



Laura Adams

As a life-long starrer, I was drawn to Laura Adams' paintings by a quality I perceive in them that goes beyond representation. These pictures, the subjects of which have been looked at closely, and painstakingly rendered onto canvas, seem also to have been looked at in a less realistic way: gazed upon meditatively, stared at in a reverie. Looking at them I had the feeling that the artist's mood, or feelings and thoughts, were part of the picture too, and were available to the viewer. "Thoughts and feelings, not my own, seemed mine." The canvases become like diary entries of a meditative person, recollected in tranquility and polished into finished works.

Timothy H. Martin, *President of S.J. Shrubsole*



Cover: *Honeysuckle* (detail, see page 5)

Above: *St. James*, 2013, oil on panel, 3 3/4 x 3 3/4 inches

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Laura Adams

Gilded Proximities

Recent Paintings

October 14 to November 23, 2014

S.J. Shrubsole

104 East 57th Street, New York, NY 10022

Gilded Proximities

When are two objects quintessentially close? To simply *be* each other, to occupy the exact same space and share every property with one another, would seem to be unsurpassable closeness. Or would it? Such entities would no longer be two, now a unified singularity, with no possibility for closeness. It seems that ultimate closeness would entail the entities to be entirely distinct *and* to *be* each other simultaneously: a logical impossibility.

But when each ovoid garnet glistens crescendo highlights of pure white, those ultimate limits of lightness co-coloring the tips of patterned honeysuckle petals (in a parallel language of being), such impossibilities are belied. When a shimmering spectrum of gold-constructing hues, emanating radii for those gems, also stands for the substance of the stalks offering those petals, the acutely distinguished facts of the world yield to wonderment at their inexplicable unity. The sounds “necklace” and “wallpaper” may have once bracketed apart these two entities, but in Laura Adams’ painting “Honeysuckle” each blossoms out of the other’s void, enacting in shadowless space a paradoxically bewildering and clarifying entwinement of symmetry.

As with each of Laura Adams’ recent paintings, “Honeysuckle” inherits its title from the William

Morris pattern which appears within it. Like the miniature Qur’ans that she finds kinship with (in devotion to wonder-evoking intricacies), her act of painting the patterns is one of transformative transcription: more re-made than represented. The objects that commingle with them, on the other hand, are indeed apparitions of our vision, representations to the utmost, perhaps vanitas contemplations of their illusory nature. Under her brush, the unified interaction of this duality opens a second axis of closeness: that between our own faculties of perception and what we behold.

A pair of dew-drop pearls lies on a patterned coaster in “St. James.” They’re lost to a spatial conundrum, each pearl on either side of a moebius-twisting leaf, resting both outside of the coaster-as-object and inside the ornamentation’s image. With the same floating thinness as leaf-outline, looping hooks reveal the pearls to be earrings, casually removed. The sculptural facticity of the painting presses toward us, embossing us with the droplets’ iridescence. Is it they that reside in our eyes, or do we inhabit the reflected world of their spheres? If we silently relinquish ourselves to these gems, we too become interlaced in their gathering unity.

Joshua Marsh



Honeysuckle, 2014, oil on panel, 10 $\frac{3}{4}$ x 10 $\frac{3}{4}$ inches





Anemone, 2014, oil on panel, 3 3/4 x 3 3/4 inches





Autumn Leaves, 2014, oil on panel, 3 3/4 x 3 3/4 inches



Laura Adams

Education

- 2013 Bachelor of Fine Arts, English minor, University of Pennsylvania
2011 Certificate in Painting, Pennsylvania Academy of the Fine Arts

Solo Exhibitions

- 2014 *Gilded Proximities: Recent Paintings*, S.J. Shrubsole, New York, NY
2012 *New Faces of 2012*, Artists' House Gallery, Philadelphia, PA

Selected Group Exhibitions

- 2014 *A Fine Arrangement*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
The 115th Fellowship of the Pennsylvania Academy of the Fine Arts Annual Juried Exhibition, Alumni Gallery, PAFA, Philadelphia, PA
Traditions of Excellence: Selected Artwork by the Faculty and Alumni of the Pennsylvania Academy of the Fine Arts, Governor's Residence, Harrisburg, PA
Surface, Duke Gallery, Wallingford Community Arts Center, Wallingford, PA
2013 *October Group Show*, Artists' House Gallery, Philadelphia, PA
A Matter of Perspective, Marlin Gallery, Camden County College, Camden, NJ
2012 *Honoring the Pennsylvania Academy of the Fine Arts*, Artists' House Gallery, Philadelphia, PA
Fall National Juried Exhibition, Marin Museum of Contemporary Art, Novato, CA
Hoyt Mid-Atlantic Juried Art Exhibition, Hoyt Institute of Fine Arts, New Castle, PA
National Juried Exhibition, Oak Park Art League, Oak Park, IL
2011 *Small Works Annual Exhibit*, Artists' House Gallery, Philadelphia, PA
Promises of Greatness: Young Philadelphia Artists, Philadelphia Sketch Club, Philadelphia, PA

Selected Awards

- 2014 Mary Butler Purchase Prize, PAFA Fellowship, Philadelphia
2012 Merit Award, Hoyt Mid-Atlantic Juried Art Exhibition
2011 Pennsylvania Governor's Award, PAFA, Philadelphia
Faculty Award, PAFA, Philadelphia
Eleanor S. Gray Prize for Still Life, PAFA, Philadelphia
Francis D. Bergman Memorial Prize, PAFA, Philadelphia
2010 Elizabeth Greenshields Foundation Artist's Grant
Richard C. Von Hess Memorial Scholarship and Travel Award, PAFA, Philadelphia
Artists' House Gallery Award, PAFA, Philadelphia
Franklin C. Watkins Memorial Grant, PAFA, Philadelphia

Collections

- The Fellowship of the Pennsylvania Academy of the Fine Arts, Philadelphia
The Pennsylvania Trust, Radnor, PA

