

ADAM STRAUS



NOHRA HAIME GALLERY

ADAM STRAUS

AIR AND WATER

or:

Everything's Fine Until It's Not

September 15 - October 16, 2010

Text by Amei Wallach

COVER: 1. EVENING OFF OF PLUM ISLAND, 2009
oil on canvas encased in wood
63 x 58 x 2 in. 160 x 147.3 x 5 cm.

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the landscape, including a 1993 collision between two barges and the freighter Balsa 37, which poured 336,000 gallons of No. 6 fuel oil into the waters of Tampa Bay off the Florida of his childhood.

“Oil Slick” is painted on lead, which can damage the brains of children. Its style is knowing naive. The blue sky above the horizon line, which roughly divides the painting in half, is flecked with clouds out of a grim fairy tale. The drips of paint emanating from a diminutive ship ooze onto a dark, purple-fingered sea. It is a remarkably powerful painting, with a decided relationship to earlier works in Straus’ 2000 exhibition at the Nohra Haime Gallery, Somewhere Between Here and Disaster.

The critic Donald Kuspit titled his essay for the catalogue of that exhibition “The Ironical Sublime.”

What Straus was painting, Kuspit wrote, was “the sad conclusion of the modern romance with nature In Straus’s devastating pictures, nature has lost its divinity and fertility – virility – and become a decadent ruin, that is, a sterile ghost of itself. It is no longer uplifting, but a symbol of futility.”

Not so fast, the new paintings in this exhibition seem to declare. Even the exhibition title, “AIR AND WATER or: Everything’s Fine Until It’s Not,” announces Straus’s faith in the potency of nature, however fragile it may be and in need of protection. The uplifting experience of natural beauty is the focus of these paintings. They transmit the artist’s fierce love of the natural world, his romance with the painting of modern landscape.

It’s an extraordinarily courageous position for a painter to take. Romance is as compromised a concept in the vocabulary of contemporary art as the tradition of landscape painting itself. The most successful artistic strategies have found a way around it. Anselm Kiefer infuses his landscapes with Germany’s bloodstained history. Rackstraw Downes records the forlorn edges of civilization: snow plows parked outside a ventilating tower, the fenced-in remains of an abandoned housing project. But the kind of unabashed celebration of sky and sea that Straus essays has for decades been the purview of a kind of painter more intent on rehearsing formulas already corny a century ago than exploring the world in which they live.

In order to get from the gallows wit of “Oil Slick” to the incandescence of the 2009 “AIR & WATER: Long Island Greys,” Straus had to reanimate that tradition. He says that he taught himself to paint by looking at the Winslow Homer, Hudson River School, and Impressionist paintings at the Metropolitan Museum of Art. But there is also consciousness of much that happened before and since in these paintings, encompassing Frederick Turner’s humid light, John F. Kensett’s all-over tonality, Claude Monet’s limpid immediacy, Mark Rothko’s shimmering spirituality, Brice Marden’s bands of Minimalist color, and the photographs of the many contemporary photographers rethinking the genre, from Andreas Gursky to Bart Michiels.

Anselm Kiefer once said that Minimalism cleared the chair so that he could sit in it.² Minimalism made space for the kind of subtle re-invention that is Straus’s domain. Its austerity also invited a real-time dialogue between the viewer and the viewed. A Richard Serra sculpture can unhinge a viewer’s physical and psychological balance. A white Robert Ryman painting incites personal yearnings and memories.

“AIR & WATER: Long Island Greys” puts the viewer in the space of the painting - not a flat space to be looked at, but an encompassing expanse of elements. The viewer may not become the water, any more than the artist can, but the sky in the painting extends to a height that is less seen than experienced in reality. The surface of sky is glossy and reflective. Brushstrokes appear only in the water that advances towards the place where viewer or painter would be.

The painting induces memories of the stir of air at the back of the neck on a heavy day when the water swallows light instead of reflecting it; of awe and trepidation. Of Kant’s sublime, in fact. Like the best landscape paintings, these caused me to see in a new way how skies over water rise to a clearer, more uninhibited blue. Like the best paintings, these do not reproduce nearly well enough. You need to be there.

“AIR & WATER: Long Island Greys” is a diptych: water below, sky above. The water, as so often in these paintings, moves in unrelenting undulations, more Byron’s “Roll on thou deep and dark blue Ocean,” than the turbulence of Billie Holiday’s stormy weather. The water is a greyed-down blue, its underside darkened almost to black by mixing thalo blue and cadmium red. There are only subtle differences in the water depicted in different paintings. It acts, like the dark ground in a

Painting Against Nature Deficit Disorder

*One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow...*

*For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.*

*Wallace Stevens
“The Snow Man,” 1921*

Seven years ago, Adam Straus moved out of Brooklyn to Riverhead, Long Island, at the crotch of two forks of land surrounded by water, which stretch east towards the Atlantic Ocean. Profusions of creeks empty into inlets which ebb and flow with the bays that discharge into the sea. The sky there is bigger than the land, spreading over the water. And as often as possible, Adam Straus is out on that water, in solitude, or fishing with his seven-year-old son, Noah.

The paintings in this exhibition share that sense of being alone on the water, enveloped in atmosphere, every sense engaged in the weight of the air and drift of the waves.

But nearly a century has passed since Wallace Stevens wrote his Tao of winter watching. It has been a century of accelerating destruction to the landscape that both painter and poet celebrate, as well as a growing self-awareness by the perpetrators.

