

PETER ADAMS & TIM SOLLIDAY

Continuing a legacy

Hungarian American artist **Theodore N. Lukits (1897-1992)** is noted for his California impressionist landscapes and his figurative artwork. He also was a teacher who specialized in a classic approach to subjects. This January 14 to March 6, American Legacy Fine Arts and Palos Verdes Art Center will team up to present concurrent exhibitions honoring the teacher and the works of his students **Peter Adams** and **Tim Solliday**.

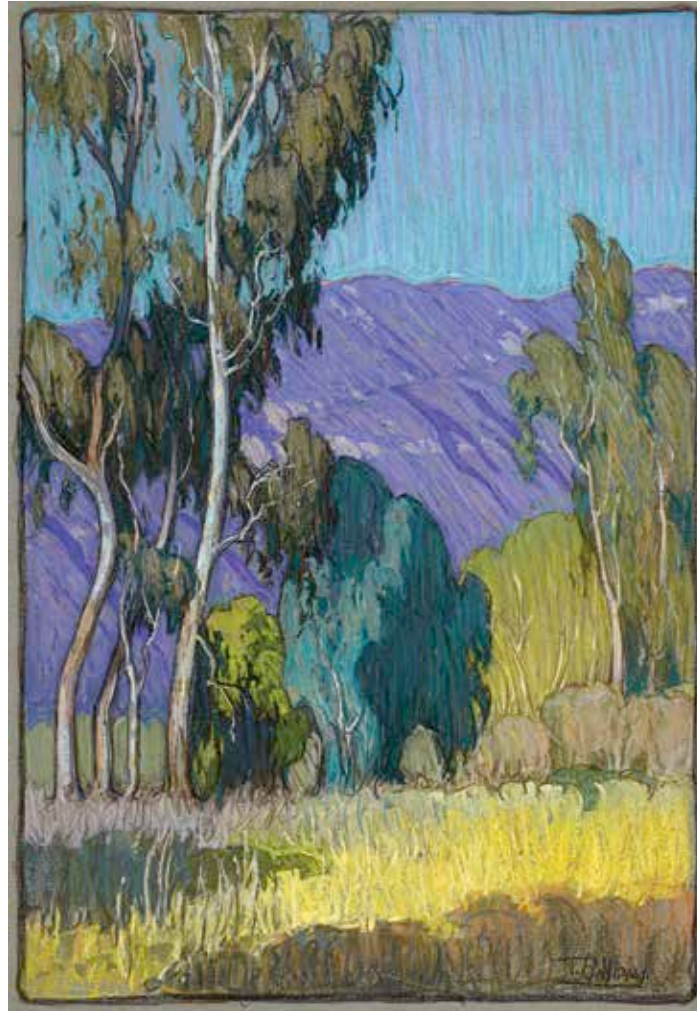
On view in *Theodore N. Lukits (1897-1992): An Aesthetic Realist* will be around 28 oil and pastel paintings by Lukits. The exhibit *Peter Adams and Tim Solliday: Continuing the Lukits Legacy* features more than a dozen pieces “that continue to propagate their mentor’s theories and lineage of painting and drawing knowledge.”

Joe Baker, CEO and executive director at Palos Verdes Art Center, says, “Theodore Lukits is the epitome of a ‘master artist,’ with this exceptional range of artistic talents, groundbreaking use of color and classic techniques, and commitment to sharing his vast knowledge and experience of visual arts with other artists. We are honored to be collaborating with American Legacy Fine Arts to present this exhibition of Lukits’ works with those of Peter Adams and Tim Solliday to illustrate Lukits’ creative genius and his pervasive influence that continues to inspire two of today’s foremost contemporary-traditional fine artists.”

Solliday began studies under Lukits while working as a billboard painter, and Adams studied with the artist for three and a half years before becoming his apprentice. Both Solliday and Adams recall Lukits’ teaching methods and his passion for art history.

Adams says, “I took away a love for academic art and outdoor painting, a love of history, too, and art history.”

According to Solliday, Lukits taught as they did in the old academies—building art principles one after the other. For his landscape teachings, Lukits had his students painting inside before going outside. “After we learned how to draw and [about] color, he’d set up still lifes to simulate landscape



conditions,” Solliday says, explaining there were about 10 to 15 setups, from midday light to foggy atmospheres. Then, when ready, the students would venture outside for plein air studies. Solliday has carried over the plein air painting experience to his studio works.

“I do some oil painting out of doors, but 75 to 89 percent of field studies are in pastel. I spent about four years working only in oil out of doors just because I wanted to be competent in painting in it out of doors, but then I went back to pastel,” says Solliday, who adds there is ease and speed

1
Tim Solliday, California Spring Day; San Gabriel, pastel, 20 x 14"

2
Theodore N. Lukits, The Last Rays, ca. 1924, pastel, 11 x 15"

3
Tim Solliday, Moonlit Arroyo Pathway, pastel, 18 x 14"

4
Peter Adams, Faithful; St. Malo Beach, Oceanside, pastel, 12 x 16".
Images courtesy American Legacy Fine Arts, Pasadena, CA.



2



3



4

when working with pastels outdoors. Solliday then brings the field sketches inside for his studio paintings, and he often combines elements from multiple pieces for his works. In the *Continuing the Lukits Legacy* exhibition, Solliday will present works such as *California Spring Day; San Gabriel* and *Moonlit Arroyo Pathway*.

Adams also tends to work on location with pastels to start. In his studio, he uses a moveable cork wall that allows him to create multiple works. In the show will be a number of his seascapes, including *Faithful; St. Malo Beach, Oceanside*. Adams says the painting has an opposite effect to the technique *chiaroscuro*, with the details being almost lost by the bright and glaring light.

On January 14, 7 to 9 p.m., is a reception for the exhibitions. ●