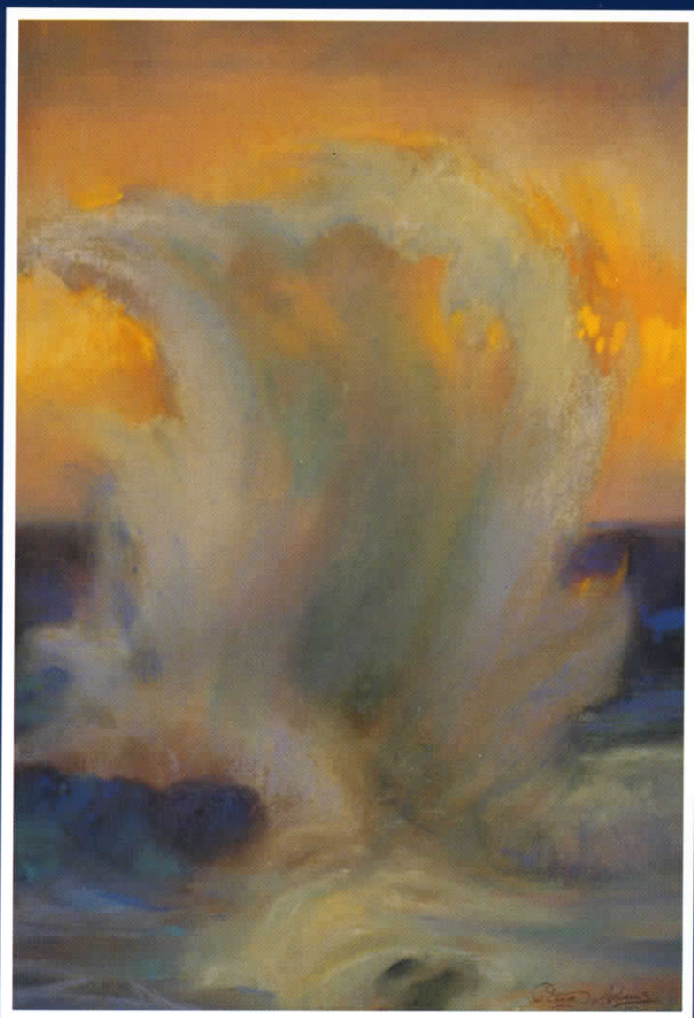


PETER ADAMS

"Moods of the Pacific"

a selection of marine pastel paintings



"Santa Barbara Wave"

Pastel

16 x 12 inches

PETER ADAMS

"Moods of the Pacific"

a selection of marine pastel paintings

Pacific Asia Museum
Pasadena, California
1993

FORWARD

I was introduced to Peter Adams in May of 1982 at his first exhibition of paintings from China, India, and Burma. His pastel paintings done on location in those Far Eastern lands held for me a special allure. These early pastels had an elegance and a vibrant sense of color harmony, reminiscent of the paintings of the Philippine artist, Fernando Amorsolo (1892-1972), and some of the better paintings of the California Plein Air artists.

In the last eleven years it has been my privilege to watch Peter mature as an artist as well as a human being. I was somewhat instrumental in his marriage, for not only was I a groomsman in his wedding party, but Peter also informed me that I was the first of all his friends to tell him, as he wavered on the brink of marriage or bachelorhood, that he "would be a fool not to marry the beautiful and brilliant Elaine."

As an artist, Peter's work has grown immensely. His handling of color and light in the pastel medium is now unquestionably of the finest quality. Yet despite his technical acumen, I feel that in "Moods of the Pacific" Peter's pastel paintings reflect not only the magical shimmer of light on the sea and sand but also reflect a very personal and generous spirit.

David Kamansky
Director
Pacific Asia Museum

INTRODUCTION TO PASTEL

Pasta generally brings to mind a favorite old Italian recipe for spaghetti or linguini, but in the case of developing the painting medium known as pastel, *pasta* refers to the paste stage before the dough hardens into the familiar stick form. This paste is made from a mixture of precipitated chalk (or limestones), mineral pigments, water, and just enough resin or gum to bind them together. After the dough is thoroughly kneaded, it is rolled into sticks and set aside to dry at normal room temperature for two days. The end result is *pastel*. The term *pastel* comes from the French *pastille*, or from the Italian *pastello* which derives from the Latin *pastellus*, the diminutive of *pasta* or paste.

