

# ELIZABETH LEACH GALLERY

207 SW Pine Street

Portland, Oregon

Tel : 503.224.0521

www.elizabethleachgallery.com

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1 original painting by  
Victoria Adams  
"Things about sky #43"

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Balance:

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Elizabeth Leach Gallery

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# Up, Down, and All Around

Six western painters approach the landscape from unusual angles

*By Bonnie Gangelhoff and Alice Herrin*

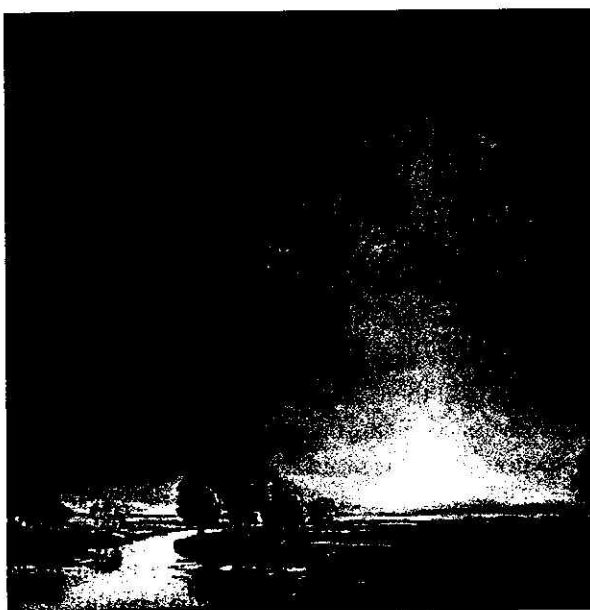
No two artists view the landscape in quite the same way. On the following pages we present works by six painters who see the world from unique perspectives. For example, Patricia Wallis and Robert Goldman display a talent for capturing the abstract patterns of the earth from the air. "If you are 2,000 feet above the land looking down, everything looks totally different," Wallis says. Works by Victoria Adams and Darlene Wall explore the landscape from the opposite perspective, gazing up at the beauty of the sky and its cloud formations from the earth. Finally, David Caton prefers sweeping, 5-foot-long panoramas of the West while Woody Gwyn portrays a vertical slice of the landscape in 5-foot-tall canvases.



PATRICIA WALLIS



ROBERT GOLDMAN



VICTORIA ADAMS



THINGS ABOUT SKY #50, OIL, 12 x 12.

## Victoria Adams

It's been said that Victoria Adams' paintings are as much meditations as they are landscapes. Her luminous skies evoke an ethereal world. The spare, minimalist works rarely include people, animals, or any other signs of civilization but focus instead on the sky. The lack of human action in her works is a conscious effort because she doesn't want the sky to be a backdrop for a narrative. "I want people to concentrate on their experience of the sky," she says. "Sometimes people cease to even see it."

Adams is attracted to the sky as subject matter because it allows her to explore a space that represents infinity. "It's also an area that is not owned by anyone," says the Seattle-based artist. "The sky represents the air we live in as opposed to the ground we live on." Adams combines ideas from western and eastern art, she says. For example, from the West she borrows the idea that there is a sacred realm within nature. From the East she adopts the philosophy that the painted landscape is spiritually restorative even when actual visits to nature are impossible. Her skies are a composite of her memory, imagination, and details from photographs that she has taken in the United States and Europe. "And conveniently there are a lot of clouds here," she says.

Adams is represented by Elizabeth Leach Gallery, Portland, OR; Winston Wächter Fine Art, Seattle, WA; Winston Wächter Mayer Fine Art, New York, NY; Zolla/Lieberman Gallery, Chicago, IL; and Gail Severn Gallery, Ketchum, ID. —BG

Born in Columbus, Ohio, Victoria Adams headed west at the age of twenty-four to study at the Factory of Visual Art in Seattle. In 1979, she earned a BFA from the University of Washington, also in Seattle.

