



TRACEY ADAMS



Winfield Gallery
Dolores between Ocean and 7th
PO Box 7393
Carmel, CA 93921
www.winfieldgallery.com



BRYANT
STREET
GALLERY

Bryant Street Gallery
532 Bryant Street
Palo Alto, CA 94301
www.bryantstreet.com

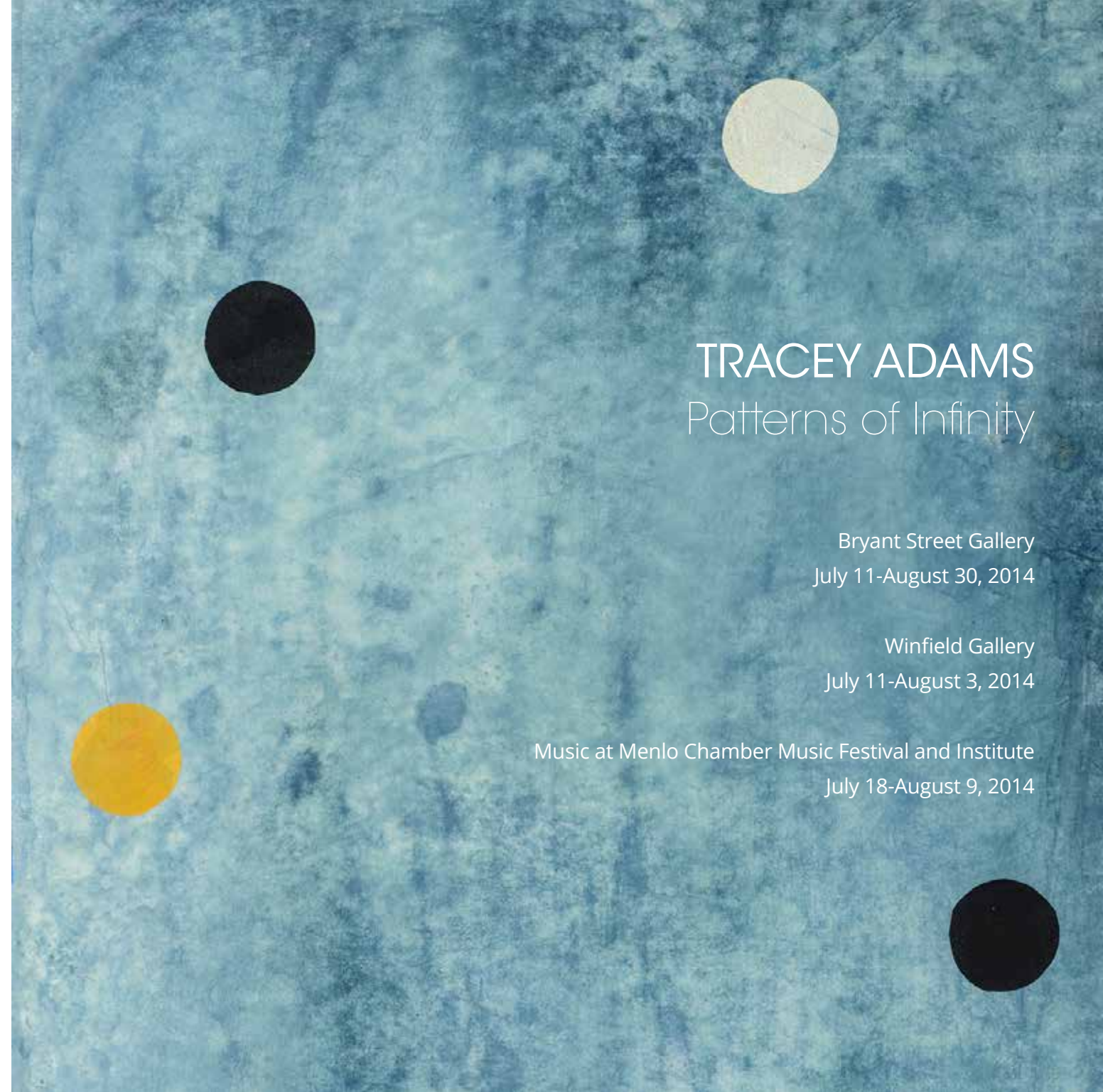
Music@Menlo

Music at Menlo Chamber Music Festival and Institute
www.musicatmenlo.org

Cover image: *(r)evolution 2*, pigmented beeswax, oil and collage on panel, 40x40, 2014

Back cover image: *(r)evolution 6*, pigmented beeswax, oil and collage on panel, 36x36, 2014