The simplest form of pastel medium is evident in the cave paintings created during the upper paleolithic period approximately 15,000–10,000 B.C. The hunter-artist painted images of animals on cave walls far inside his cavern away from his area of habitation, thereby indicating that these paintings were not used for decorative purposes, but were probably used as a magical tool in ensuring a successful hunt. The hunter-artist made skillful use of the naturally irregular surfaces of the cave walls where an outward swelling of the wall could suggest the outline of a charging bison. The addition of color would enhance the reality of the image. For drawing he used chunks of carbonaceous shale for black, red earths for sanguine, and limestones for a yellowish-white color. For painting he would ground these same mineral pigments into powder and by using a blowpipe of reeds trace an outline of the image onto the walls or he would mix the dry pigments with some binding medium, perhaps animal fat, before applying.

Just as primal man frequently used mineral pigments in his paintings so did several artists of the Renaissance. Chalk, chiefly composed of limestones, was regularly used in drawings by such artists as Giotto (1277-1336), Michelangelo (1474-1564), Raphael (1483-1520), and Leonardo da Vinci (1452-1519). However the colors were still limited to black, sanguine, and a yellowish-white. But during the sixteenth century a

new dry medium began to emerge. The age-old chalk had evolved into sticks of various colors permitting a wide range of tonal nuances. Leonardo occasionally used these sticks of pastels to express modeling, contrasts and highlights on his portrait sketches. He referred to the technique of using pastels as the "dry coloring method" (folio 247, Codice Atlantico, Biblioteca Ambrosiana, Milan) which was introduced to him by the French artist, Jean Perreal (1455-1530). Perreal met Leonardo in 1499 while traveling to Milan with Louis XII. Leonardo's interest in pastels was carried through to his students who used the medium with greater frequency.

Pastels became very important in the eighteenth century after the renowned Venetian miniature and portrait painter, Rosalba Carriera (1675-1757) popularized pastel painting in France. She was so admired for her skill with the pastel medium that when she arrived in Paris in 1720 she was immediately elected a member of the very prestigious Academie Royale de Peinture. Rosalba Carriera's success inspired many artists of her day to work with this fashionable medium. Jean-Marc Nattier (1685-1766), Francois Lemoine (1688-1737), Elisabeth Vigee-Lebrun (1755-1842), Francois Boucher (1703-1770), and Maurice Quentin de La Tour (1704-1788) were a few of the notable French artists who produced great pastel masterpieces. So enchanted with pastels was Quentin de La Tour that he has never been known to have worked in any other medium. Today these eighteenth century works are greatly admired by art scholars and collectors, and look as fresh and vibrant as they did when they were originally painted nearly three hundred years ago.

A resurgence of pastel painting took place in France in the last half of the nineteenth century. In 1856 English chemist, Sir William Henry Perkin (1838-1907), while trying to make synthetic quinine from coal tar, accidentally discovered the first synthetic dye. The first color was a mauve, a kind of purple. He and his father started a factory to produce the dye, and soon invented hundreds of new colors never before seen. German manufacturers took these colors and produced oil paints, and soon after, a whole new and brighter line of pastels was produced. With these new colors artists were able to express their excitement of nature with its fleeting effects of

light. Thus the impressionist art movement was launched, and once again pastels emerged as a favorite painting medium.

The greatest advantage the pastel medium has over any other is that the colors will not change over time. While oil paints darken and dim with age, pastel colors remain the same. But the powdery substance that gives the pastel its unique and rich texture also poses its most challenging problem. It is this powdery quality that deters so many artists from using pastels: the powder can fall or rub off the painting. Since the seventeenth century, there have been many claims to the discovery of a pastel fixative which would not alter texture or color, but the truth is that no perfect fixative has yet been found. However, since the true vibrancy of pastels has not altered since the sixteenth century, it is evident that if the work is properly cared for and framed under glass, it can be enjoyed in its original beauty for many centuries.

Elaine Adams

PETER ADAMS

ON

"MOODS OF THE PACIFIC"

In 1970 I began a seven year apprenticeship with the great pastel painter, Theodore N. Lukits (1897-1992). He instilled in me a deep reverence for that medium and for outdoor painting. Mr. Lukits stressed the importance of being able to capture a beautiful or dramatic mood which may last for only a few moments. Many artists today tend to work from photographs or slides, but I feel that there is no comparison to the personal interpretation one gains from first hand experience. Thus I started many years ago to paint the ephemeral effects of sunsets and the everchanging face of the sea. I became fascinated with billowy cloud formations and with the anatomy of waves. I longed to paint portraits of waves. I yearned to paint the image I would see just before I dove through a shore breaker. The image of a golden sunset shining through the top of a translucent wave with beads of water and foam exploding all around me.

In "Moods of the Pacific" I have tried to show my special love for the Pacific Ocean. It is a love of tranquility and of beauty, a love of color harmonies and of shimmering light effects. Growing up by the beach, I have always felt the ocean to be my closest friend, and a gentle and a kindred spirit. Walking by the water's edge has never failed to have a calming affect on me. But, perhaps, I can best describe these feelings by some words I wrote many years ago.

