

# ALEXANDRE

# Adams and Ollman

**Pat Adams and Mariel Capanna**

**Presented by Adams and Ollman and Alexandre Gallery**

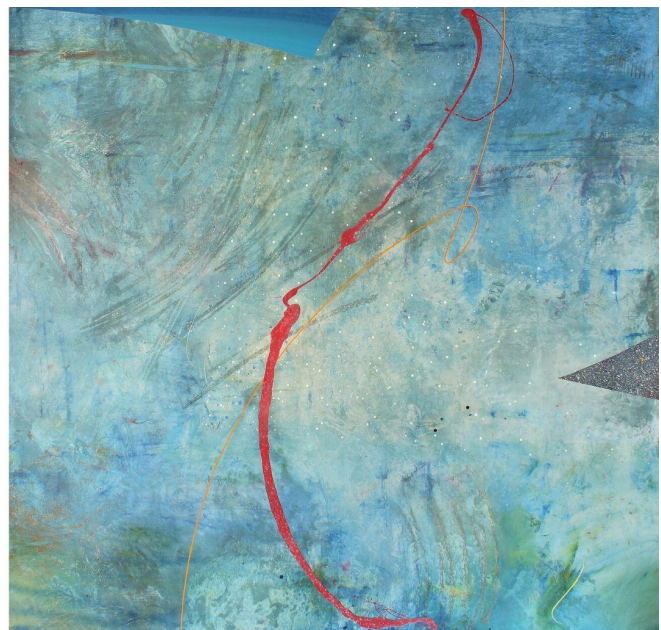
**Independent New York**

**September 9–12, 2021**

**Cipriani South Street at the Battery Maritime Building**

**10 South Street, New York**

**Press Inquiries: [team@danamannix.com](mailto:team@danamannix.com)**



Adams and Ollman (Portland, OR) and Alexandre Gallery (New York, NY) are pleased to present an intergenerational, dual-artist presentation with works by painters **Pat Adams** and **Mariel Capanna**. With a shared interest in composition, color, and shapes, these two artists use material and technique to communicate their own distinct poetic languages.

**Pat Adams** (b. 1928, Stockton, CA) implements an abstract vocabulary of hard and soft line, vibrant color and shapes, and textured surfaces to explore complex metaphysical ideas in her paintings. Working with a core of geometric forms—circles, curves, lines, squares, and various spherical variations—Adams expresses a deliberate poetic language, also reflected in her titles, writings, and talks. The material vibrancy of these poetic works is further explored through her experimentations with surface, often mixing

sand, beads, shell, or mica into pigments to produce texture, movement, and shimmer. Drawing from a rich plethora of emotional, visual, and historic sources, Adams seeks to draw coherence from the disparate, pleasure and ease from the vividly indecipherable “whatness” of being. As Adams said of her work, “Yes, furthering the empirical/spiritual questioning comes from a state of mind. Marks made from impulse, calculation, happenstance, push open shards of evidence recombined into a new state of many-sidedness.”

In her paintings, **Mariel Capanna** (b. 1988, Philadelphia, PA) records fleeting colors, shapes, and gestures that she notices in the backgrounds and edges of films, documentaries, home videos, and slideshows of found family photos. Free-floating loops, orbs, and dashes, as well as trombones, cars, and hanging laundry at the periphery of perception are captured with quick brushstrokes and dabs of paint in a palette of soft pinks and earth tones gleaned at dawn and dusk from the artist’s physical environment—Maine, in this case, where this new body of work was created. Referencing both physical space and mediated experience through a depth of field and marks that live on the surface, Capanna's paintings are built of competing gestures that are in tension with one another, asking the viewer to hold opposing ideas in mind at the same time. Through both harmonious and dissonant relationships of color and scale, Capanna’s paintings explore the shifting nature of perception: are we inside or outside, is it now or then, are things near or far away?

### **Artist Biographies**

Pat Adams (b. 1928, Stockton, CA) graduated from the University of California in Berkeley in 1949, before moving to New York in 1950 to attend classes at the Brooklyn Museum Art School. Her first solo exhibition took place in 1954 at the Korman Gallery, later renamed the Zabriskie Gallery, where she would continue to exhibit through 2008. She taught at Bennington College from 1964-1993 and was a visiting Professor of Art at Yale University from 1990-1994. She has been a member of the National Academy of Design since 1993. Her work is in the collections of several major museums including the Whitney Museum of American Art, the Brooklyn Museum of Art, the Hirshhorn Museum and Sculpture Garden, Yale University Art Gallery, and the Bennington Museum.

Mariel Capanna (b. 1988, Philadelphia, PA) received a BFA and Certificate of Fine Art from the Pennsylvania Academy of the Fine Arts, and an MFA from Yale University. She has been an artist in residence at the Guapamacátaro Art and Ecology Residency in Michoacan, Mexico; Skowhegan School of Painting and Sculpture; and at the Tacony Library and Arts Building (LAB) in Philadelphia. Capanna has also been the recipient of the Robert Schoelkopf Memorial Traveling Fellowship and an Independence Foundation

Visual Arts Fellowship. She is currently a Fresco Instructor at Skowhegan School of Painting and Sculpture, and the Mellon Post-MFA Fellow in Studio Art at Williams College, Williamstown, Massachusetts.

Images (left to right): Mariel Capanna, *Trombone, Pontoon, Loon Shadow, Hook*, 2021. Courtesy the artist and Adams and Ollman Gallery, Portland, OR; Pat Adams, *Pass*, 1980. Courtesy the artist and Alexandre Gallery, New York

###