



Adams and Ollman

Who's Afraid of Red, Yellow and Blue February 28–March 29, 2025

Katherine Bradford
Gina Fischli
Alfred Jensen
Thomas Lanigan-Schmidt
Ingrid Yi-Chen Lu
Ian Miyamura
Marlon Mullen
Ralph Pugay
Bill Traylor

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Color is a foundational concern in **Katherine Bradford**'s (b. 1942, New York, NY; lives and works in Brooklyn, NY and Brunswick, ME) work, whose paintings begin with broad washes of reds, blues, greens and purples across the surface of the canvas. From their beginnings as pure, unbridled and luminous color, Bradford's paintings, which so distinctly occupy a space between figuration and abstraction, slowly start to reveal a mood, a suggestion or relationship. In *Six Fires*, Bradford creates an otherworldly scene to consider the very essence of color itself: an evocative field of blue here is sea, sky, and space. Figures lit as if from moonlight ponder the primary colors that are not inherent properties, but rather perceptions of the fires that Bradford has painted for their warmth.

Gina Fischli's (b. 1989, lives and works in Zurich, Switzerland) DIY world is populated with sculptures of cute animals, tiered cakes, embellished handbags, and glittery cocktails—objects we often form emotional attachments to, yet are typically regarded as too trivial for fine art. Pieced together from craft store findings, basic construction materials and fabric scraps, Fischli's objects are both slapdash and excessive; beneath their shiny surfaces, their humble foundations poke through—glued seams, plaster gauze and plywood substrates give away their true nature. In an ongoing series based on Josef Albers' *Homage to the Square*, Fischli creates homespun versions of the iconic theorist's color studies using glitter on plywood in vibrant, rave-like color ways. Fischli's gaudy replicas speak to the role color plays in contemporary notions of consumption, desire, and hierarchies of taste.

Included in *Who's Afraid of Red Yellow and Blue* is a painting by **Alfred Jensen** (b. 1903, Guatemala City; d. 1981, Livingston, NJ) titled *Equality for All No. 1*, 1972. The painting contains a checkerboard of bright impasto colors with hieroglyphic symbols, some connected with an overlaid diagrammatic line. Driven to give form to a wide range of systems and beliefs, including philosophies of mathematics, science and Goethe's theory of color, Jensen mapped out a universe of thought and interconnectedness across each panel. The colors the artist used were not simply descriptive, but rather they possessed their own power, meaning and universal truth.

Thomas Lanigan-Schmidt's (b. 1948 Elizabeth, NJ; lives and works in New York, NY) opulent sculptural assemblages belie their humble origins as common

household items and dollar store finds such as newspaper, cellophane, scotch tape, aluminum foil, and glitter. Lanigan-Schmidt uses these low-brow materials to craft maximalist sculptures that explore issues of sexuality, queer culture, class struggle, and religion. While his work is most often considered through the lens of identity, Lanigan-Schmidt has pointed out the central role color has played in his work: "my art is about the psychology of color and the impact of the way color is contained in certain materials ... What I make is basically a way that color is contained in a way that is not contained in paint."

Ingrid Yi-Chen Lu's (b. 2000, Taipei, Taiwan; lives and works in Brooklyn, NY) paintings, zines, drawings, ceramics and installations draw on the decorative and commercial detritus that populates the periphery of her daily life between New York and Taipei. Lu collects materials in a process she refers to as 'drifting,' a term coined by Guy Debord, where she meanders through urban spaces in search of discarded items from stationary stores, ribbon markets, cafes, and birthday parties. With a resolute insistence on the magic and phenomenological power of remnants like glitter, paper scraps, flower petals, and ribbon scraps, Lu maps them onto systems of lines and radial forms. The grid often reappears in her work, as in *Grid City and IIII*, drawing connections between minimalist abstraction, pattern, maps and city layouts. Lu treats color and light as materials in their own right, as seen in *Disco Lamp*, which evokes both dance parties and glittering cityscapes.

Ian Miyamura (b. 1991 Kailua, HI; lives and works in Brooklyn, NY) shape shifts between multiple styles and art historical periods in his paintings of photorealistic miniatures and birds in flight, conceptual distortions of text, and abstract geometric and painterly compositions. Moving fluidly between these highly specific aesthetic categories, Miyamura upends expectations of authorship and mastery, while exploring issues of mimesis and assimilation. His series of fraternal paintings feature pairs of highly chromatic geometric diptychs that pay homage to De Stijl, a Dutch movement whose adherents believed they were creating a pure universal language through their use of primary colors. Miyamura's versions veer from their historical precedents with secondary and tertiary colors, and further by doubling their panels. Though seemingly alike, the pair of paintings have slight variations in size and painterly surface, and can be hung in multiple configurations, calling attention to the artist's acts of mimicry.

Marlon Mullen's (b. 1963 in Richmond, CA; lives in Rodeo, CA and works in Richmond, CA) use of color is one of the most distinctive aspects of his artistic practice. His paintings that transform magazine covers and art publications such as *Art In America*, *Frieze*, and *Artforum* are characterized by his vibrant, bold color choices. In his resulting works, Mullen flattens the visual hierarchy of text and images and reconfigures the information into innovative abstract compositions of viscous paint, the tactile quality of which creates a physical presence that emphasizes the material nature of color itself.

Ralph Pugay's (b. 1983 in Cavite, Philippines; lives and works in Portland, OR) painted propositions are the result of the artist's careful study of the human condition and his critical engagement with ideas of class, race, gender, and queer culture. Drawing on his interest in Catholicism, history, and his curiosity about contemporary culture as filtered through TikTok and other social media; Pugay poignantly examines our popular trends, viral news stories, consumer fads, and all other forms of social phenomena with great clarity and humor, locating moments of tension in the collective unconscious. In *Birds of South 13th and Leavenworth Street*, on view in *Who's Afraid of Red, Yellow and Blue*, Pugay was inspired by a lunchtime walk in Omaha with a fellow artist who spotted a flock of birds perched in a tangle of rebar at a construction site. With its grid-like metal structure and the birds' loud, cacophonous noises, the artist imagined these common house sparrows might be pretending to be caged. Across the sprawling 24 panels of this work, Pugay captures the energy of the sparrows' lively, discordant chirps and their personalities through bold use of primary colors, as the pattern of the rebar recalls a dogmatic modernist grid.

Bill Traylor (b. 1853, Benton, AL; d. 1949, Montgomery, AL), a self-taught artist born into slavery, began to draw at the age of 85 while living on the streets of Montgomery, Alabama. Using discarded cardboard and signs, pencil, and poster paint, Traylor chronicles his life experiences, recording his memories of plantation life and later observations of the city—uniquely and distinctly describing animals, human figures, and abstract forms with a commanding use of line, color, and composition. Traylor's body of work speaks poignantly

to the complexities, inequalities, and tensions that the artist experienced during slavery and the Jim Crow Era in the American South. Among a mostly muted palette of color and materials, Traylor favored blue, a powerful color in African spiritual traditions. Traylor's *Untitled (Cat with Signature)*, one of many animals he drew throughout his body of work, here is rendered in his distinctive rich cobalt hue.