When Life grates with its inconsistency,
And friends lend no sympathy,
When the mirror shows a new wrinkle or spot
Which never used to be,

Then look to the sea of thy childhood
With its endless tides and bays,
And remember the days when ere you stood
In the throes of her magical waves.

And remember too that the power
That powers that surging sea
Is the same that flows within us
And empowers both you and me.

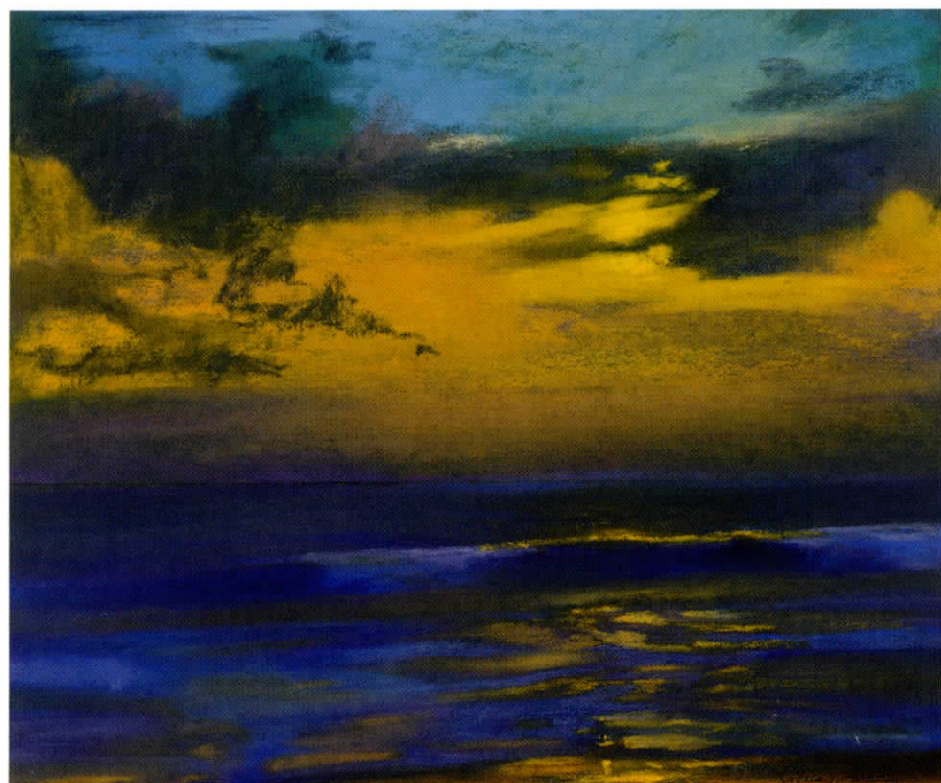
Peter Adams

Member of the Pastel Society of America (P.S.A.)
President of the California Art Club, est. 1909

