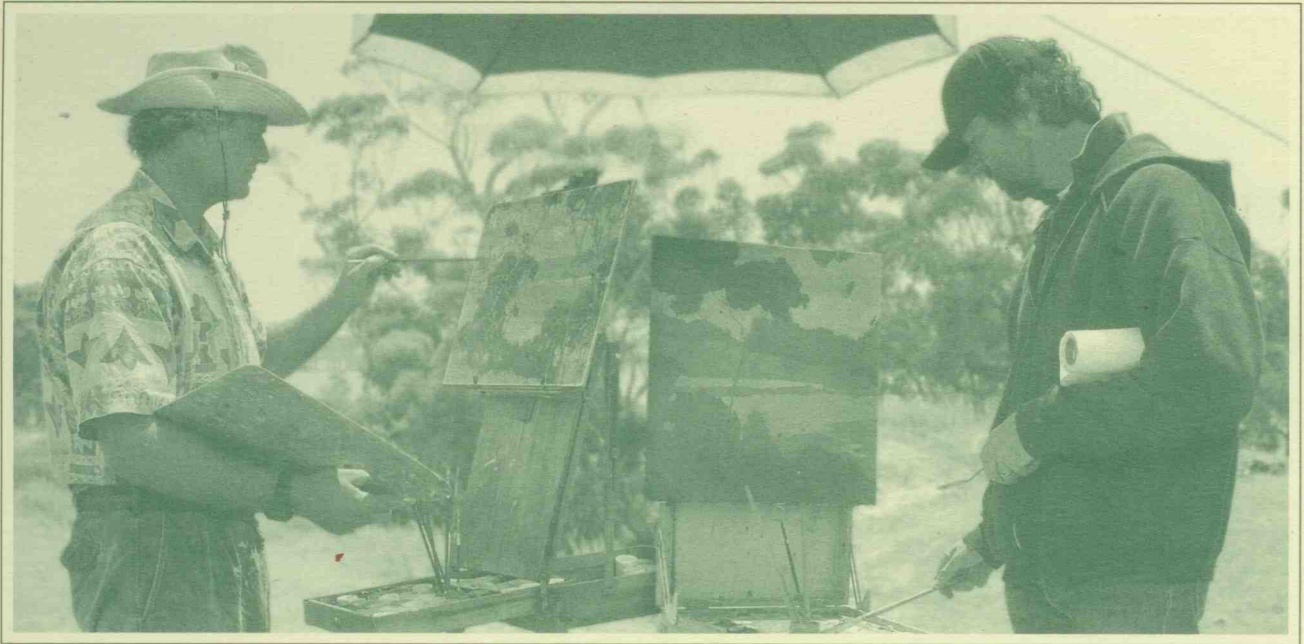


THE AURA OF NATURE: PAINTING BEYOND THE VIEW



Current Works by

Peter Adams and Daniel Pinkham

October 17 - November 15, 1998

THE AURA OF NATURE: PAINTING BEYOND THE VIEW



Current Works by

Peter Adams and Daniel Pinkham
October 17 - November 15, 1998

FOREWORD



The artwork of Peter Adams and Daniel Pinkham has been frequently exhibited at Joan Irvine Smith Fine Arts, Inc., and enjoys ever-growing patronage. This is the first time the works of both artists are being exhibited in tandem. One may wonder why two distinct individuals whose art is so stylistically different are being presented together. What is the element that unifies them? What do they share in common?

Dr. Patricia Trenton's insightful essay, The Aura of Nature: Painting Beyond the View, will attempt to bring forth the commonality and bond between these two artists of different backgrounds and temperament – close friends who are deeply imbued with spirit. Trenton has many publications to her credit, such as California Light: 1900 to 1930 and Independent Spirits: Women Painters of the American West, 1890-1945, and specializes in art history of the West.

It is with great pleasure that Joan Irvine Smith Fine Arts, Inc. presents this unique and exciting exhibition of artworks by two talented artists: Peter Adams and Daniel Pinkham.