Although paintings have been stolen for centuries, Adams found it strange that her early work – the work of a student and developing professional – “mysteriously disappeared” on several occasions; after all, it is an “honor” normally reserved for the likes of Rembrandt and da Vinci. The effect was positive, though. Knowing her work was coveted strengthened Adams’ resolve to pursue a career as an artist.

Adams is a landscape painter. She has assimilated the techniques of masters ranging from the 17th-century Dutch landscape painter Jacob van Ruysdael to the painters of the Hudson River School. Her expansive views are meant to be meditative. In a world where panoramic vistas are becoming rare, Adams’ work offers a chance to restore a personal relationship to nature.

Adams has exhibited her paintings throughout the United States, including in 1995 solo shows at Gail Severn Gallery in Ketchum, Idaho, and at Elizabeth Leach Gallery in Portland, Oregon.

*Victoria Adams*



A. *An Infinity of Clouds*. Encaustic on panel, 48" x 48".



B. *Near Silence*. Encaustic on panel, 36" x 48".

# Elizabeth Leach

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## VICTORIA ADAMS

**Born:** 1950, Columbus, OH

### Education

- 1979 B.F.A. University of Washington, Seattle, WA
- 1976 Factory of Visual Art, Seattle, WA
- 1972 B.A. Honors, The Ohio State University, Columbus, OH

### One Person Exhibitions

- 2002 Winston Wachter Gallery, New York, NY
- 2001 Gail Severn Gallery, Ketchum, ID  
Zolla Lieberman Gallery, Chicago, IL
- 2000 Elizabeth Leach Gallery, Portland, OR  
Gail Severn Gallery, Ketchum, ID
- 1999 Winston Wachter Gallery, New York, NY  
Gail Severn Gallery, Ketchum, ID
- 1998 Grover/Thurston Gallery, Seattle, WA  
Maryhill Museum of Art, Goldendale, WA  
Marylhurst College, Marylhurst, OR
- 1997 Elizabeth Leach Gallery, Portland, OR
- 1996 Grover/Thurston Gallery, Seattle, WA  
Gail Severn Gallery, Ketchum, ID
- 1995 Elizabeth Leach Gallery, Portland, OR
- 1994 Grover/Thurston Gallery, Seattle, WA
- 1992 Grover/Thurston Gallery, Seattle, WA
- 1990 Lisa Harris Gallery, Seattle, WA  
Sheila Nussbaum Gallery, Seattle, WA
- 1989 Miriam Perlman Gallery, Chicago, IL
- 1987 Lisa Harris Gallery, Seattle, WA
- 1986 Lisa Harris Gallery, Seattle, WA  
Brush Art Gallery, St. Lawrence University, Canton, NY
- 1984 Clarkson University, Potsdam, NY  
Albion College, Albion, MI

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## Selected Group Exhibitions

- 2001 "Northwest Views," Frye Art Museum, Seattle, WA  
Chicago Art Fair, Winston Wachter Mayer Fine Art, New York, NY &  
Zolla/ Lieberman Gallery, Chicago, IL  
Gail Severn Gallery, Ketchum, ID  
"Gallery Artists," Zola Lieberman, Chicago, IL
- 2000 "Landscape Dialogue: The Henry Repsonds to Viewers," Henry Art  
Gallery, University of Washington, Seattle, WA  
San Francisco International Art Exhibition, Winston Wachter Fine Art,  
New York, NY & Elizabeth Leach Gallery, Portland, OR  
"Shifting Ground: Transformed Views of the American Landscape,"  
curated by Rhonda Lane Howard, Henry Art Gallery, University of  
Washington, Seattle, WA  
"The American Landscape," Winston Wachter Fine Art, Seattle, WA  
"Reinventing Landscape," Gail Severn Gallery, Ketchum, ID
- 1999 San Francisco International Art Exhibition, Elizabeth Leach Gallery  
"From Here to the Horizon: Artists of the Rural Landscape," Whatcom  
Museum of Art, Bellingham, WA.  
"Summer '99," Winston Wachter Fine Art, New York, NY
- 1998 Gail Severn Gallery, Ketchum, ID  
"Movements of Grace: Spirit in the American Landscape," Winston  
Wachter Fine Art, New York, NY  
San Francisco International Art Exhibition, Elizabeth Leach Gallery
- 1997 "True Art: Northwest Biennial," Tacoma Art Museum, Tacoma, WA  
"Art Santa Fe," Elizabeth Leach Gallery, Santa Fe, NM  
Coplan Gallery (Three Person Exhibit), Boca Raton, FL  
Gail Severn Gallery, Ketchum, ID  
"Seattle Art Fair," Elizabeth Leach Gallery, Seattle, WA  
"Artist Trust Auction," Seattle, WA  
"Northwest AIDS Foundation Auction," Seattle, WA
- 1996 Gail Severn Gallery (Two Person Exhibit), Ketchum, ID  
"Open Skies," University of Oregon Museum of Art, Eugene, OR  
"Fifteenth Anniversary Exhibition," Elizabeth Leach Gallery, Portland, OR  
"Chicago Art Fair," Elizabeth Leach Gallery, Chicago, IL