CALM TWILIGHT

Pastel

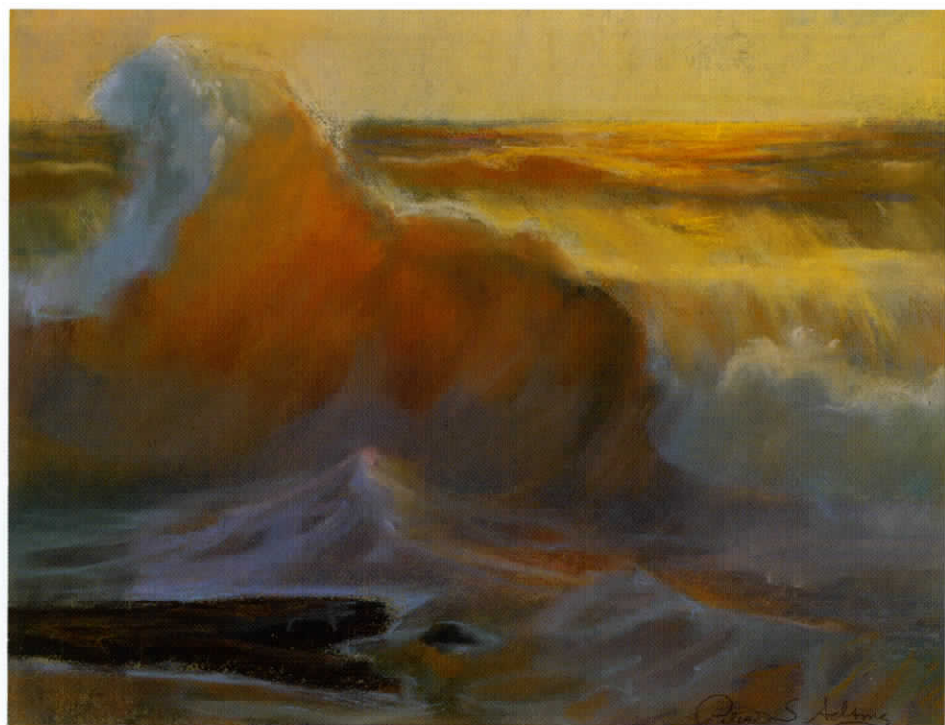
12½ x 16 inches



PORTRAIT OF A WAVE

Pastel

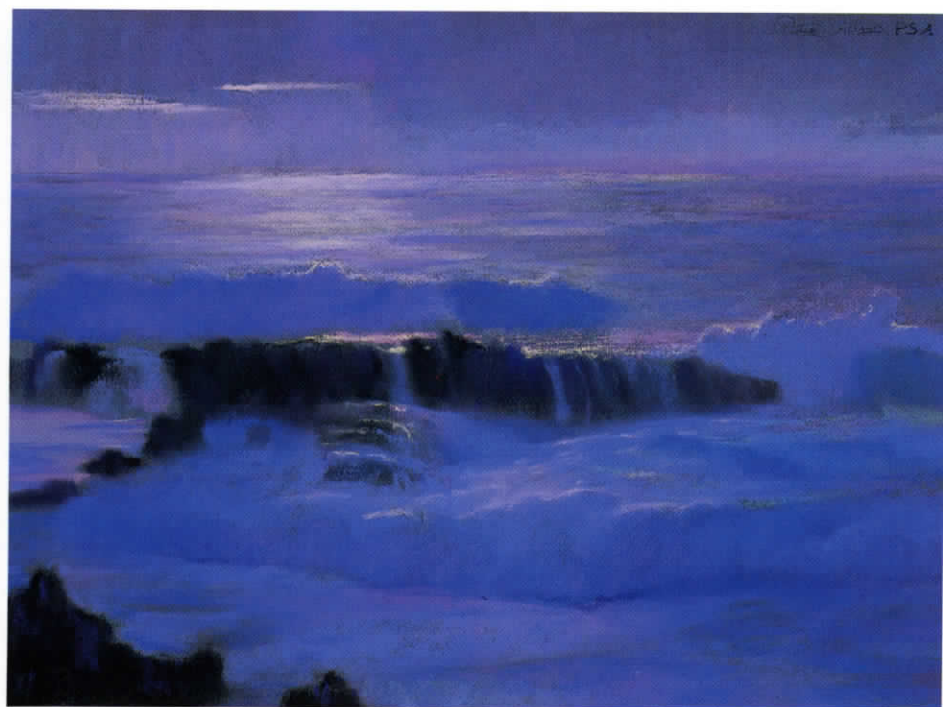
12 1/2 x 16 1/2 inches



SHARK'S COVE, OAHU, HAWAII

Pastel

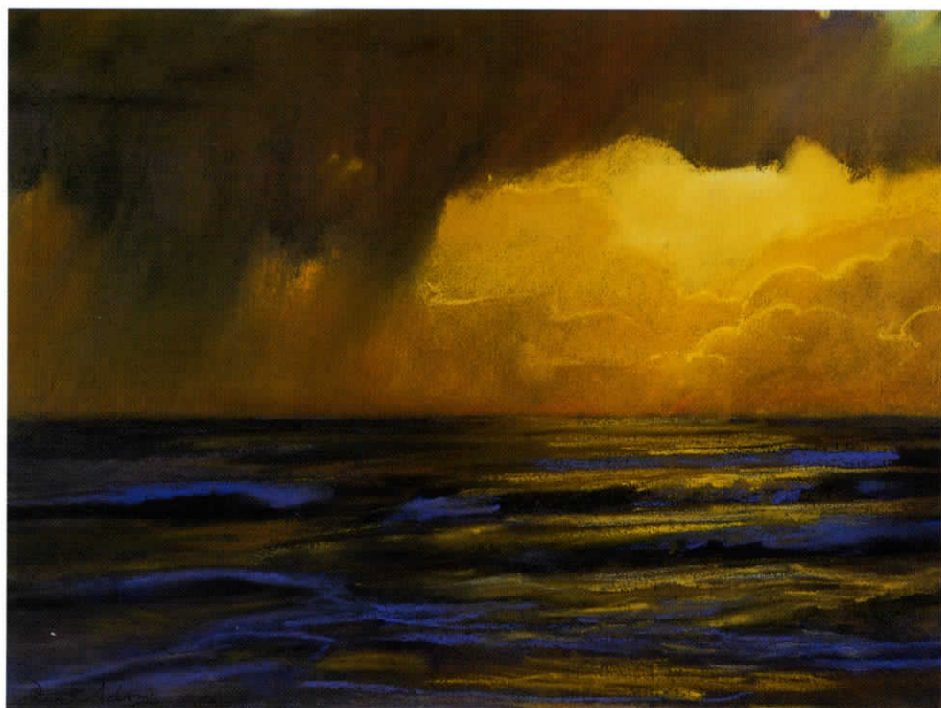
12½ x 16½ inches



BREAK IN THE STORM

Pastel

12 x 16 inches



SURGING SURF

Pastel

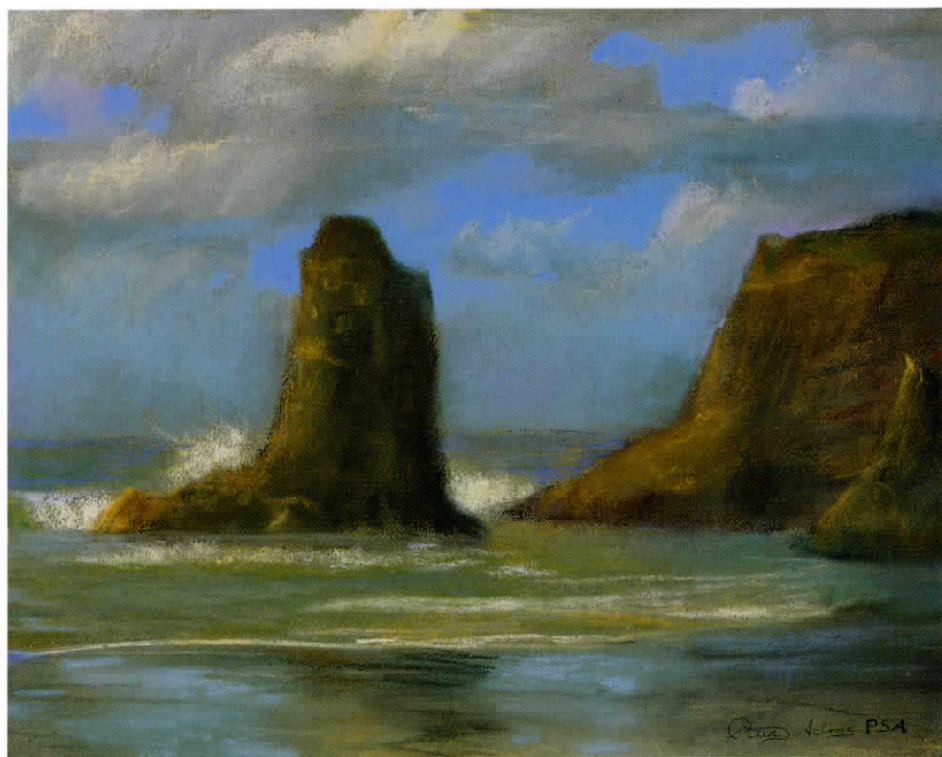
12½ x 16½ inches



OREGON ROCKS

Pastel

12½ x 16 inches



OUTSIDE REEDSPORT, OREGON

Pastel

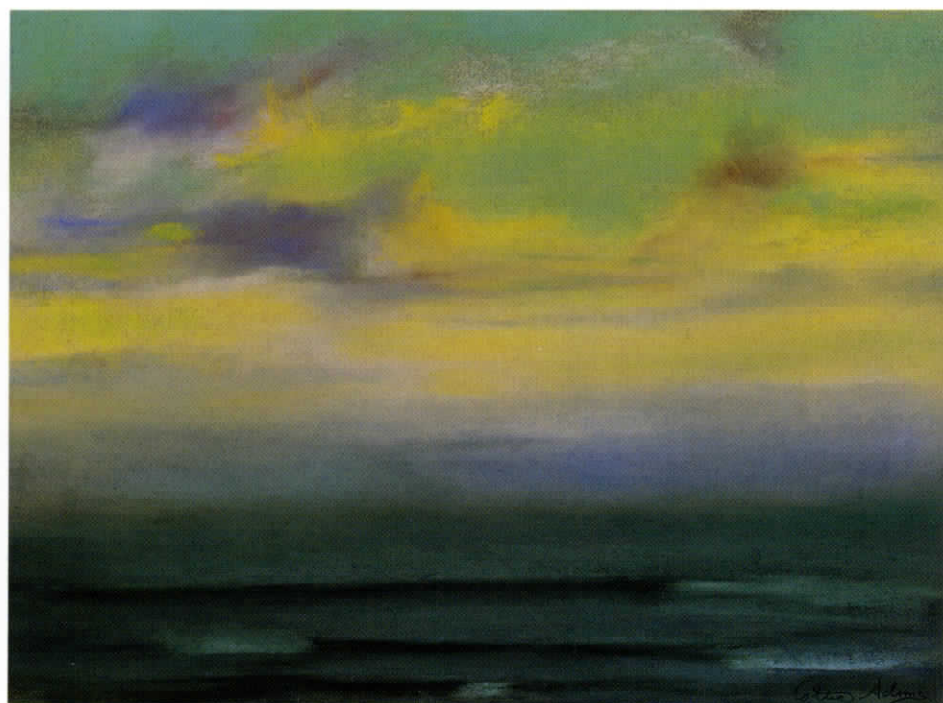
8 x 16 inches



APPROACHING FOG

Pastel

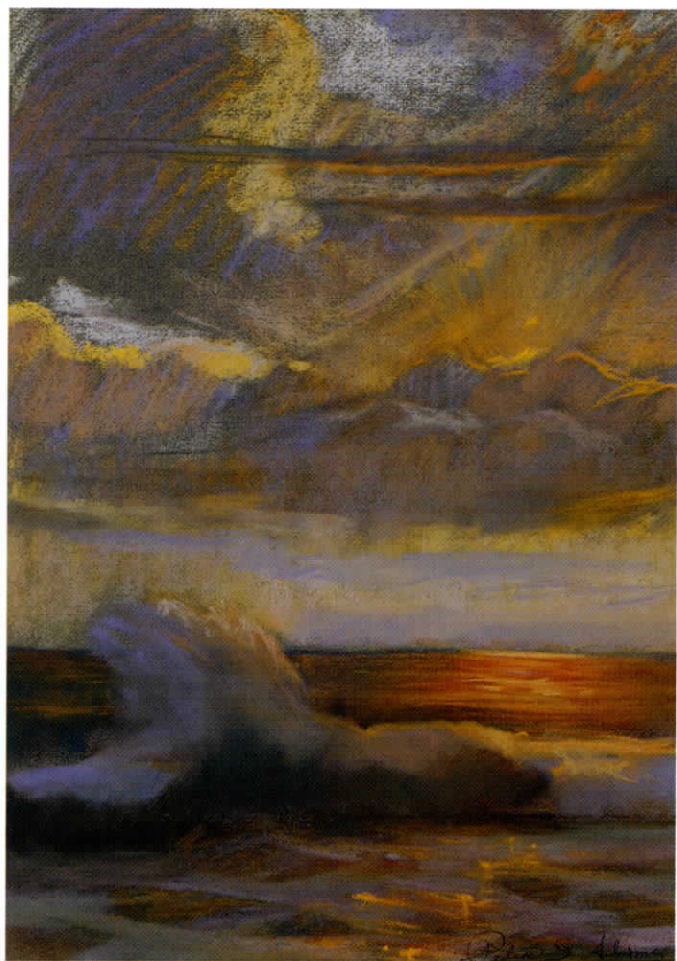
11³/₄ x 16 inches



AUTUMN EVENING

Pastel

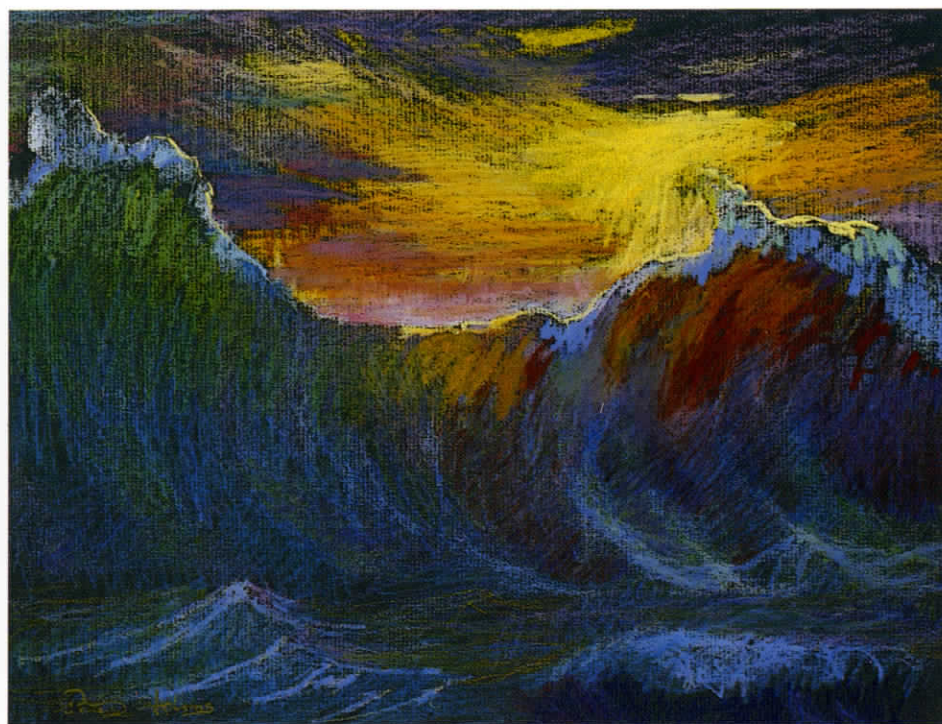
17 x 12 inches



HIGH TIDE AT SUNSET

Oil Pastel

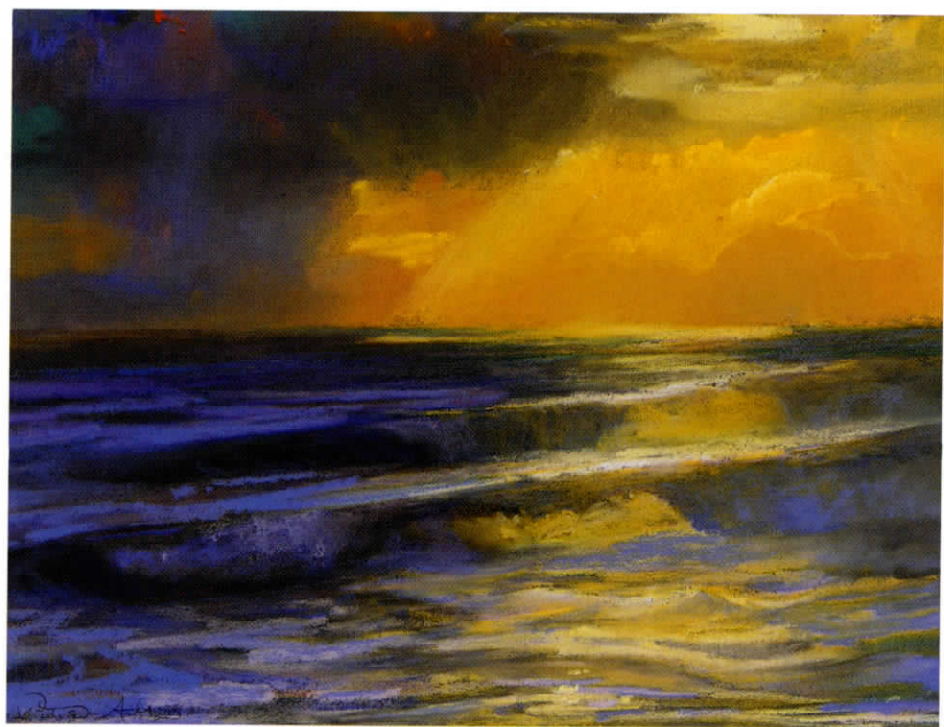
13 x 17 inches



SUNRAYS

Pastel