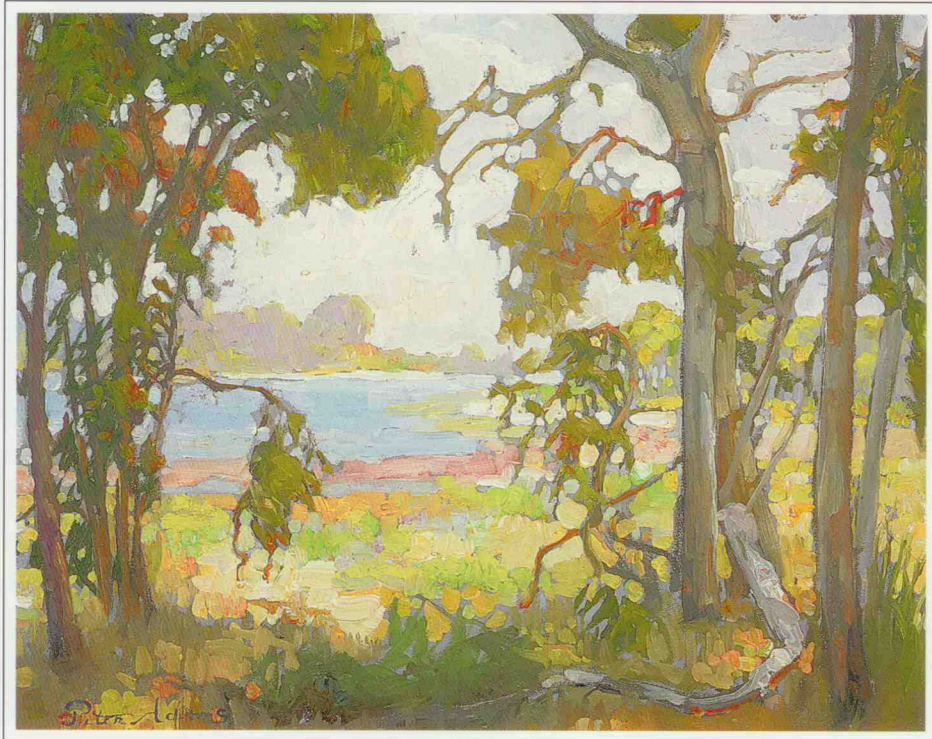
Pam Ludwig
Director

THE AURA OF NATURE: PAINTING BEYOND THE VIEW



MOISTURE-LADEN AIR, overcast gray skies, in the stillness of nature, two plein-air artists set up their easels alongside the remaining strip of natural land and eucalyptus trees near Batiquitos Lagoon in Carlsbad, California. Artist Peter Adams reminisces to his fellow sojourner, Daniel Pinkham, that when he painted here twenty years ago “the landscape was covered with several thousand acres of eucalyptus trees and natural canyons. Today, it’s being urbanized with multi-family tract houses.” A landscape that once was wilderness has been decimated and flattened near a nature preserve called Batiquitos Lagoon (see cover image).

Carlsbad, in northern San Diego County, is the first leg of the two artists’ journey in search of pristine wilderness for their art. In the following months they will visit ranches deep in the dusty, hilly back country of San Juan Capistrano, then travel northward to the Palos Verdes coastline to paint the full moon hanging low over the shimmering waters of the Pacific. Peter paints en plein-air with his French easel and plastic jars of varied, pastel-like colored oils or crayons, usually accompanied by his two Australian Sheepdogs, Lava and Smoochie. Dan prefers to paint en plein-air with his Russian easel, using paint squeezed fresh from the tube. Each artist has his own working method.



LOOKING THROUGH THE EUCALYPTUS FOREST

16 x 20 INCHES O/B FIG.1

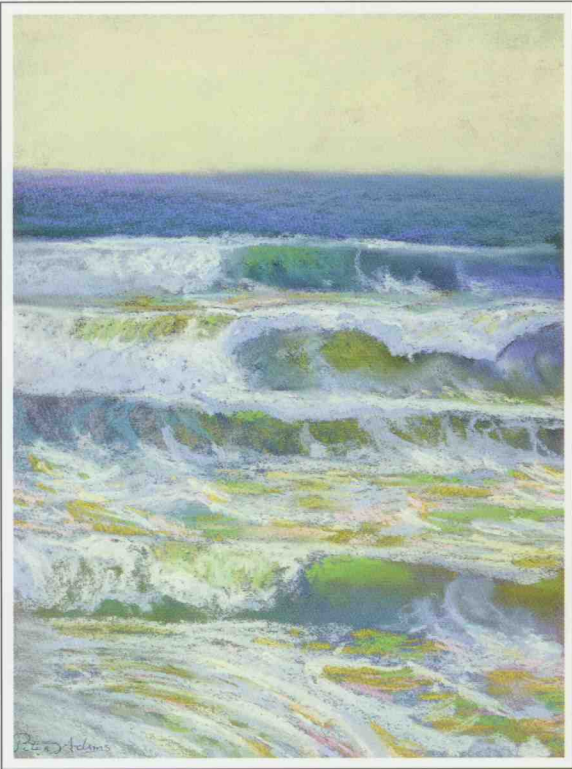
Peter will rapidly capture a blocked-in field painting on canvas and apply the finishing touches in the studio (Fig.1); Dan prefers returning to the site to rework or finish his painting in the field (Fig.2).