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### Selected Group Exhibitions continued

- 1995 "New Introductions," Ledbetter/Lusk Gallery, Memphis, TN  
"The Land," 1995 Biennial, Tacoma Art Museum, Tacoma, WA  
"Seattle Art Fair," Elizabeth Leach Gallery, Seattle, WA  
"Three Landscape Painters," Grover/Thurston Gallery, Seattle, WA  
"Triton Contemporary Art Fair," Gail Severn Gallery, San Francisco, CA
- 1994 "New Landscapes/West Coast," Elizabeth Leach Gallery, Portland, OR  
Gail Severn Gallery, Ketchum, ID  
Grover/Thurston Gallery, Seattle, WA
- 1993 "Northwest Landscape," Elizabeth Leach Gallery, Portland, OR
- 1993 Grover/Thurston Gallery, Seattle, WA
- 1992 Rental Sales Gallery, Seattle Art Museum, Seattle, WA  
"Group Show," Grover/Thurston Gallery, Seattle, WA
- 1991 American Art in Embassies Program, American Embassy, Lima Peru
- 1989 Printmakers Exchange, Seattle-Tashkent, USSR
- 1988 "Northwest Printmakers Invitational," Lisa Harris Gallery, Seattle, WA  
"Eighth Annual Northwest International Arts Exhibitions," Whitcom  
County Museum, Bellingham, WA
- 1987 "Joint Faculty Exhibit," Roland Gibson Gallery, State University of  
New York, Potsdam, NY
- 1985 "Pacific States Printmakers," University of Hawaii at Hilo, HI
- 1983 Kittredge Gallery, University of Puget Sound, Tacoma, WA
- 1980 "Drawing Relationships with Prints," Davidson Gallery, Seattle, WA

### Selected Awards

- 1994 Western States Arts Federation/National Endowment for the Arts Fellowships,  
Honorable Mention, Painting

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## G A L L E R Y

### Selected Collections

Allen Foundation for the Arts, Seattle, WA  
Boeing Corporation, Chicago, IL  
Nordstrom, Seattle, WA  
Washington States Public Schools, Seattle, WA  
University Club, Portland, OR  
US Bancorp, Portland, OR  
University of Michigan, Ann Arbor, MI  
Port of Seattle, WA  
Whatcom Community College, Bellingham, WA  
SeaFirst National Bank, Seattle, WA  
Ford Motor Company, Chicago, IL  
SAFECO Insurance, Seattle, WA  
The Portico Group, Seattle, WA  
Hyatt Regency, San Francisco, CA  
Merrill, Lynch, San Francisco, CA  
The Biltmore Hotel, Los Angeles, CA  
Citicorp Corporation, New York, NY  
Swedish Hospital, Seattle, WA  
University of Washington Medical Center, Seattle, WA  
Providence Hospital, Olympia, WA  
IBM Corporation, Chicago, IL  
Encyclopedia Britannica, Chicago, IL  
FDIC, Chicago, IL  
City of Chicago, IL  
Albion College, Albion, MI  
Saint Lawrence University, Canton, NY  
State University of New York, Potsdam, NY  
Laventhol Howrath, Seattle, WA  
Zymogenetics, Seattle, WA  
Westinghouse Corporation, Chicago, IL  
Hart, Schaffner, and Marx, Chicago, IL  
First Interstate Bank, Seattle, WA  
BankAmerica Corporation, Chicago, IL  
US West Communications, Seattle, WA