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TRACEY ADAMS

Patterns of Infinity

Bryant Street Gallery
July 11-August 30, 2014

Winfield Gallery
July 11-August 3, 2014

Music at Menlo Chamber Music Festival and Institute
July 18-August 9, 2014

Patterns of Infinity

The new work by artist Tracey Adams has modulated to a deeper level of open form and experimentation. Her *Revolution* series, a collection of encaustic on panel works created from 2005-2008, balanced carefully rendered grid-imposed structures with organic shapes that explored the intersection of pattern, gesture, color, and space. Creating distinct rhythmic recurrences, these circular shapes appeared in succession like colorful tabs that fade in and out from soft to bold hues, yielding systematic yet gestural patterns. Color facilitated the mood of these compositions creating a wide range of dynamics, like subtle timbres or overtones in music. The movement and energy felt in her work pulsate depending on the unpredictable but calculated intervals between them.

Adams's passion to integrate music composition, visual perception and elements found in nature is a theme that has long been at the core of her work. Her recent series begun in 2013, *(r)evolution*, implies a grander variation to her previous themes. She has opened up, and allowed herself a free-flowing, indeterminate perspective. Positioning herself simultaneously as

composer and performer reacting liberally to the movement of the pigmented wax on her hotplate, she participates and embraces the resulting ambiguity that develops between figure and ground, deepening the relationship to chance on a broader, richer level. Allowing her ground surface higher distinction, Adams has named some of her recent paintings, *Benthic Revolution, 1-8*, tapping into the ocean as her primary muse. Her reference to the benthic zone, the lowest level or bottom layer of the ocean, positions the viewer first at the surface. Like peering into the ocean, a continuum of endless patterns, the chance of seeing the same image repeated is unlikely. Her work reveals the subtleties of many layers and dimensions that emerge and take shape, simulating the currents and color pools in nature often suffused with light and shadow. Her circular figures, like bottom feeders, are placed at random and influence the activity and balance of the environment, changing the compositions in unexpected ways.

Adams's range of styles and materials for the past decade has been complex, having integrated variances of encaustic, oil, acrylic, graphite, ink and collage. She continues to push the boundaries of these materials and chooses those she feels communicate

her ideas best. The materials recently incorporated in *(r)evolution*, have been minimal. Using only pigmented beeswax and collage mounted on panel allows her to retain the purity she seeks while pursuing new directions. The evolution of Tracey Adams's work is cathartic. Comparable to the experimental music concepts of composer John Cage, she is "purposefully playing" which is "an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living". This principle resonates with Adams, and by seeking new processes she explores vulnerability. Tracey Adams is open to whatever comes next. And for one to allow oneself to truly experiment she must compose by pursuing questions rather than choosing outcomes—an enduring aim this artist has steadily practiced.

- Karen Crews Hendon
Chief Curator
Monterey Museum of Art

When printmaking and painting, I work in series by creating an initial motif, then exploring permutations of the theme using color, pattern, line and shape. Influenced and inspired by my study of music theory, I am drawn to the intersections of music, art and math. My process includes repeating patterns, using mathematical calculations and developing serial systems based on geometric structures such as the grid. Each series I create has a natural evolution and connection to the next resulting in a synthesis of intention and chance.

I work with a variety of media choosing the materials that communicate my ideas best; my recent pieces are created using beeswax, oil, acrylic, graphite, ink and collaged prints.

