

AMERICAN
art
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VICTORIA ADAMS

Imaginary spaces

Victoria Adams paints landscapes that are not real, stitched together from places on earth to create some place more idyllic. These depictions of land, sky and sea are the subject of a new solo exhibition at Woodside / Braseth Gallery titled *Wellspring: New Works*.

"I tend to work a painting looking at the direction of a light source and the position of clouds, but I'm really trying to make an ideal place, or a place that's other, above the mundane," Adams explains. "I don't want it to look picturesque. Nothing I'm doing is

fixed. I just keep working on it so the details look real and evoke a sense that one could enter the space and roam around."

For *Far Shore*, Adams started with a series of photographs that she pieced together to use as references, but the image that really caught her eye was of a sunset. "There were some colors that really inspired me, especially how it transitioned from purple to orange to gold at the horizon line," she says. She incorporated those elements of the photograph into the final painting.

1
Harmonium, oil on linen,
48 x 72"

2
Far Shore, oil on linen,
33 x 38"

3
Duration, oil on linen,
36 x 60"





2



3

The sky, in particular, is a point of focus in each of Adams' landscapes. "There's this human habit of looking upward and outward to access the future, and I think that even though we are urban people, that part of viewing nature seems to be instinctive," she says of the fascination.

Adams notes that her paintings are a little different from landscapes that include evidence of human presence, like fences or cars. "The places that I paint are kind of about timelessness," she says. "They are outside of any identifiable time period. I'm doing it that way to promote a sense of stillness, and to get away from viewing nature as a backdrop to some other story."

Wellspring hangs at Woodside / Braseth Gallery from January 2 to February 2. ●