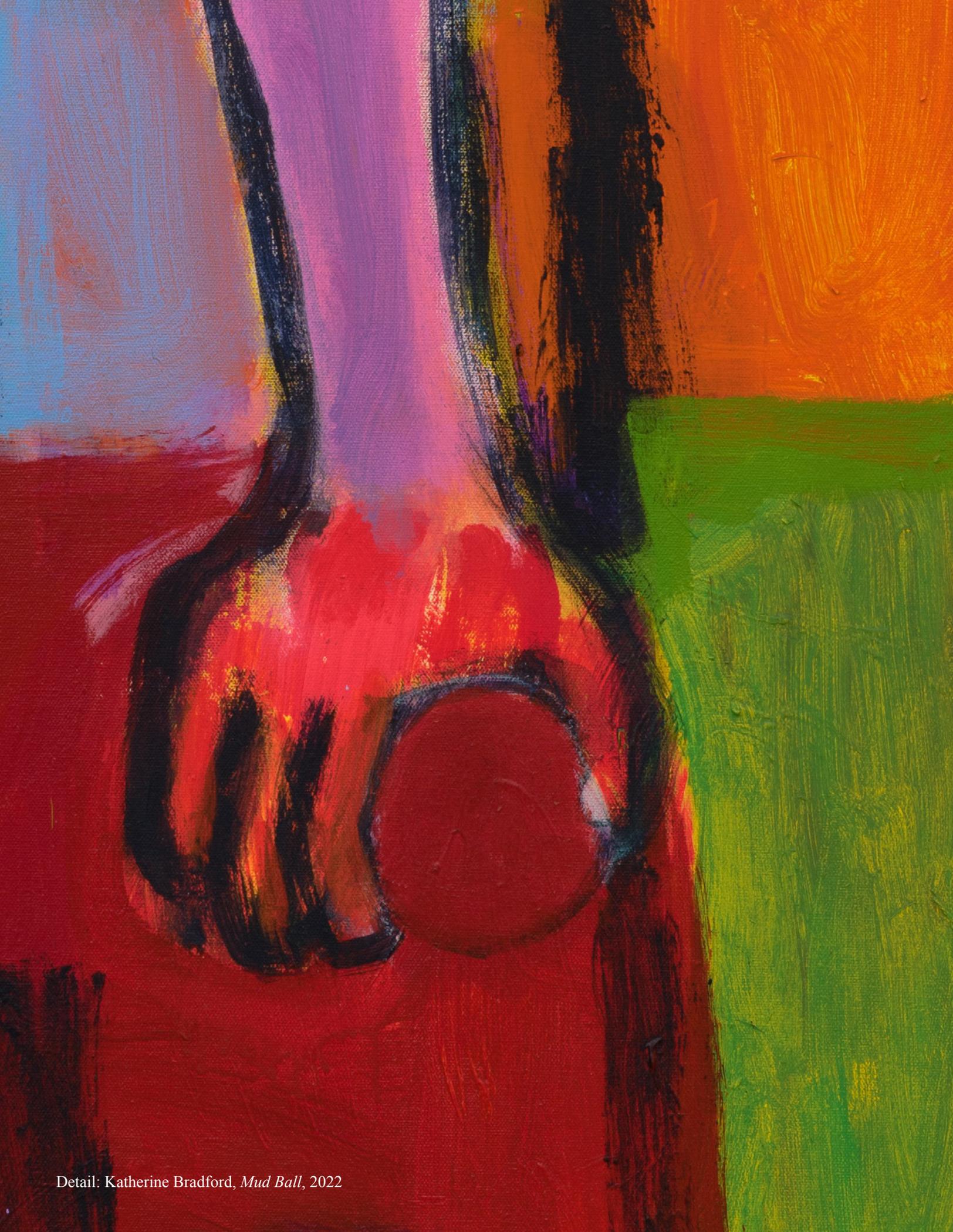
Katherine Bradford
Six Fires, 2024
acrylic on canvas
36h x 48w in
91.44h x 121.92w cm
KBrad 199



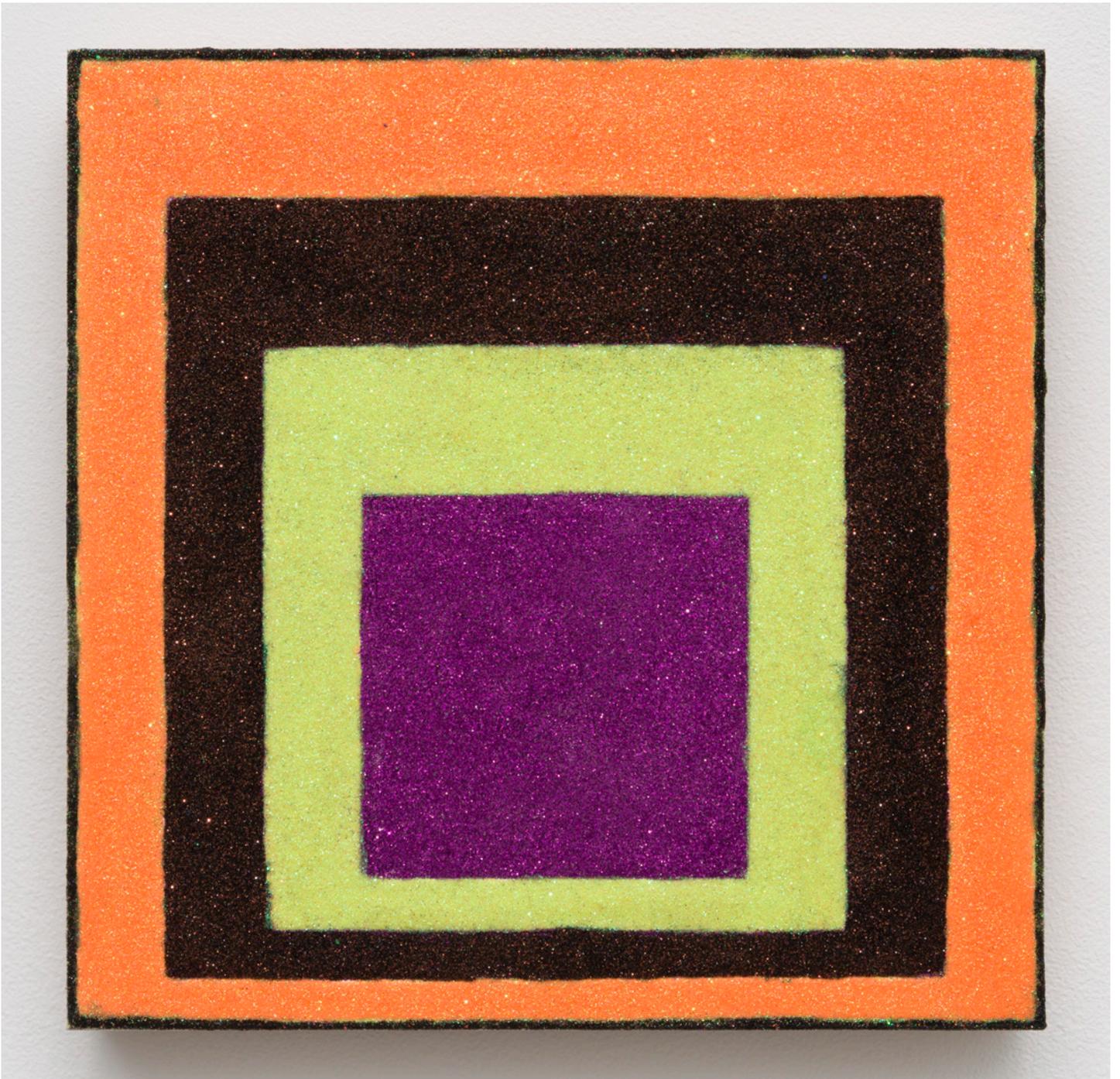
Detail: Katherine Bradford, *Six Fires*, 2024