- Tracey Adams

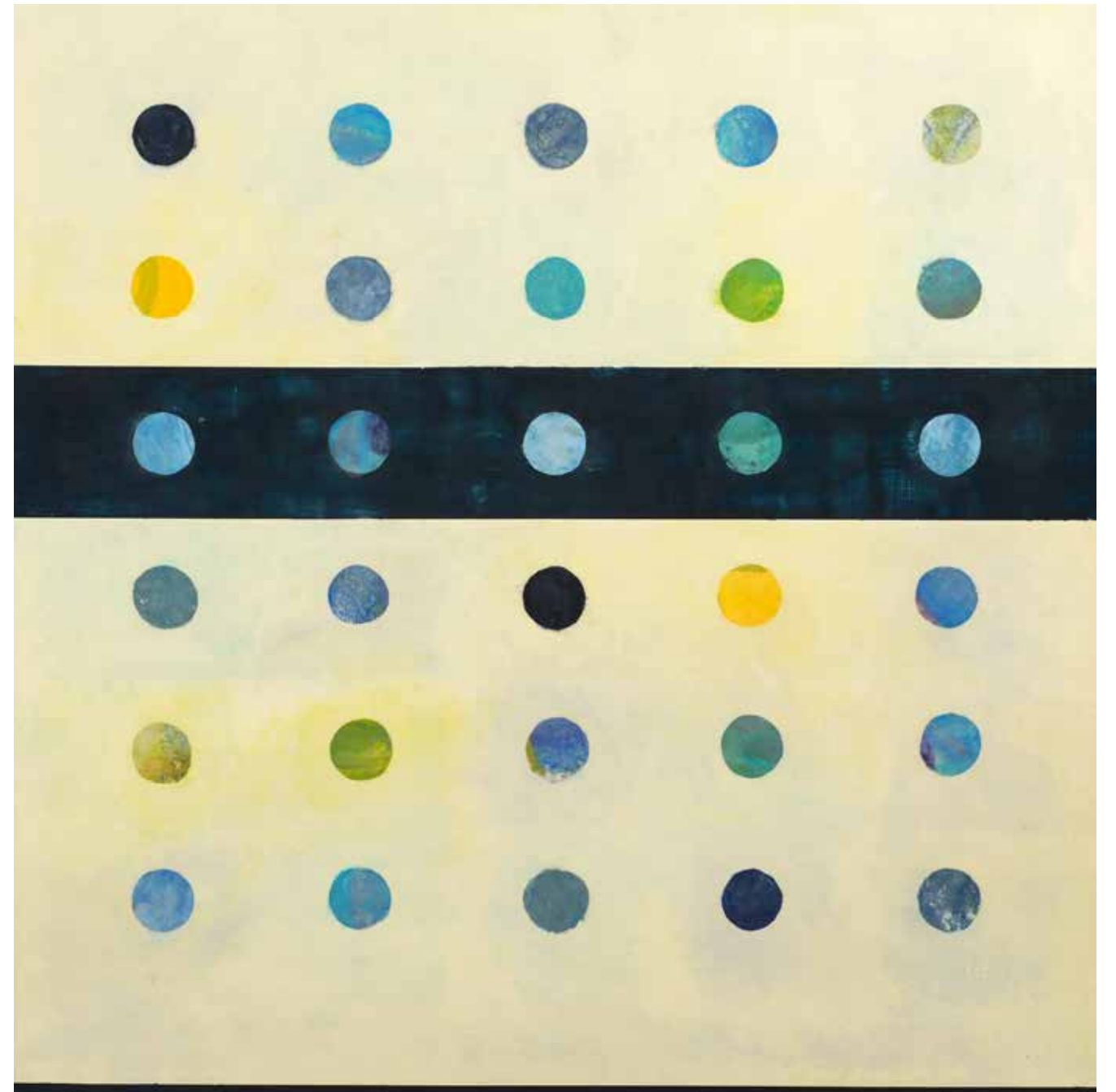
(r)evolution 1
pigmented beeswax, oil and collage on panel, 40x40, 2014



