

The Maas Gallery

6 Duke Street St James's London SW1Y 6BN
020 7930 9511 | mail@maasgallery.com | maasgallery.com



17706

Sarah Adams, Contemporary b. 1962

Welcombe Arch

Oil on linen

150 x 75cm / 59 0 x 29 1/2in

Information:

Resolving the first of a new series always feels like an important moment, and so it was with this. The initial studies were done on site a few years ago, after quite a scramble across boulders along the shoreline at Welcombe Mouth, on an extra low spring tide. This wonderful arch pierces a tall, narrow stack, which stands at the southern end of the bay. The strata are almost vertical, and from the land they resemble a wave at the point of breaking, massive blocks suspended, on the verge of peeling off like froth. The patch of sand was revealed for barely twenty minutes before the sea reclaimed it.

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17707

Sarah Adams, Contemporary b. 1962

Arch at Mawgan Porth

Oil on linen

150 x 150cm / 59 0 x 59 0in

Information:

A return to Mawgan Porth, which is fast becoming a new favourite subject. This rock formation is so intricate, and the pool of water so changeable, that each visit feels like the first, and each study is a new adventure. Behind you, the cave narrows, and links through to another opening further up the bay.

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17708

Sarah Adams, Contemporary b. 1962

Brea Hill from Gun Point

Oil on linen

50 x 150cm / 19 5/8 x 59 0in

Information:

After 17 years of walking along this stretch of the Camel Estuary there are still new things to see, new paintings to make. I've walked past this cave countless times, but just as the tide dropped away one morning and the sun flooded in, it illuminated the mineral-stained interior, extraordinarily vivid compared to the weathered cliffs outside.

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17709

Sarah Adams, Contemporary b. 1962

Pillar at Newtrain Bay

Oil on linen

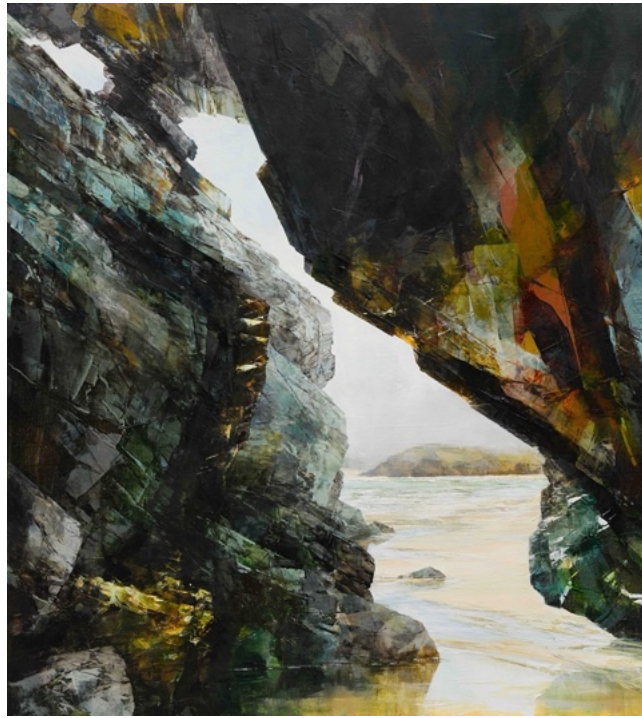
100 x 100cm / 39 3/8 x 39 3/8in

Information:

The coast is a dynamic environment, and some paintings have become a document, a record of that process. Returning to draw this arch after over a decade had passed, I found it radically altered, massive chunks missing, although the pool and the smaller rocks surrounding it are surprisingly unchanged.

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17710

Sarah Adams, Contemporary b. 1962

Brea Hill from St George's Cove

Oil on linen

100 x 90cm / 39 3/8 x 35 3/8in

Information:

A very narrow cut in the cliff, with a handshake of rock still holding on across it. For a short time last year the sand levels were lower than usual, and I managed to squeeze in there on a misty morning with a sketchbook. Here is the result.

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17711

Sarah Adams, Contemporary b. 1962

Neap High at Newtrain Bay

Oil on linen

100 x 90cm / 39 3/8 x 35 3/8in

Information:

The sketches for this painting were made on a neap tide, getting there early and being cut off for the day in order to make studies of the arch with the sea at its entrance. There are few occasions each year which allow for this sort of excursion, when the sea rises less than 5 m at it's highest point, so it takes a bit of planning. The reward is an opportunity to study the light and movement of the water playing on the stone.