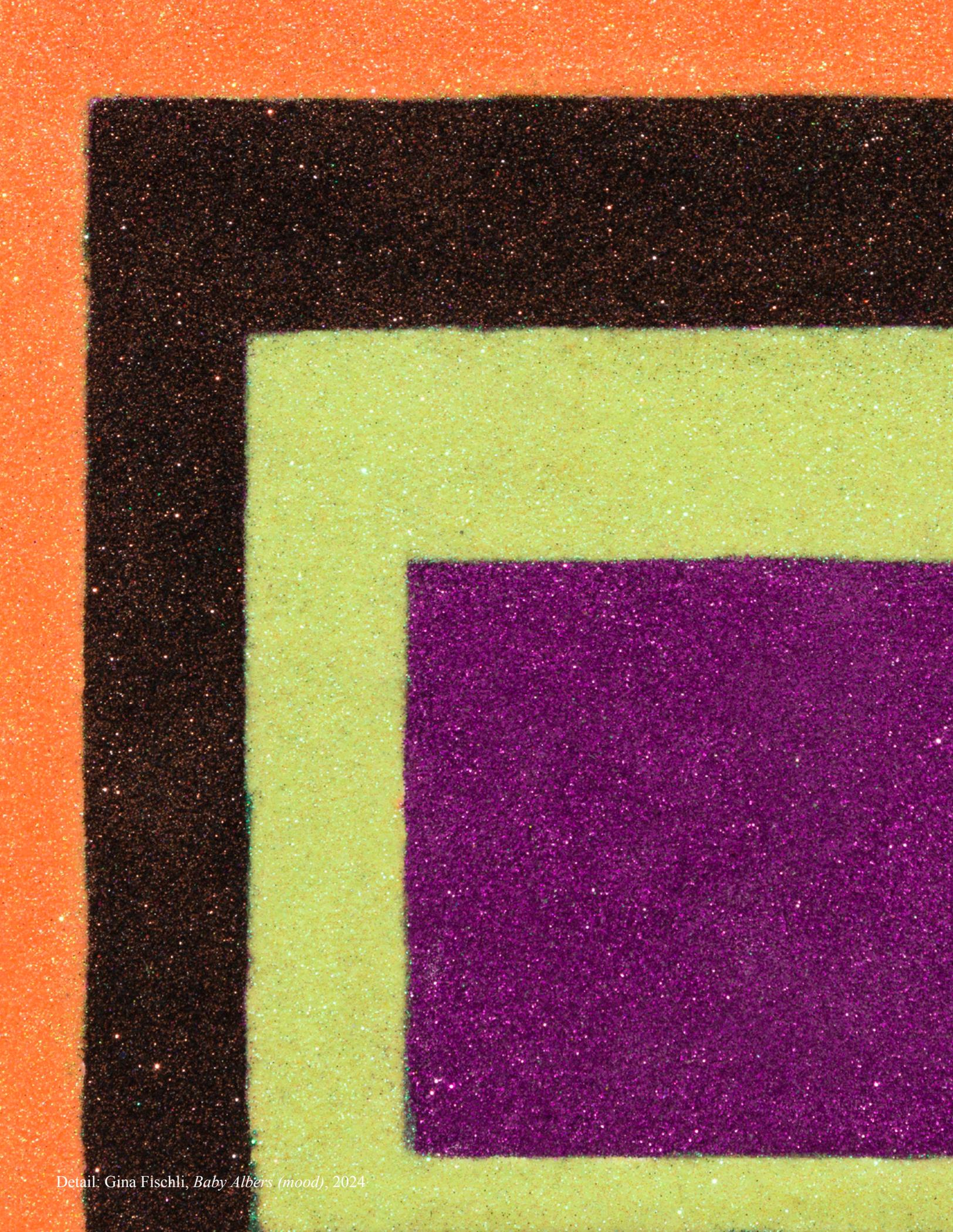
Katherine Bradford
Mud Ball, 2022
acrylic on canvas
40h x 30w in
101.60h x 76.20w cm
KBrad 163



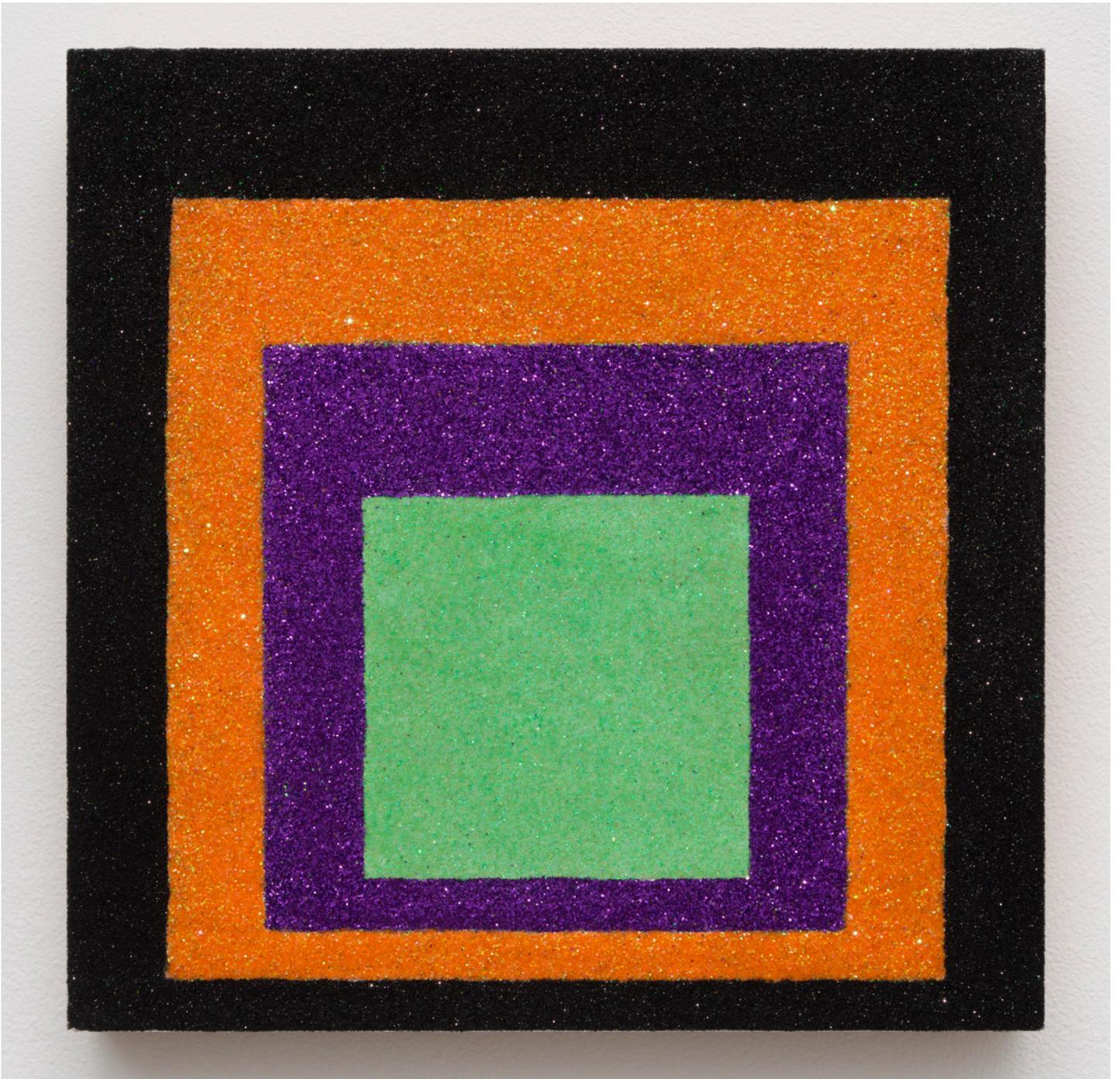
Detail: Katherine Bradford, *Mud Ball*, 2022