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## Publications

- 2000     *Shifting Ground: Transformed Views of the American Landscape*, Catalogue essay,  
           Rhonda Lane Howard, Associate Curator, Henery Art Gallery, Seattle, WA
- 1999     "Victoria Adams," Ken Johnson, *New York Times*, June 25
- 1997     *New American Paintings*, Open Studios Press, Juror: Clare Bell,  
           Assistant Curator of Contemporary Art, Guggenheim Museum  
           *Women Artists*, San Raphael, CA: Cedco Publishing Co.
- 1996     "Luminous Landscapes," Robin Updike, *Seattle Times*, July 12
- 1995     *New American Paintings*, vol. 1, no.v. Needham, MA: Open Studios Press,  
           Juror: Charlotta Kotik, Curator of Contemporary Art, Brooklyn Museum, NY  
           "The Land: Tacoma Art Museum," Robin Updike, *Seattle Times*.  
           "The Land," Ron Glowen, *Everett Herald*.
- 1991     *Contemporary American Women Artists*, Cedco Publishing Co. San Raphael, CA  
           *Willow Springs*, Literary Journal, #29. Eastern Washington University,  
           Cheney, WA

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Elizabeth Leach  
GALLERY

**Artist Statement**

Working with traditional oils on panel or canvas, I paint landscapes composed from memory, actual western American scenes, and quotations from European landscape art since the 15th century. I try to evoke a sense of a landscape that is both memorable and vanishing. In that sense, my works may be seen as requiems for the passing of natural scenes as depicted in the western art tradition and inscribed in the memories of viewers familiar with that tradition.

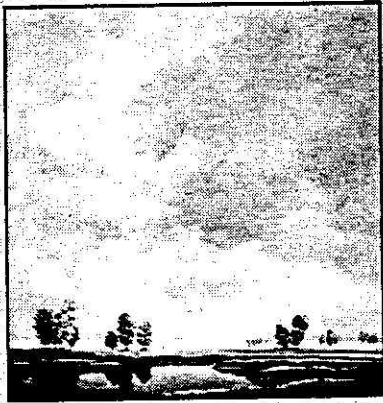
However, much of nature remains-- we simply fail to notice. As postmodern individuals we must realize that our narratives, or ways of thinking, are inextricably grounded in our bodily experiences in nature. In the old, modernist worldview, a sense of place was no longer important. Modernists lived on top of nature, whereas postmoderns will need to live in it. Discoveries in postmodern astronomy and physics point to profound interrelationship as being the true nature of reality.

My artist's eye includes the eventful sky and infinite space not as symbolic manifestations of divine providence as they were for Dutch landscape artists, but rather as symbols of the larger context in which we are embedded. Although our inner lives have been relentlessly diminished by ecosocial isolation and degradation, the antidote lies in recovering an awareness of our interrelationship with whatever nature remains-- the most pressing spiritual need, I feel, of our time.

Victoria Adams  
September, 1997

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# visual arts



"A River History" by Victoria Adams.

## Victoria Adams' landscapes aspire to transcendence

Victoria Adams was born 150 years too late.

Her landscape oil paintings, now hanging at Elizabeth Leach Gallery, could have come from the so-called Luminists or the Hudson River School. Adams consciously strives to recreate a centuries-old role for paintings of the out-of-doors: to remind us of the importance of nature

and to suggest a power that transcends it. A spell studying Oriental philosophy suggested another purpose to her art: Pictures of

nature restore us when visits to nature are impossible.