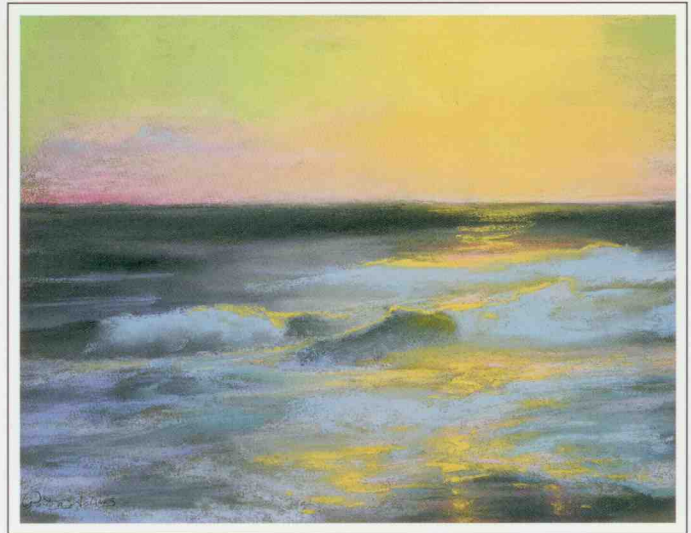
WALK OF PEACE, AFTERNOON EFFECT

8 x 8 INCHES O/B FIG.2

The two share a similar visionary philosophy and attitude toward nature, a reverent and intensely spiritual belief that nature's order derives from a divine source. Looking beyond reality, these artists see signs and tokens of divinity in nature. They believe these universal truths can be perceived by the common man through their art.



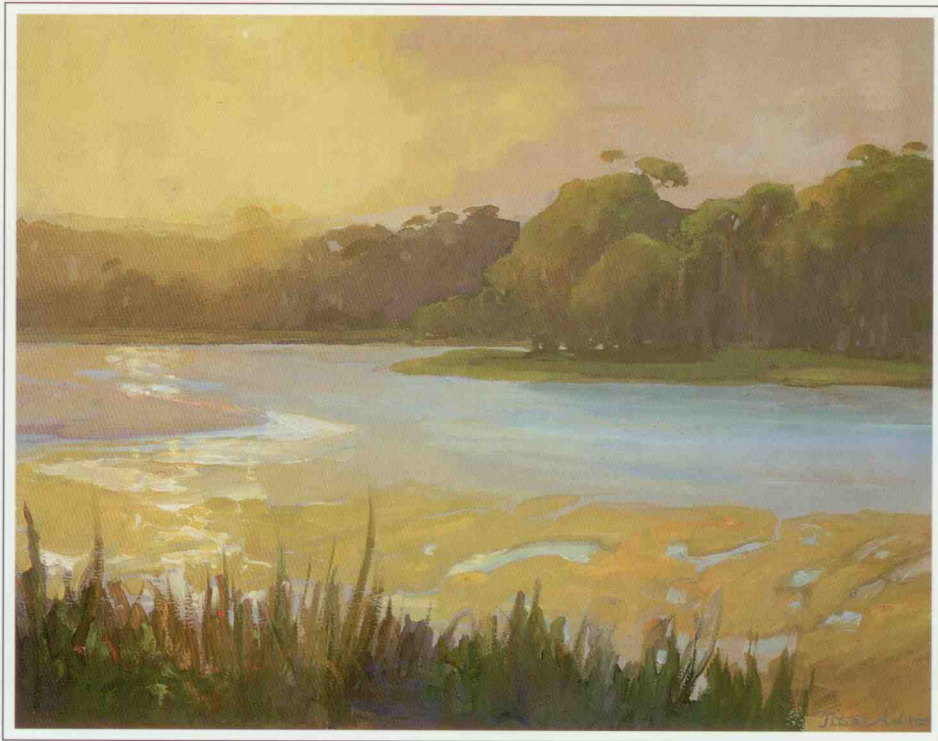
SURGING SURF 16 x 12 INCHES PASTEL FIG.5