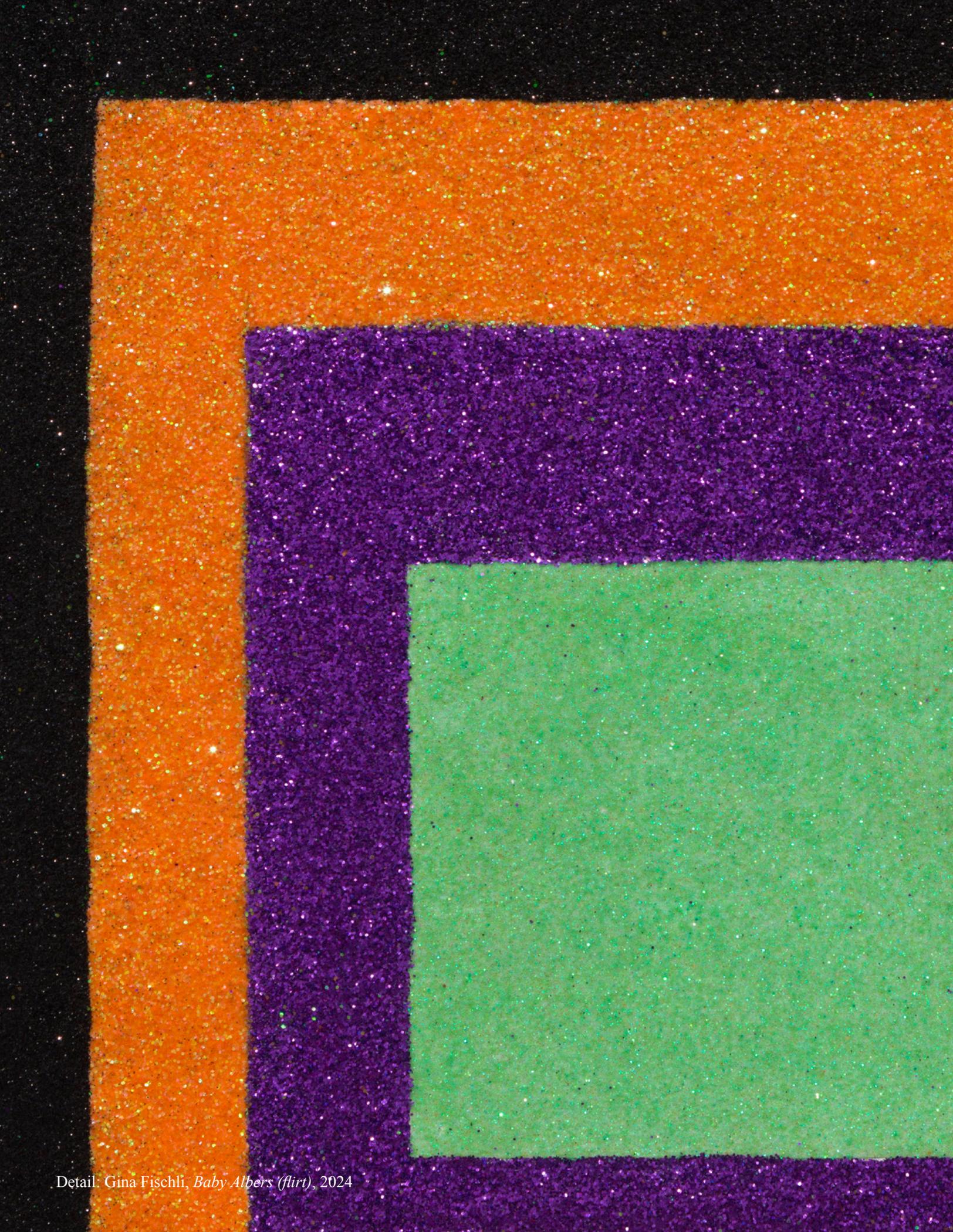
Gina Fischli
Baby Albers (mood), 2024
plywood, glue, and glitter
9 7/8h x 9 7/8w in
25.08h x 25.08w cm
GF 2162



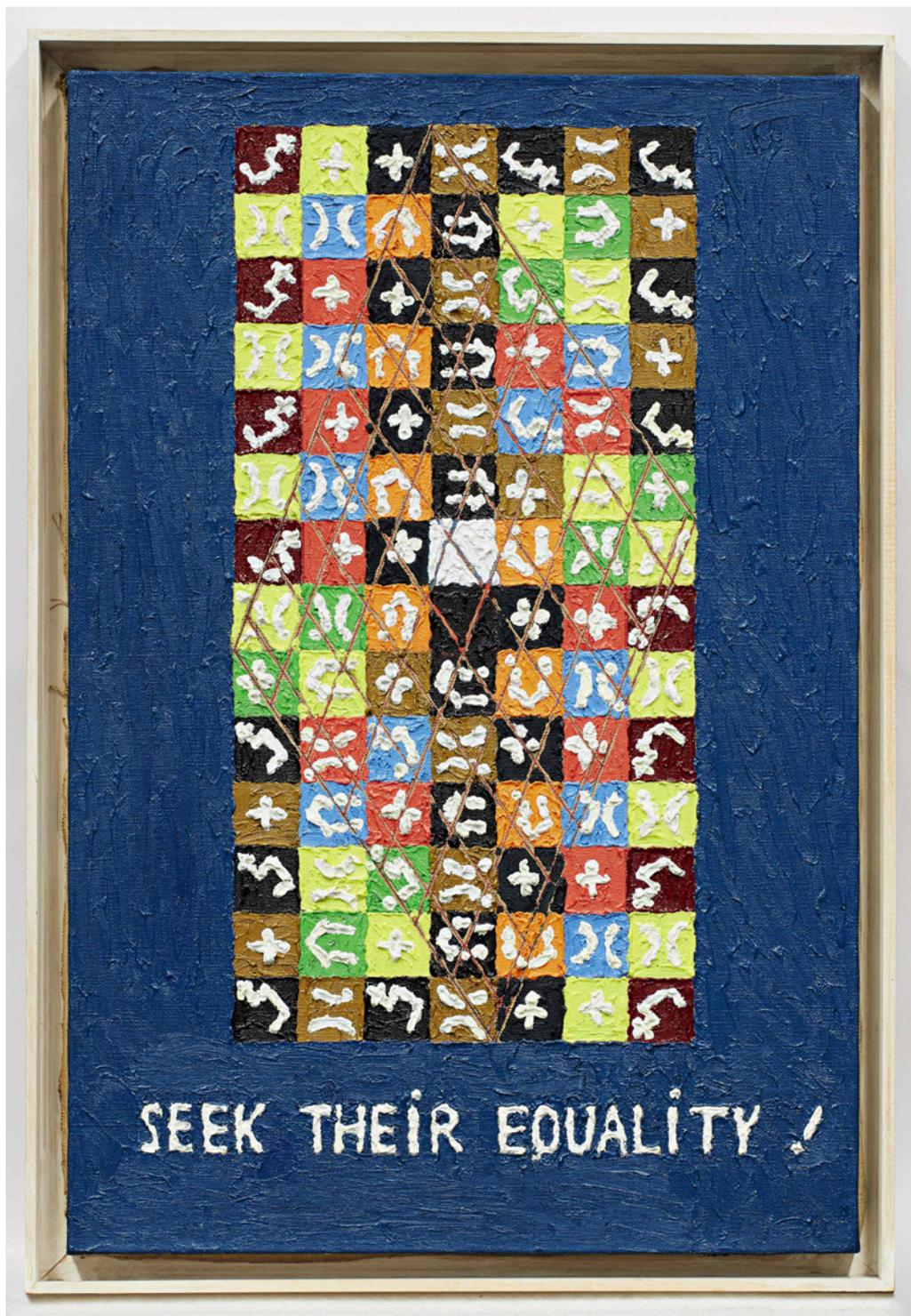
Detail: Gina Fischli, *Baby Albers (mood)*, 2024