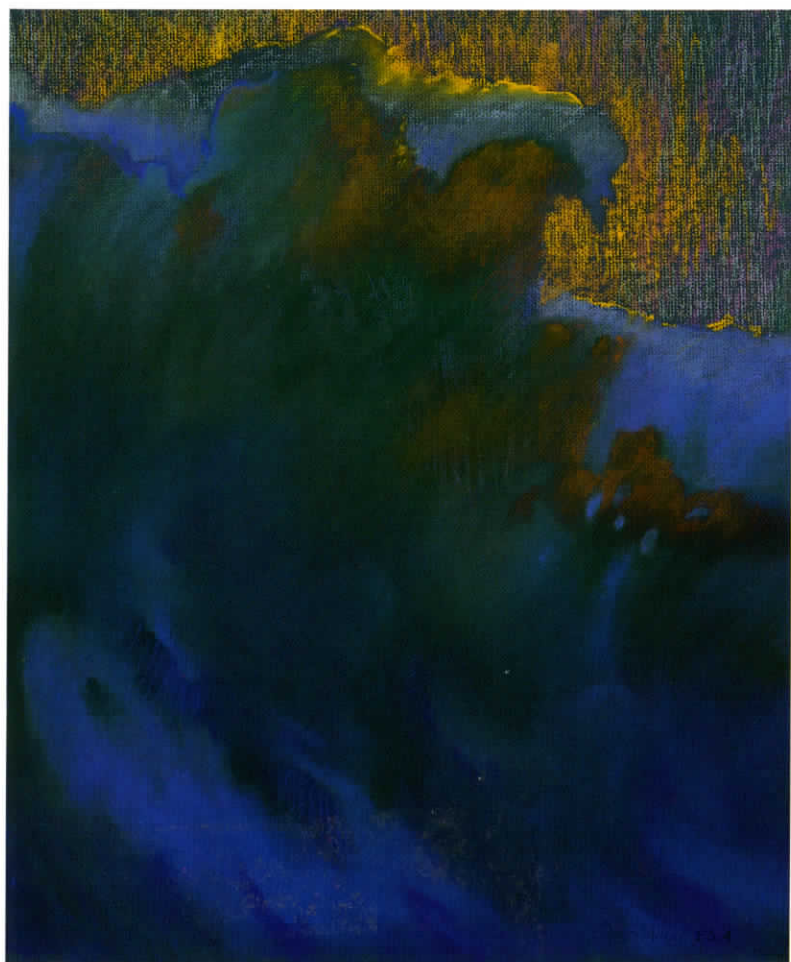
12 x 16 inches



SHOREBREAK

Pastel

25 x 20 inches



PETER ADAMS

LOS ANGELES, CALIFORNIA - B. 1950

SUBJECTS: Landscapes, Marine, Beach Scenes, Children, Portraits, and Travels

MEDIA: Oil, Pastel, Tempera, and Watercolor Paintings

ART EDUCATION:

| | |
|---------|---|
| 1969 | San Miguel de Allende, Mexico |
| 1970 | Otis Art Institute, Los Angeles, California |
| 1970 | Art Center College of Design, Los Angeles, California |
| 1970-77 | Lukits Academy of Fine Art, Los Angeles, California |
| 1974-77 | Personal Apprentice to Theodore Lukits |

COLLECTIONS: **Public/Private Institutions**

ARCO Towers - Los Angeles, California
The Beach Club - Pacific Palisades, California
California Club - Los Angeles, California
Chadwick School - Palos Verdes, California
Curtis School - Los Angeles, California
