY

January 10, 2020

**Pat Adams is represented by Alexandre Gallery, New York.**



Pat Adams, *Our Time*, 1979, mixed media on paper, 21 1/4 x 29 inches

The gallery is pleased to announce its representation of Pat Adams (American, b. 1928). An exhibition of Adams's works on paper and paintings from the late 1970s and early 80s is scheduled for spring. The gallery will feature a selection of Adams's work later this month at UNTITLED, ART San Francisco in a three person presentation with work by Lee Bontecou and Lois Dodd.

Pat Adams has been producing beautiful, deeply engaging work for nearly 70 years. Since the 1960s, Adams has developed a personal style in her paintings and works on paper typified by expansive, richly colored and textured fields punctuated by sharply defined abstract elements, often in high-key hues: stripes, arabesques, spirals, circles, triangles and other geometric figures. Adams has referred to her imagery as “events.” The precision of the geometric abstract elements is pitted against disorder—endless expanses of space which have been suggested by layers, skeins, splashes, stains and blots of paint. Adams's grounds often include sand, mica and other granular natural materials to her paint, adding a rich material physicality. While Adam's paintings often have an immediate, even visceral impact on the viewer, their great strength lies in their power to draw in viewers and keep them visually, mentally, and emotionally engaged over long periods of looking, thinking, and feeling. For Adams, the work is a visual reality of being in this time.

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Early in her career, Hilton Kramer wrote of Adams's work in a *The New York Times* review:

*She is a hedonist of shamelessly beautiful visual sensation, and her paintings fill the eye with an almost hypnotic bath of completely delightful visual detail, with subtle color and vast spaces mingling in highly poetic combinations.*

Almost fifty years later, the work is still viewed with the same visual sensation. In 2017, Robert Wolterstorff, then at the Bennington Museum, which organized a retrospective exhibition, noted that Adams is intensely aware of the world we live in. As a result, he says she creates works that are rich, sensual, colorful, intensely felt, and jarringly material. He states, "There is a quality about her work that each painting is a new world, encompassing both vast scale and minute intricacies."

Adams' work is visually enticing, but also about the life of the mind. Her work is suggestive. She is fascinated with physics and the psychology of perception. Adam's worldview combined with an intense focus on visuality with an awareness of perception—how we see, feel, and comprehend the world—has its origins during her childhood in California, in the midst of the Depression, and was solidified in her years at the University of California, Berkeley. Adams studied anthropology, paleontology, psychology, and physics, which impressed on her both the complexity of the world, and the significance of primary, intrinsic constructs in how we perceive and comprehend that world. In her works, she used a calculated approach to the construction of form and the bringing together of many seemingly unrelated visual elements into a harmonious whole. Although her paintings can be perceived as spontaneous and a celebration of chance and randomness, they are, as Adams acknowledges, carefully planned.

Author and art historian Sherrye Cohn writes:

*The paintings of Pat Adams invoke an exalting vision of the world, and imaginary apprehension of physical reality in which the elemental and the cosmic are eloquently subsumed. Whether small, done on 10" x 12" sheets of paper, or wall-sized, they represent an inquiry into primal principles, origins and ends, first things and final causes. They exemplify that drive to perceive the universe as a coherent and unbroken totality in which the smallest element is inexorable bound up in the structure of the whole.*

A wealth of literature by critics such as Dore Ashton, Barbara Rose, Max Kozloff and Jed Perl has been written about the multitude of solo-shows and group exhibitions that have featured Adams's work. For most of her career, Adams enjoyed regular biennial exhibitions at Virginia Zabriski Gallery, her longtime dealer. Her work is in the collections of major public collections across the country. Adams lives and works in Bennington, Vermont, where she taught for many years at Bennington College.

**For further information please contact the gallery at 212-755-2828 or at [inquiries@alexandregallery.com](mailto:inquiries@alexandregallery.com)**