Gina Fischli
Baby Albers (flirt), 2024
plywood, glue, and glitter
9 7/8h x 9 7/8w in
25.08h x 25.08w cm
GF 2164



Detail: Gina Fischli, *Baby Albers (flirt)*, 2024



Alfred Jensen
Seek Their Equality No. 1, 1972
oil on canvas
36h x 24w in
91.44h x 60.96w cm
AJ_001



Detail: Alfred Jensen, *Seek Their Equality No. 1*, 1972



Thomas Lanigan-Schmidt
Tribute to Vladimir Tatlin, 1970
foil, plastic wrap, pipe cleaner, linoleum, glitter, acrylic
paint, acrylic floor shine and food coloring, staples, Magic
marker, tinsel, printed material, and found objects
16h x 11w x 10d in
40.64h x 27.94w x 25.40d cm
TLS_S 1737



Detail: Thomas Lanigan-Schmidt, *The Great Wall of China*, 2007



Thomas Lanigan-Schmidt
Knick Knack (Tunnel of Love, Cave of Desire), 1970
foil, plastic wrap, pipe cleaner, linoleum, glitter, acrylic
floor shine and food coloring, staples, Magic marker,
printed material, and found objects
12h x 10w x 10d in
30.48h x 25.40w x 25.40d cm
TLS_S 1744



Detail: Thomas Lamigan-Schmitt, *Knick Knack (Tunnel of Love, Cave of Desire)*, 1970



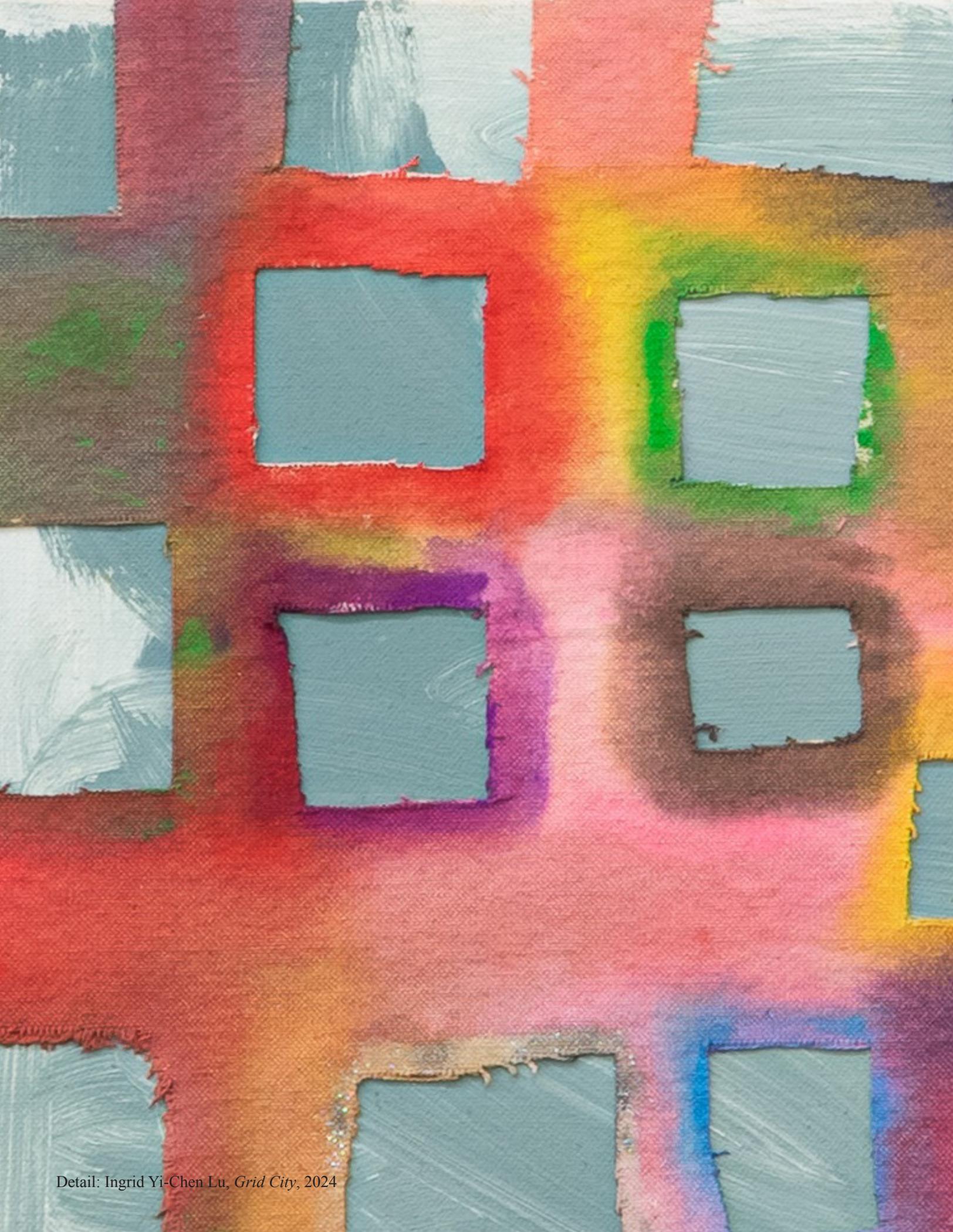
Thomas Lanigan-Schmidt
Knick Knack (Three Pink Lollipops), 1970
foil, plastic wrap, pipe cleaner, linoleum, glitter, acrylic
floor shine and food coloring, staples, Magic marker,
printed material, and found objects
12h x 10w x 9d in
30.48h x 25.40w x 22.86d cm
TLS_S 1745



Detail: Thomas Land, *Three (in Lattings)*, 1971



Ingrid Yi-Chen Lu
Grid City, 2024
acrylic and gesso on canvas
14h x 11w in
35.56h x 27.94w cm
IG_001