(r)evolution 3
pigmented beeswax, oil and collage on panel, 40x40, 2014



(r)evolution 4
pigmented beeswax, oil and collage on panel, 36x36, 2014



(r)evolution 6
pigmented beeswax, oil and collage on panel, 36x36, 2014



(r)evolution 9
pigmented beeswax, oil and collage on panel, 30x30, 2014



Grapheme 1
pigmented beeswax on panel, 48x48, 2014



Grapheme 2
pigmented beeswax on panel, 48x46, 2014



Grapheme 3
pigmented beeswax and oil on panel, 40x30, 2013



Grapheme 5
pigmented beeswax and oil on panel, 40x30, 2013



Benthic Revolution 4
encaustic monotype on
Mitsumata, 32x21, 2014



Benthic Revolution 6
encaustic monotype on
Mitsumata, 32x21, 2014



Benthic Revolution 2
encaustic monotype on Mitsumata, 40x26, 2014

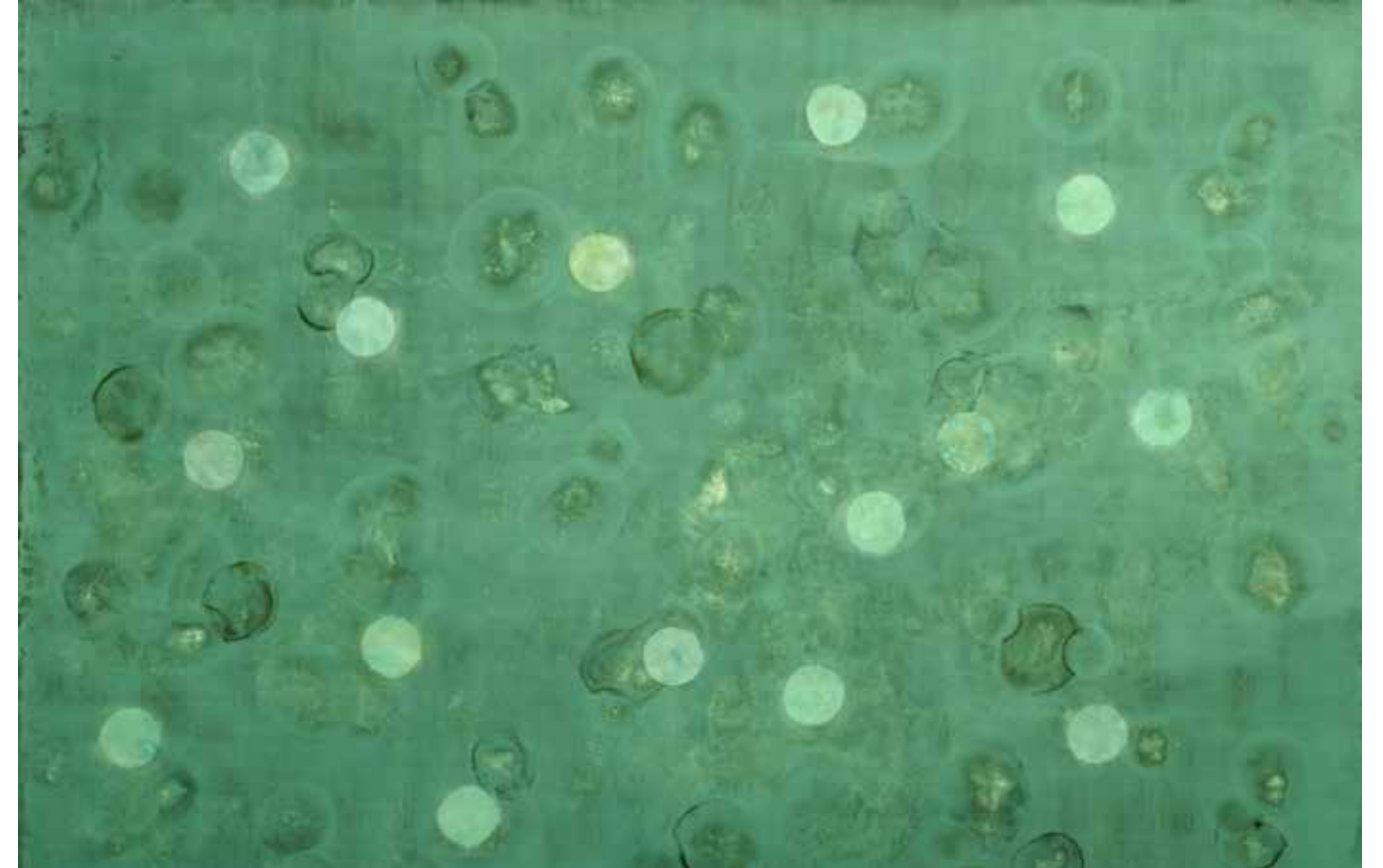


Benthic Revolution 3
encaustic monotype on Mitsumata, 40x26, 2014

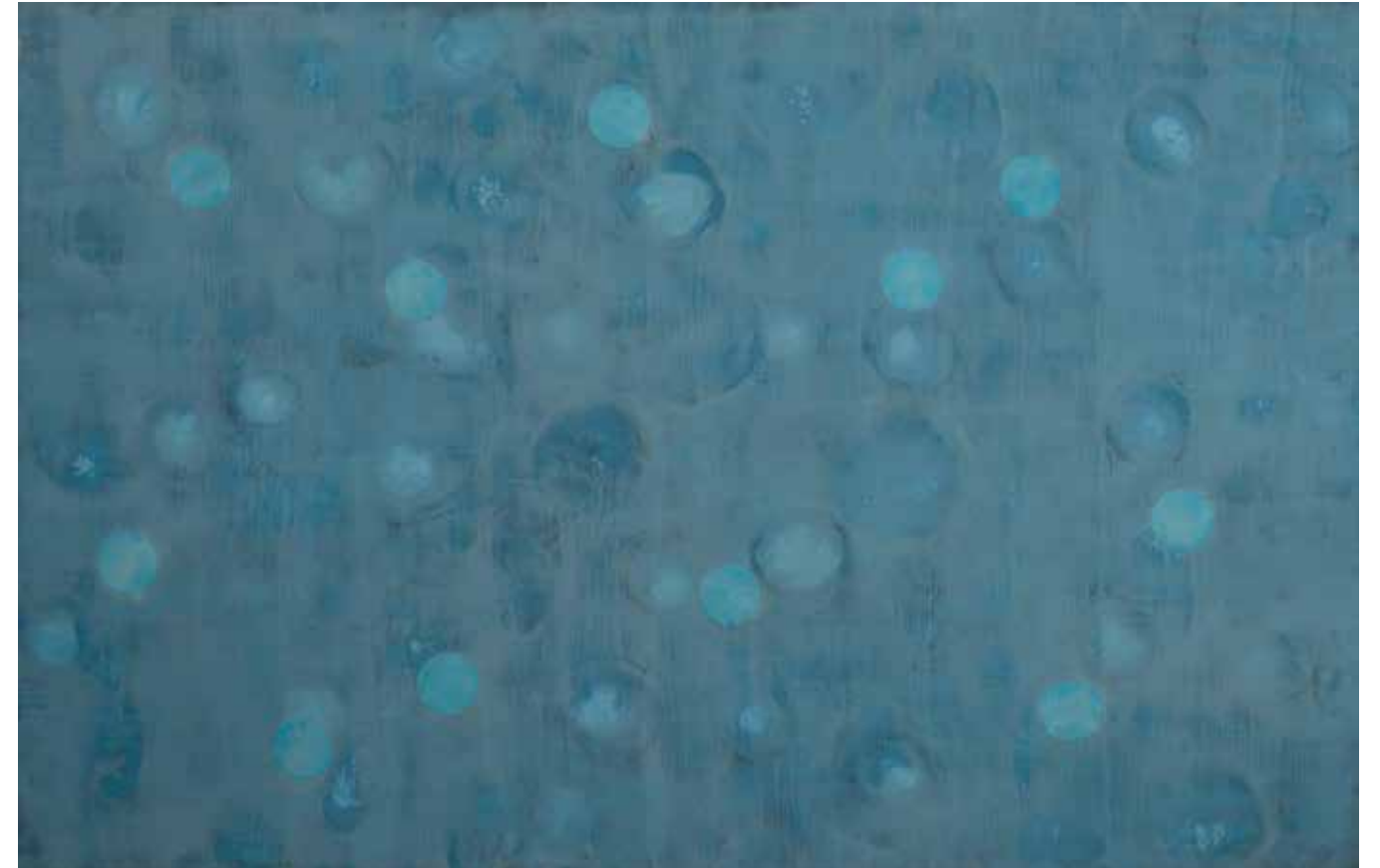


Benthic Revolution 8
encaustic monotype on Mitsumata, 32x21, 2014





(r)evolution 10
pigmented beeswax, oil and collage on panel, 34x48, 2014



(r)evolution 8
pigmented beeswax, oil and collage on panel, 30x46, 2014

Selected Solo Exhibitions

Patterns of Infinity, Winfield Gallery, Carmel and Bryant Street Gallery

Lumenis, Winfield Gallery

Between Gesture and Geometry, Fresno Art Museum

Synapse/Synapses, Monterey Peninsula College

Mindful Inversions, Santa Cruz Museum of Art and History

The Symmetry of Asymmetry, Monterey Museum of Art