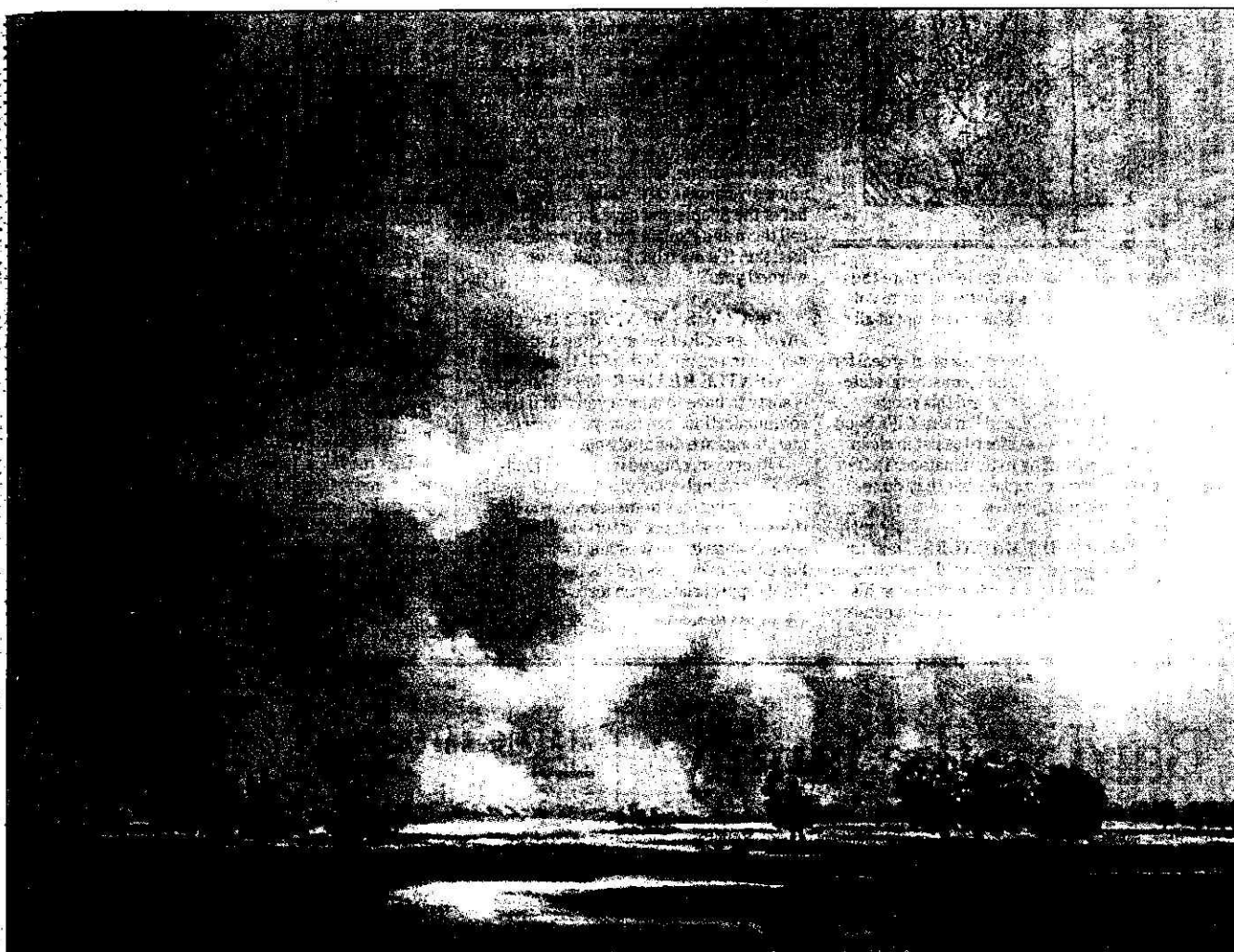
Also showing this month is Marc Katano's "Light & Shadows," a collection of paintings on paper that combine his Japanese ancestry and American education in elegant, flora-influenced designs and calligraphic marks.