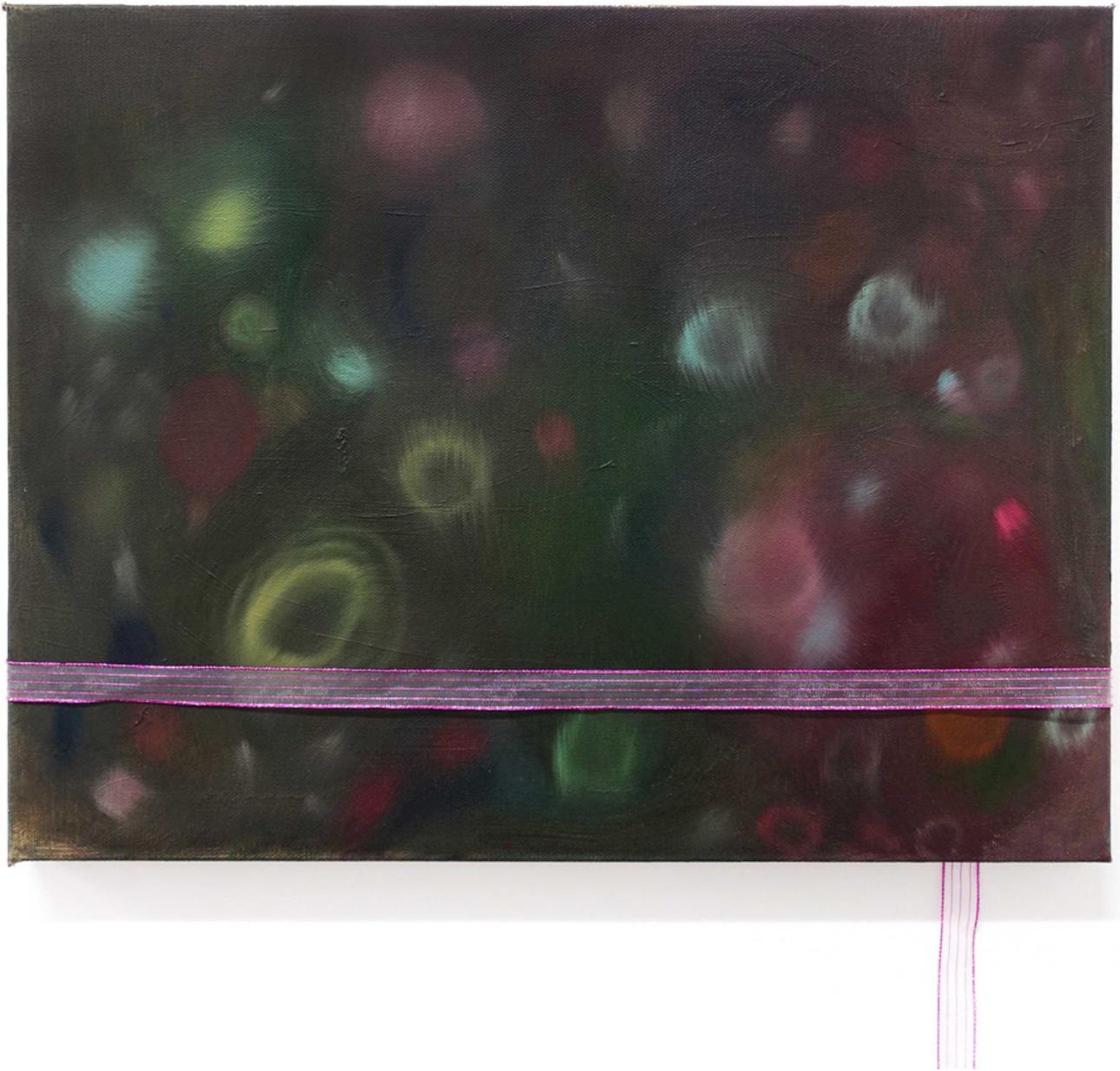
Detail: Ingrid Yi-Chen Lu, *Grid City*, 2024



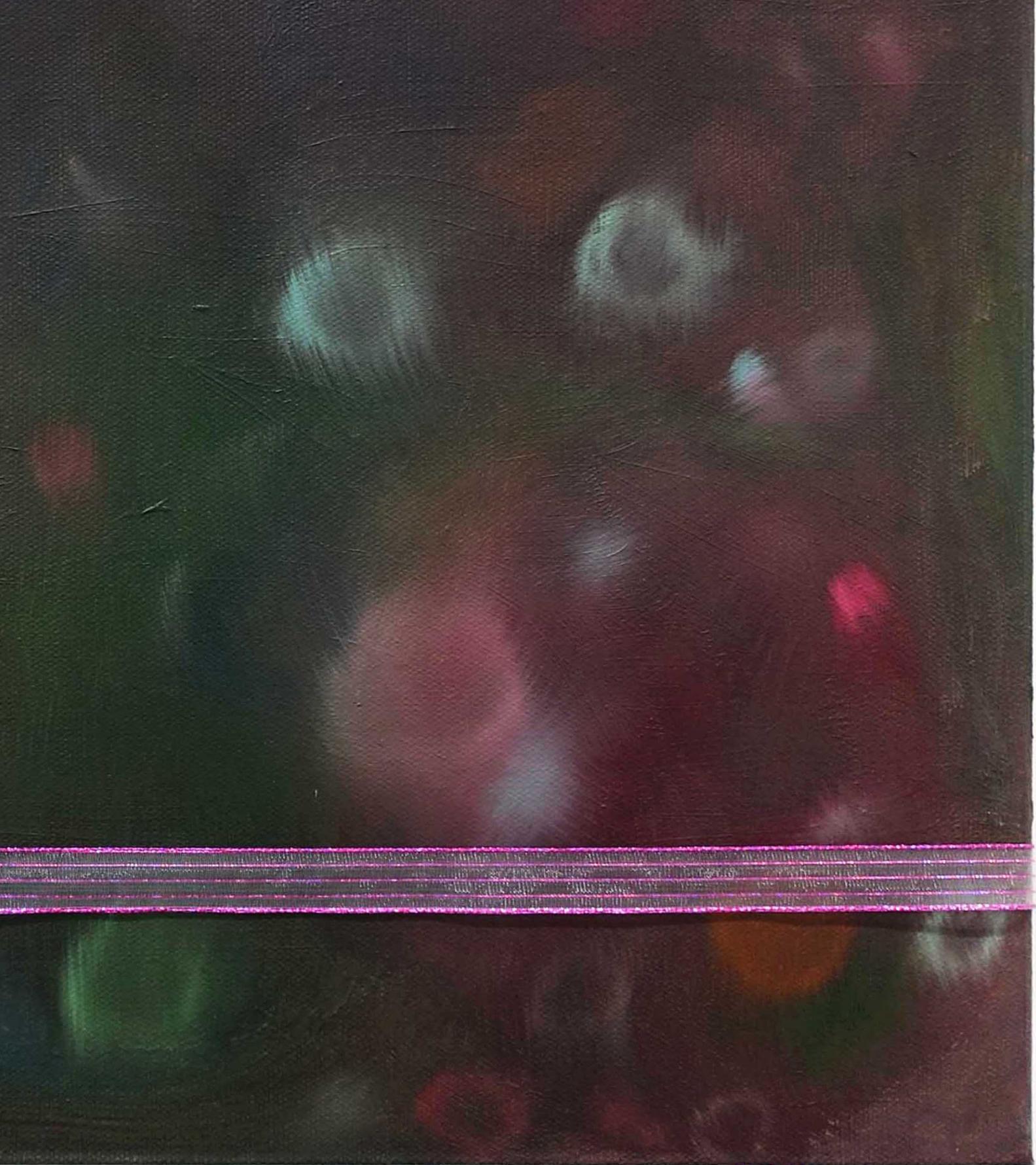
Ingrid Yi-Chen Lu
1111, 2025
oil, acrylic, glitter, sequins, and pipe cleaners on canvas
16h x 20w in
40.64h x 50.80w cm
IG_002



Detail: Ingrid Yi-Chen Lu, *IIII*, 2025



Ingrid Yi-Chen Lu
Disco Lamp, 2023
oil on canvas with ribbon
14h x 18w in
35.56h x 45.72w cm
IG_003



Detail: Ingrid Yi-Chen Lu, *Disco Lamp*, 2023



Ian Miyamura
fraternal painting, 2023
oil on linen
8 7/8h x 21 3/4w in
22.54h x 55.24w cm
IM/P 4613/U