Selected Group Exhibitions

Swept Away: Translucence, Transparency, Transcendence in Contemporary Encaustic, Cape Cod Museum of Art and Hunterdon Art Museum

SHIFT: Five Decades of Contemporary California Painting, Monterey Museum of Art

The Circle Game, Tucson Museum of Art

Inside Outside, K. Imperial Fine Art

Recent Acquisitions, Bakersfield Museum of Art

Diverse Impressions: Bay Area Abstraction, Triton Museum of Art

PRINTED, Cabrillo College Gallery

A View of the Collection, Santa Cruz Museum of Art and History

Awards/Honors

Visual Artist, Music at Menlo Chamber Music Festival & Institute, Atherton, CA

Artist's Grant, Ministry of Culture, Slovak Republic, to support several exhibitions in Slovak Republic

Artist's Grant, US Department of State and U.S Steel, to support exhibition at the Andy Warhol Museum, Medzilaborce, Slovak Republic

Artist's Grant, The Community Foundation of Monterey

Selected Collections

Bakersfield Museum of Art, Bakersfield, CA

David and Lucille Packard Foundation, Palo Alto, CA

Fresno Art Museum, Fresno, CA

Crocker Art Museum, Sacramento, CA

Monterey Museum of Art, Monterey, CA

Museum of Contemporary Art, Hot Springs, AK

Santa Barbara Museum of Art, Santa Barbara, CA

Santa Cruz Museum of Art and History, Santa Cruz, CA

Tucson Art Museum, Tucson, AZ

U.S. Department of the Army, Washington DC

U.S. Department of the Army, Seoul, Korea

U.S. Department of State, Washington DC