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17712

Sarah Adams, Contemporary b. 1962

Waterfall at Tregudda Gorge

Oil on board

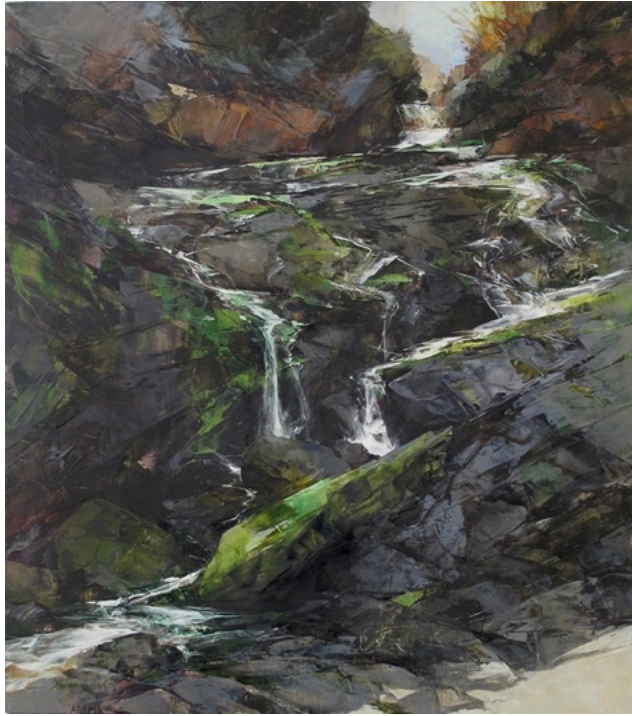
45 x 40cm / 17 3/4 x 15 3/4in

Information:

A lovely double fall onto a tiny patch of beach at low tide, with a glimpse of Trevoise Head on the distant horizon. Tregudda is well known to anyone who has walked the South West Coast Path from Trevone to Padstow. I recently learned that lead was mined here in the 1800's, and there are still patches of quartz waste nearby, where it was parted from the minearal-rich stone.

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17713

Sarah Adams, Contemporary b. 1962

Waterfall at Lundy Bay

Oil on board

45 x 40cm / 17 3/4 x 15 3/4in

Information:

At Lundy Bay, in North Cornwall, there's a wonderful arch and cave, and this beautiful waterfall tumbles onto the sand. It's a mesmerising subject to work from, tracing the route of the stream as it finds it's way across the slate.

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17714

Sarah Adams, Contemporary b. 1962

Waterfall at Tregardock

Oil on board

45 x 40cm / 17 3/4 x 15 3/4in

Information:

In another quiet, out-of-the-way spot, a curtain of water shields the mouth of a shallow cave.

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17715

Sarah Adams, Contemporary b. 1962

Tidal Pool, Mangan Porth

Oil on board

20 x 80cm / 7 7/8 x 31 1/2in

Information:

I love the way that tidal currents shape the sand. The pull of the water through these spaces leaves its mark. different every day.

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17716

Sarah Adams, Contemporary b. 1962

Tidal Pool, Elephant Hole

Oil on board

20 x 80cm / 7 7/8 x 31 1/2in

Information:

A sink hole with two entrances, there is always a tidal pool here, filled with quartz pebbles and reflections.

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17717

Sarah Adams, Contemporary b. 1962

The Devil's Frying Pan

Oil on board

20 x 50cm / 7 7/8 x 19 5/8in

Information:

A short paddle around from Cadgwith Cove in a kayak brings you into this collapsed cave, where the only remnant is a narrow bridge across the entrance. The large rock in the centre is said to resemble the yolk of an egg at some states of the tide, hence the name.

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17718

Sarah Adams, Contemporary b. 1962

Study of a Cave, Moluan Cove

Oil on board

20 x 50cm / 7 7/8 x 19 5/8in

Information:

Molunan Cove is tucked into the west side of St Anthony's Head, with views across the Carrick Roads to the Lizard. The lower parts of it are blue-grey and white quartz, scoured clean by attrition, but the roof is jewel-like, adorned with algae and mineral staining.

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17719

Sarah Adams, Contemporary b. 1962

Study of an Arch, Mangan Porth

Oil on board

29 x 19cm / 11 3/8 x 7 1/2in

Information:

Even on a small scale, it's fascinating to explore the drama of this rock formation, and the way warm and cool light picks out the structure.

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17720

Sarah Adams, Contemporary b. 1962

Study of an Arch, Newtrain Bay

Oil on board

14 x 36cm / 5 1/2 x 14 1/8in

Information:

I've often described to this arch as a buttress, but from this angle it resembles a bridge, supported at each end by heavily stained, quartz-veined blocks, glowing in refracted sunshine.

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17721

Sarah Adams, Contemporary b. 1962

Tidal Pool, Nanjizal

Mixed media on gesso panel
45 x 40cm / 17 3/4 x 15 3/4in

Information:

This was the first of a series, inspired by tidal pools. A favourite subject, 'Song-of-the-sea' Cave at Nanjizal, but revisited with a new focus on the beautiful sea pool at its entrance. The combination of light from the natural arch, and the dappled sunlight on the rocks and sand beneath the water was a joy - and a challenge.

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17722

Sarah Adams, Contemporary b. 1962

Tidal Pool, Trevoze

Mixed media on gesso panel
45 x 40cm / 17 3/4 x 15 3/4in

Information:

The second of the series of sea pools, but this time among the jagged rocks and gullies near Trevoze Head. As the tide comes in, a trickle of water into the pool becomes a flood, disturbing the surface and replacing tranquility with renewed life and vigour.

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17723

Sarah Adams, Contemporary b. 1962

Tidal Pool, Newtrain Bay

Mixed media on gesso panel

45 x 40cm / 17 3/4 x 15 3/4in

Information:

A return to the Pillar Arch, but this time to plumb the depths of the pool beneath it. Partially submerged rocks disrupt reflections as ripples catch the light, and the outline of Round Hole Point appears ghostly across the bay.