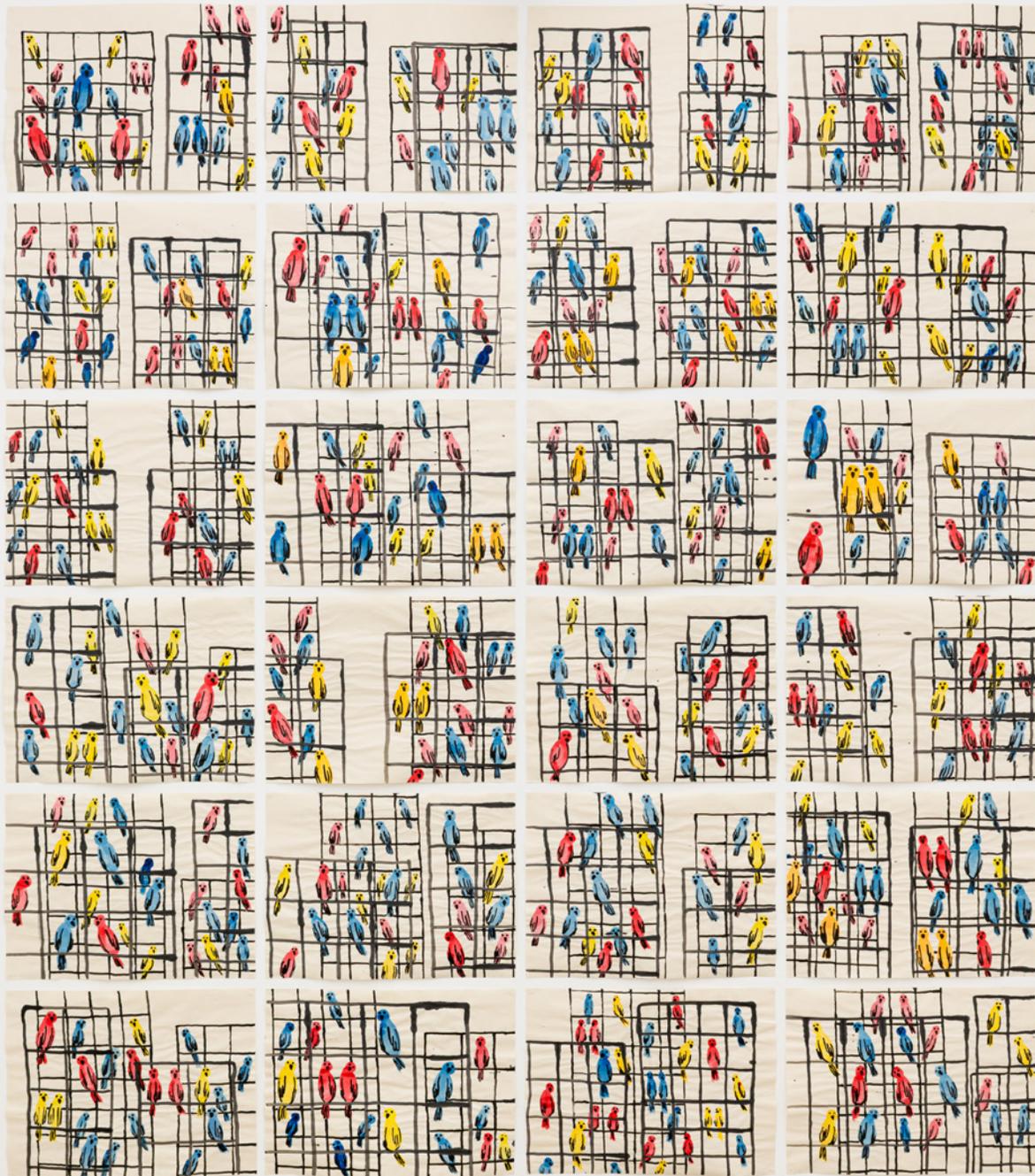
Detail: Ian Miyamura, *fraternal painting*, 2023



Marlon Mullen
Untitled, n.d.
acrylic on canvas
60 1/4h x 46w in
153.03h x 116.84w cm
Mm-nd-P0904



Detail: Marlon Mullen, *Untitled*, n.d.



Ralph Pugay
Birds of South 13th and Leavenworth Street #1-24, 2025
acrylic and ink on paper
18h x 24w in
45.72h x 60.96w cm
RP_2025_DR_053-076



Bill Traylor
Untitled (Blue Cat with Signature) c. 1939-42
acrylic and pencil on found cardboard
10h x 7 1/2w in
25.40h x 19.05w cm
BT 154