Elizabeth Leach Gallery, 207 S.W. Pine St., 11 a.m.-5 p.m. Tuesday-Saturday, through Sept. 2.

— Terry Ross



Victoria Adams' paintings of rivers and low-slung horizons are as much meditations as they are landscapes.



# Luminous landscapes

## GALLERY WALK



Here's a look at what's showing in local galleries.

By ROBIN UPDIKE  
Seattle Times art critic

Victoria Adams' serene, far-off scenes of trees, a riverbank and a low-slung horizon may give the impression that she's a painter of landscapes. In her show of new encaustic paintings at Grover/Thurston Gallery, Adams seems to have found one view she likes — it could be a low riverbank in Skagit Valley — and then painted it over and over in slightly different light, with slightly varied clusters of clouds.

The works are pleasing, skillfully painted and luminous in a way that you don't often see in contemporary work. Adams'

skies are infinite and full of subtle mood; the sliver of earth beneath them is a broad plain that stretches on forever. Certain 19th-century painters, such as the English master John Constable, took similar pleasure in painting light-filled skies and never-ending horizons.

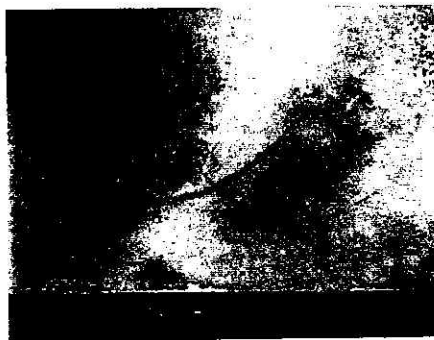
But unlike such painters, who frequently painted people and animals in their outdoor rural scenes, Adams has pared her imaginary landscape to the bone. She includes only a few scattered trees, the river, the expansive sky. The result is that her paintings are as much meditations as they are landscapes.

In her statement, the Vashon Island artist writes that she has tried to combine ideas from Western European and Asian art history in her work. From the West, she

writes that she has plucked the idea that there is "a transcendent, sacred realm within nature." From the East, she writes, "I have claimed the notion that painted landscapes present necessary, spiritually restorative objects to the viewer when visits to actual nature are impossible." From any point of view, Adams paintings are successful.

# The Open Skies

surround our lives, an always there and always changing presence. We breathe its life, wear its weather, embrace its wayward way. We live within the bright or bleakened boundaries of its multi-leveled horizons - frames for dreamlike cumuli, borders for the rising nimbus, boundaries for the mist that hangs like hope or the wind that moves like memory. It is these skies of the Northwest, these weathered, complex mixes of surrounding power and awe-filled vastness that are explored in *Open Skies*. Each artist - Victoria Adams, Sally Cleveland, Allen Cox, Kay French, Diane Andrews Hall, and Bruce Park - engages media and emotion, mood and matter to create familiar, yet unknown visions of the skies above, the skies among, the skies amid our atmospheric ways.



Allen Cox

*Secret Journey: Life During Wartime, 1995*  
Oil and wax on linen, 42" x 54"

On loan from the artist

Allen Cox, a native of Eugene, studied at the University of Oregon, receiving a BS in anthropology in 1979, and BFA and MFA in painting in 1988 and 1991. His early career as a field archeologist is reflected in his abstract paintings. Cox has had solo exhibitions at the Grover/Thurston Gallery, Seattle, WA; Brendan Waller Gallery, Santa Monica, CA; Patricia Williams Gallery, Gleneden Beach, OR; and Grants Pass Museum of Art.



Victoria Adams

*An Infinity of Clouds, 1995*

Encaustic on panel, 48" x 48"

On loan from Steve Severn and Nancy Nadolski

Victoria Adams, received her BA from Ohio State University and a BFA from the University of Washington. Originally from Columbus, OH, she now lives in the Seattle area. Adams has had one-person exhibitions at the Elizabeth Leach Gallery, Portland, OR; Gail Severn Gallery, Ketchum, ID; and the Grover/Thurston Gallery, Seattle.



Bruce Park

*June Sunset, 1995*