Jonathan Club - Los Angeles, California
Pacific Asia Museum - Pasadena, California
Stephen's College - Columbia, Missouri

SPECIAL DISTINCTIONS:

Current President of the California Art Club (oldest art club West of the Mississippi, established 1909. Past Presidents include: William Wendt, Jack Wilkinson Smith, Benjamin Brown, Dana Bartlett, Frank Tenney Johnson, and Paul Lauritz).

Full Member of the Pastel Society of America

| | |
|------|--|
| 1987 | First and only American artist to travel and paint with the Moujahideen in Afghanistan during Soviet occupation. |
| 1981 | First American artist to travel and paint unescorted through the People's Republic of China. |

EXHIBITIONS:

- 1993 *Pacific Asia Museum - *Marine Pastels*
Pasadena, California
- 1993 Oil Painters of America
Long Grove, Illinois
- 1993 Morseburg Galleries - *Figure Show*
Los Angeles, California
- 1993 Morseburg Galleries - *Still Life Show*
Los Angeles, California
- 1992 Morseburg Galleries - *Cityscapes*
Los Angeles, California
- 1992 Morseburg Galleries - *Landscape Show*
Los Angeles, California
- 1992 *Exhibition and Lecture for Palm Springs Desert Museum
- 1991 *Adamson - Duvannes Galleries
Los Angeles, California
- 1991 Poulsen Galleries
Pasadena, California
- 1991 Carnegie Art Museum
Oxnard, California
- 1990 *Adamson - Duvannes Galleries
Los Angeles, California
- 1989 *Bruggemeyer Memorial Library
Monterey Park, California
- 1988 *Pacific Asia Museum
Pasadena, California
- 1988 *Adamson - Duvannes Galleries - *Asia and Afghanistan*
Los Angeles, California
- 1986 *Gregg Juarez Galleries
Palm Desert, California
- 1985 *Buscombe Galleries
Honolulu, Hawaii
- 1984 *Gregg Juarez Galleries
Los Angeles, California
- 1982 *La Jolla, California
- 1982 *Gregg Juarez Galleries - *The China Visit*
Los Angeles, California
- 1980 *Westwood Center of the Arts
Los Angeles, California
- 1980 *Staircase Galleries
Beverly Hills, California
- 1978 *Hancock Park, California

* **one man exhibitions**



PETER AND ELAINE

From left to right: Smooch, Cookie, Mookie, Lava and Dolphie (sleeping in the boat).

Backdrop painting of Arun What, Thailand by Peter.

GALLERIES:

Meyer Galleries – Santa Fe, New Mexico (505) 983-1434

Morseburg Galleries – Los Angeles, California (310) 273-5207

Thomas Nygard Galleries, Inc. – Bozeman, Montana (406) 586-3636

Poulsen Galleries, Inc. – Pasadena, California (818) 792-7410

Joan Irvine Smith Fine Arts, Inc. – Laguna Beach, California (714) 721-5715