Bill Traylor, *Untitled (Blue Cat with Signature)* c. 1939-42



Installation views: *Who's Afraid of Red, Yellow, and Blue*, 2025



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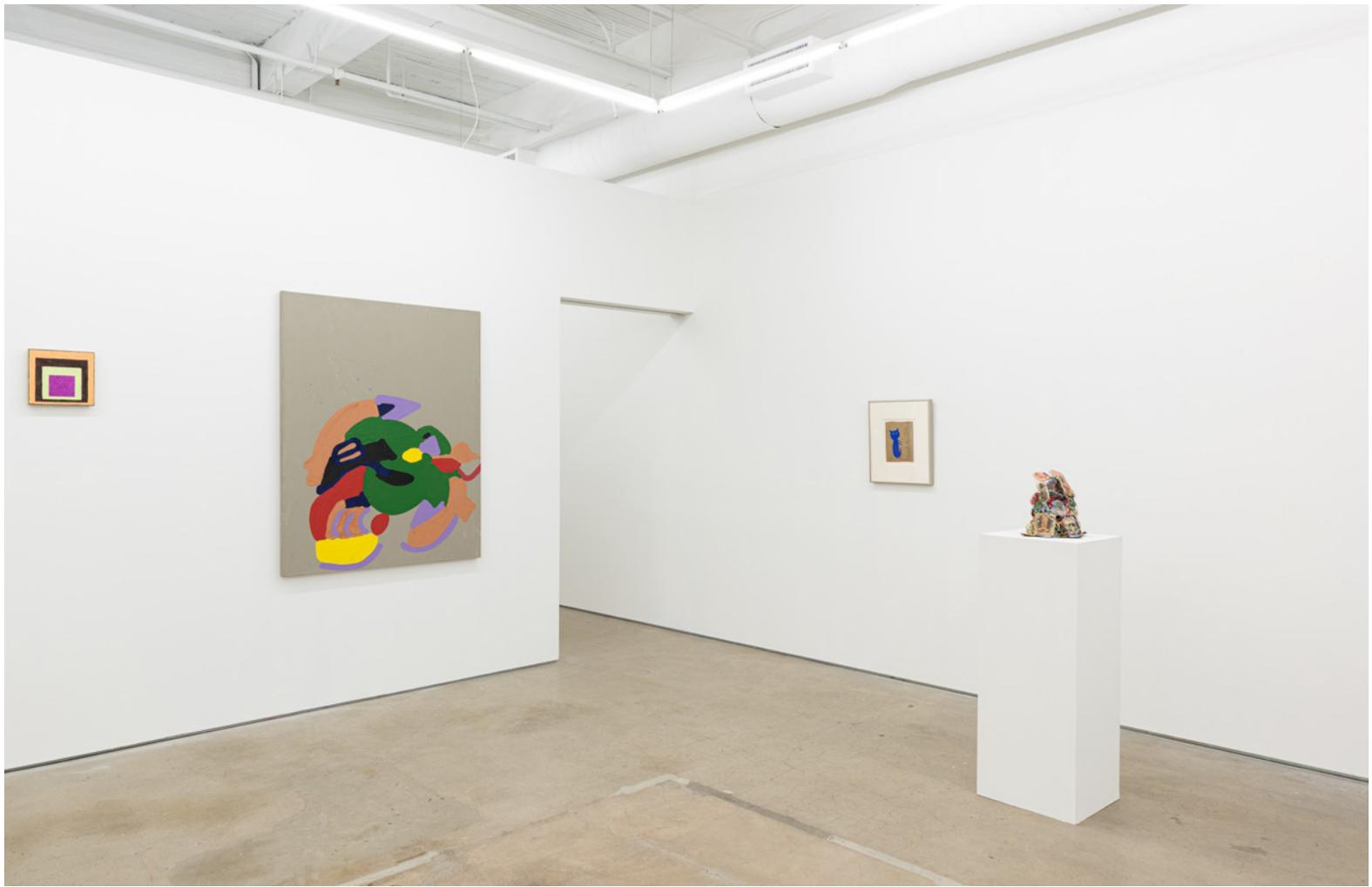
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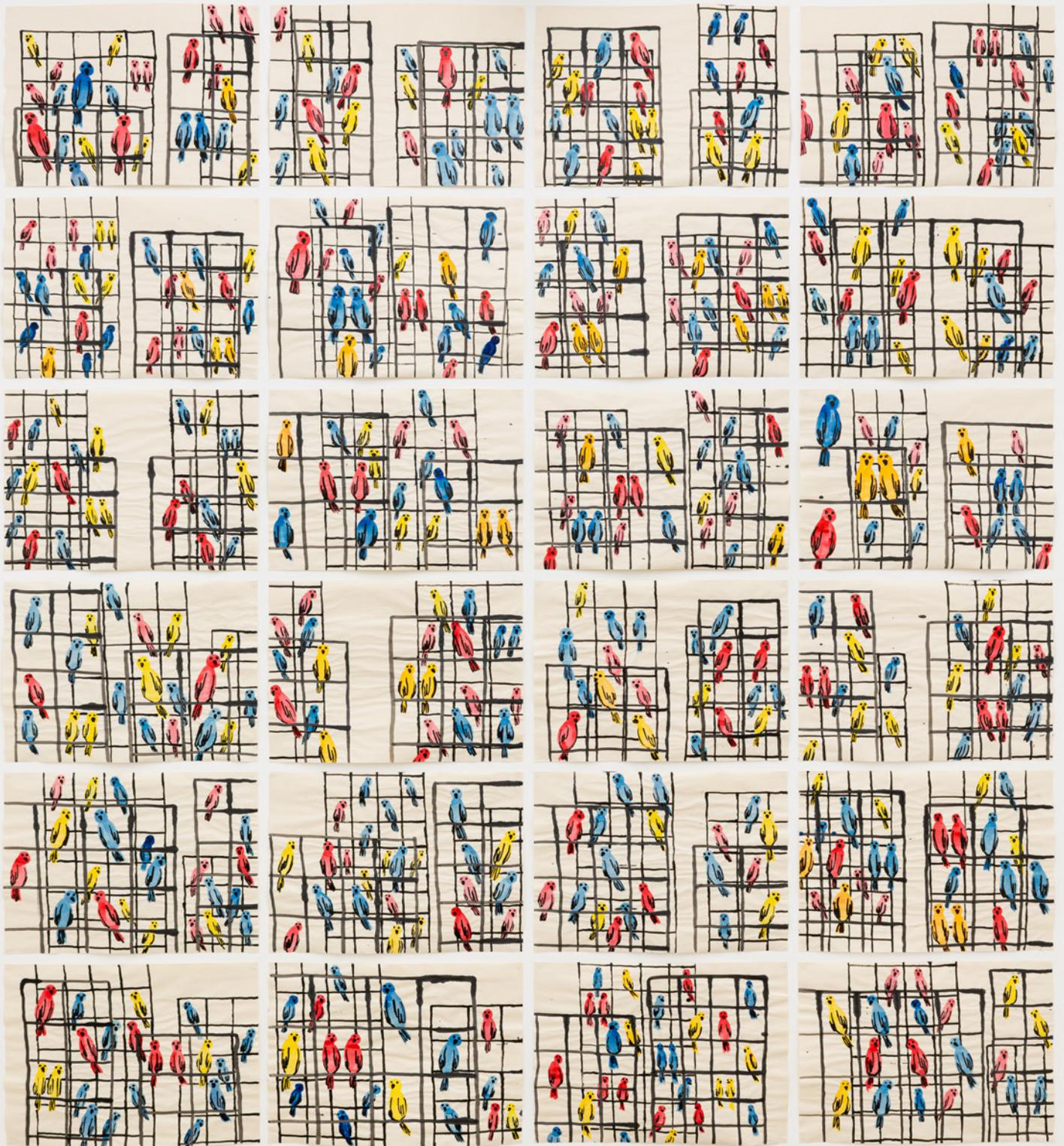
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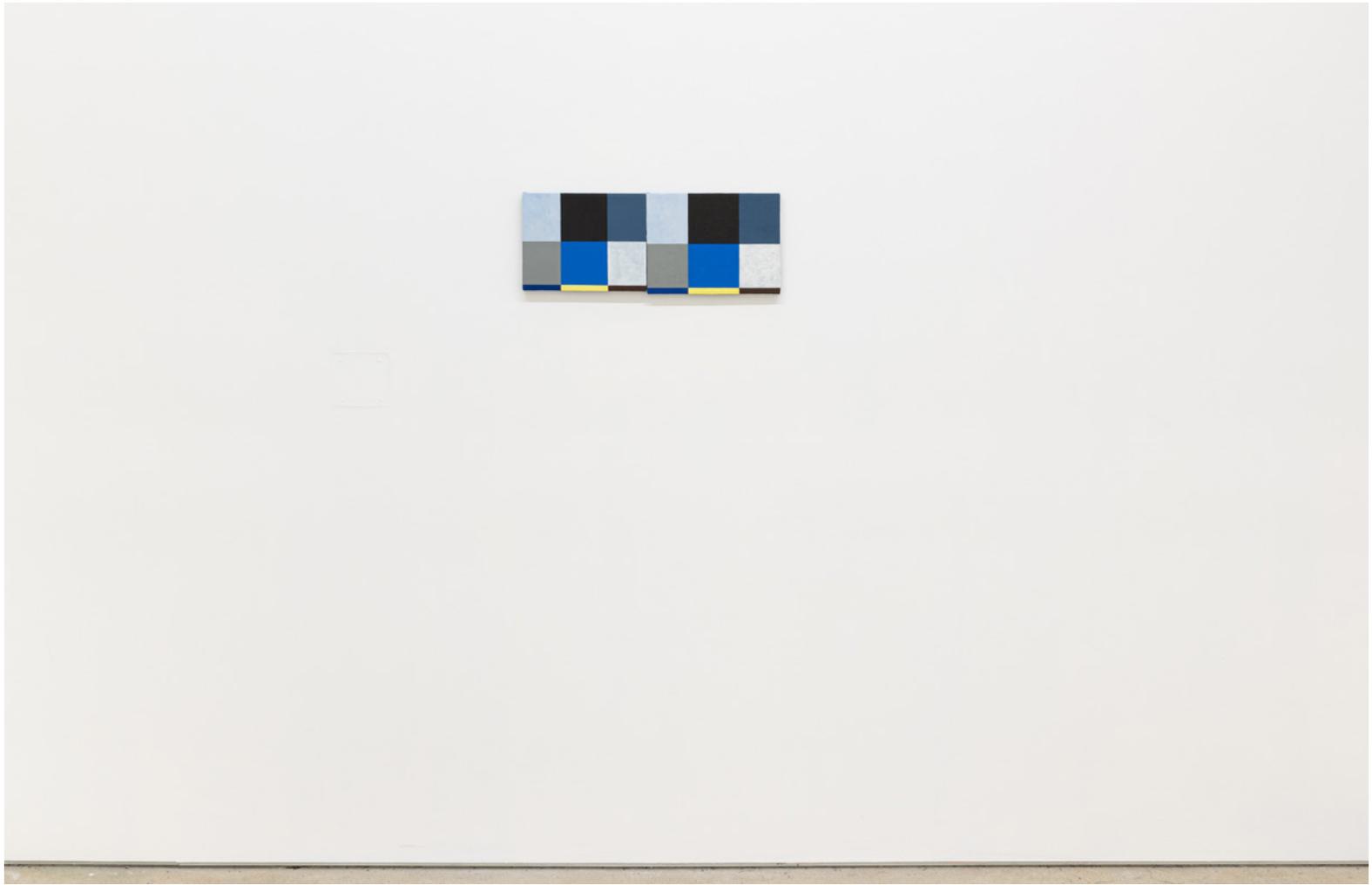


Installation views: *Who's Afraid of Red, Yellow, and Blue*, 2025

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