

# DOLBY CHADWICK GALLERY

**Ada Sadler**

***New Paintings***

June 7 – July 7, 2012

Though Ada Sadler references photographs during the painting process, her small-scale, highly realistic compositions cannot be categorized as patently photorealistic. Rather than attempting to reproduce a photograph by directly translating it into painted form, Sadler is concerned with capturing a particular photograph's—always her own—unique atmosphere and reproducing its visceral affects by playing with light and composition. Whereas the one-to-one correspondence of photorealistic painting often resists deeper engagement by hindering dialogue between painting, viewer, and outside world, Sadler's paintings thrive on this triangulation. They invite the viewer in and allow themselves to be determined as much by context and the viewer's interpretive sensibilities as they are by subject matter alone.

With this body of work, Sadler continues her long-term exploration of chairs and, to a lesser extent, vintage, wind-up bathtubbies from the 1970s. She has been drawn to furniture and the unassuming beauty of empty chairs for a significant portion of her artistic career. Without serving as portraits of specific people, Sadler's chairs hint at an erstwhile human presence and pose existential questions that embrace themes of loss and solemnity as well as anticipation and wonder. It is tempting to anthropomorphize the chairs, not only because of the structural similarities they bear to human anatomy, but also because of the poignant relationships she authors between the chairs and other "actors" in the scenes. Her chairs, for instance, have been seen to contemplate blank television screens, sit beside windows obscured by gossamer shades, gaze off in expectation at doorways, or face walls in quiet penitence.

New limitations on the artist's practice manifest themselves in striking compositional cropping and dramatic angling. In order to photograph many of her newer subjects, for example, Sadler had to work around physical barriers such as walls and chicken wire. Unable to achieve an uninterrupted photograph of train seats due to the cabin's cordoned-off entryway, Sadler capitalizes on this limited accessibility in *Train Chair #26* (2012) by choosing an oblique perspective to hauntingly frame a sliver of the blue seats

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beyond. Unexpected vantage points are also employed in the two bathtubbie paintings included in this exhibition. Set amidst vast porcelain landscapes near the lip of cavernous sink basins, these bathtubbies are worldlier than the viewer might initially figure. Nevertheless, with their cartoon-like eyes, vibrant colors, and endearingly mechanized animation, it is impossible to miss the joy, happiness, and even humor with which Sadler limns these toys.

Ada Sadler was born in Cincinnati, Ohio in 1954 and studied at the Kansas City Art Institute and the University of Kansas, from which she earned her BFA in 1976. In addition to showing in galleries and museums across the United States, Sadler's art can also be found in a number of prestigious private and public collections. This will be Sadler's sixth solo exhibition at the Dolby Chadwick Gallery.

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## Ada Sadler

### EDUCATION

- 1976 University of Kansas, Bachelor of Fine Arts, Painting
- 1975 Kansas City Art Institute, Painting

### SOLO EXHIBITIONS

- 2012 New Paintings, Dolby Chadwick Gallery, San Francisco, CA
- 2008 New Paintings, Dolby Chadwick Gallery, San Francisco, CA
- 2005 Recent Paintings, Dolby Chadwick Gallery, San Francisco, CA
- 2003 New Paintings, Dolby Chadwick Gallery, San Francisco, CA
- 2002 New Works by California Artists, Triton Museum of Art, Santa Clara, CA
- 2001 Recent Work, Dolby Chadwick Gallery, San Francisco, CA
- 2000 New Paintings, Dolby Chadwick Gallery, San Francisco, CA
- 1996 Paintings and Drawings, Joseph Chowning Gallery, San Francisco, CA  
Ada Liu Sadler Recent Works, Morgan Gallery, Kansas City, MO
- 1995 Paintings and Drawings, Joseph Chowning Gallery, San Francisco, CA
- 1993 Introductions '93, Joseph Chowning Gallery, San Francisco, CA

### SELECTED GROUP EXHIBITIONS

- 2010 Is Anybody Out There? (Invitational), Stewart Gallery, Boise, ID
- 2009 The Art of Play, Dolby Chadwick Gallery, San Francisco, CA
- 2007 10<sup>th</sup> Anniversary Show, Dolby Chadwick Gallery, San Francisco, CA
- 2006 All Wet, Lisa Coscino Gallery, Pacific Grove, CA
- 2005 Group Show, Ongallery, South Pasadena, CA  
Shifting Perspectives, Triton Museum of Art, Santa Clara, CA
- 2004 The Painted Gift, Hubert Gallery, New York, NY
- 2003 Who We Are: Selections from the Permanent Collection, Triton Museum of Art,  
Santa Clara, CA  
Grand Opening, Dolby Chadwick Gallery, San Francisco, CA
- 2002 Western States Small Works (Juried), Sonoma Museum of Visual Arts,  
Santa Rosa, CA  
Playground, Julie Baker Fine Art, Grass Valley, CA  
Who We Are: Selections from the Permanent Collection, Triton Museum of Art, Santa  
Clara, CA
- 1998 Toys in Contemporary Art II (Invitational), D.P. Fong Gallery, San Jose, CA  
California Small Works (Juried), California Museum of Art, Santa Rosa, CA  
BACA 14th Annual National Juried Exhibition, Berkeley Art Center Assn.,  
Berkeley, CA

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- Selections (Juried), Artspan, San Francisco, CA
- 1997 Toys in Contemporary Art (Juried), d.p. Fong Galleries, San Jose, CA  
California Small Works (Juried), California Museum of Art, Santa Rosa, CA  
Selections (Juried), Artspan, San Francisco, CA
- 1996 Realism (Juried - Juror's Award), Bolinas Museum, Bolinas, CA  
Stockton National Print & Drawing Exhibition (Juried), The Haggin Museum,  
Stockton, CA
- 1995 Biennial Print and Drawing Competition (Juried), Triton Museum of Art,  
Santa Clara, CA  
Small Works, Joseph Chowning Gallery, San Francisco, CA
- 1994 California Small Works (Juried), California Museum of Art, Santa Rosa, CA
- 1993 Introductions '93, Southern Exposure, San Francisco, CA

## BIBLIOGRAPHY

- Watson, Lisa Crawford, "Water Works", Monterey Herald, April 1, 2006
- Leaverton, Michael, "Sitting Pretty", SF Weekly, August 31, 2005
- Ellegood, Anne (Juror), "New American Paintings", Volume 49, 2003
- Gangelhoff, Bonnie, "The Poetry of Spaces," Southwest Art, June 2002
- Coleman, Sarah, "Critics Choice: Ada Sadler," SF Bay Guardian, March 15, 2000
- Jenkins, Steven, "Previews: Ada Sadler," Artweek, March 2000
- Betti, Claudia and Sale, Teel, "Drawing: a Contemporary Approach," (4th Ed., Harcourt Brace College Publishers), 1997
- Thorson, Alice, "Sadler's Palms", The Kansas City Star, July 12, 1996
- FitzSimmons, Casey, "Introductions '93: Ada Sadler," Artweek, August 5, 1993

## PUBLIC COLLECTIONS

- Triton Museum of Art, Santa Clara, CA
- Alza Pharmaceuticals, Mountain View, CA
- First American Appraisers, Inc., San Diego, CA
- Hallmark Corporation, Contemporary Art Collection, Kansas City, MO
- United Missouri Bank, Kansas City, MO
- Kaiser Permanente, Vallejo, CA