HARMONY AT SUNSET 12 x 16 INCHES PASTEL FIG.6

◆ ◆ ◆

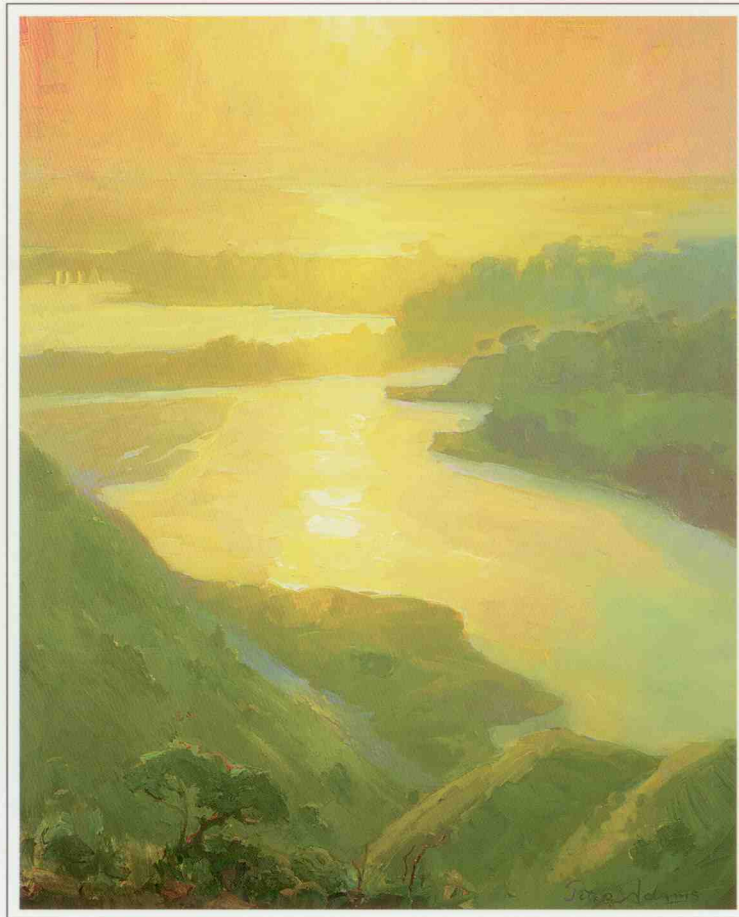
Although these kindred spirits share an intense attachment to nature, a common philosophy toward art, and a contemporary realist tradition, both cut distinctly individual stylistic paths. Peter's leanings toward Eastern philosophy and design evolved quite naturally from his early upbringing surrounded by Oriental objets d'art; extensive travel in Asia and the Far East; and the influence of his mentor, Theodore N. Lukits (1897-1992), who used Eastern objects as props for his students' compositions. It was at Lukits' Academy of Art that Adams developed his mastery in the use of pastels, creating small works with vibrant colors and animated shapes and forms (Figs.5 and Fig.6).



MUD FLATS: LATE AFTERNOON

14 x 18 INCHES O/B FIG.7

Much of Peter's art evinces inspiration of Oriental design: the distinct shapes of his trees reflect his training in bonsai, and his use of large aesthetic shapes to depict fog or cloud reflect similar uses of negative form in Oriental painting. Adams notes that areas like clouds, fog and water are usually left bare in Oriental art: "I like using negative shapes in this way."²



CALM BEFORE TWILIGHT

20 x 16 INCHES O/B FIG.8

Sometimes his pictures are hazily atmospheric with distant elements of the landscape veiled (Fig.7). Adams' works are skillful examples of rhythm, harmonic complement and continuity. Indications of season, light, and time of day are so subtly handled by an artist constantly in pursuit of the evanescent (Fig.8).