So when Adam Straus says, “I try to become the water, to be the water,” much as he might want to believe in Stevens’s mind of winter – or water – he can’t do it with a straight face. He’s too tuned in to Chevy Chase in the 1980 golf send-up, *Caddyshack*: “Be the ball.”

Chevy Chase is as inescapable a presence in these minimal, luminescent paintings of air and water as the Walmart parking lots, smart phone tweets, or Gulf oil spills that have been left out. Such references to the “nothing that is not there” are so firmly embedded in the communal consciousness that there is no need either to invoke or comment upon them.

In these paintings, Straus has put his customary weapons of black humor and absurdity on hold, in part because, even without them, the enormity of the emergency facing planet earth has become self evident. Mostly, however,

“I just wanted to not do that, to just be more escape oriented and therapeutic. And at the same time the fact that these paintings are peaceful and tranquil shows how unpeaceful and untranquil our lives are.”¹

Eight years ago, in 2002, Straus painted “Oil Slick,” which serves as context and contrast to the paintings from 2009 and 2010 in this exhibition. “Oil Slick” is a pun in oil paint on the more than three decades of oil spills that had already blighted

Caravaggio, to heighten the drama and luminosity of the main event. And that is the sky.

The sky in “Long Island Greys” pulses with an inner light, tinged with pink at the lower edge. If the sky half of the diptych were to stand alone, it would read as an abstract medley in greys. Straus insists on the water to anchor it, render it palpable and establish the place of the work in the long history of landscape painting.

“Vastness,” as he calls it, has been Straus’s obsession since he was a 12-year-old boy in his first motor boat, with its six horse power engine, fishing alone off the Florida Keys. It is only in recent years, he feels, that he has become technically proficient enough to depict it. Paintings like “Oil Slick” could chronicle the sick joke of emptiness and destruction with muscle and bravura, but he wanted to learn more about texture, and light. The critic Clement Greenberg famously said of Edward Hopper in 1946 that if he had been a better painter he might not have been “so superior an artist.” In effect, Straus has gone about proving such truisms beside the point when it comes to his own work.

Arnold Mesches pointed him towards the combinations of blues, reds and whites that would activate a declension of greys. Straus experimented until he learned to work wet to wet, blending layers of alkyd resins, then more layers of Barium white, through which light penetrates then bounces back, to render the skies translucent. The Luminist painters used lead white, before the dangers of lead were recognized. Straus varnishes the final layer in an alkyd gloss medium, which reflects light off its gleaming surface so that any lowering of wattage alters the look of the painting. It can take a year “on and off,” he says, to make such a painting.

“I’m happy about a painting when there isn’t a picture plane, there’s just space. I’m really into the idea – talk about retro, and uncool, and unhip – I’m really interested in the magic of illusion.”

There’s movement and the joy-of-painting in these works. In the square and compact “AIR & WATER: Blue Skies, Water In Shadow,” 2009, the undersides of the wispy clouds scuttling across the northern blue sky are grey, which disperses into a frothy surge of yellow-tinged white. In the confusingly named vertical diptych “AIR & WATER: Blue Skies With Water In Shadow,” 2009 - 2010, the sky advances from a glow of haze at the horizon to a high, clear Tiepolo blue. In Tiepolo’s 18th century, that sky might have housed Olympic gods; in Frederick Church’s 19th century it would have intimated immanence and God.

Like Tiepolo, Straus is well aware that he is staging theater, except that the action is all in the setting, in the sky and sea themselves. Like Church, he sees God in nature, except that, the painter of “Oil Slick” keeps tripping over a subtext of - yes- irony. So, as he has done for years, he encases many of these paintings in frames made of lead, with its connotations of toxicity. And that spit of land illuminated by a rosy post-sunset haze, like the new Jerusalem, is Plum Island in “Evening Off Of Plum Island,” 2009.

“Anthrax Island,” as Hannibal Lechter calls it in “The Silence of the Lambs,” has been the site of experiments on dangerous animal pathogens by the U.S. Department of Agriculture since 1854 and by the Department of Homeland Security since 2003. The Biosafety Level 3 facility is one of the only places in the world that studies foot-and-mouth disease and Rinderpest, though the government would now like to move that operation to Manhattan, Kansas and sell the island. Locals are worried about job losses. The Preserve Plum Island Coalition points out that the 90 per cent of the island that remains undeveloped is sanctuary to harbor and grey seals, and to more than 100 bird species, including 12 of the 39 on the Endangered Species list.

Straus doesn’t spell it out, he just manifests its stunning beauty in paint, then adds the title. Contemporary viewers of Seurat’s “Bathers at Asnieres” might not have been aware that raw sewage flowed into the water near where the boys swam, covering it with “a bizarre vegetation that gives off a disgusting smell.”³ They just knew it stank there. You may not know the details, but you’ve probably heard enough about “Plum Island” the novel to provoke a frisson of contradiction that interferes with total immersion in the experience.

More often, the references Straus is intent on conjuring in his evocation of landscape through the lens of artistic tradition are the cultural memories which Simon Schama argues offer the best hope for “our ecological predicament.” The “rich

deposit of myths, memories and obsessions” surrounding nature offer “a way of looking; of rediscovering what we already have, but which somehow eludes our recognition and our appreciation.”⁴

Like Willie Loman’s wife, Straus wants attention to be paid. The attention itself he sees as a kind of salvation. He tells about an errand-making drive with Noah,

“And everywhere you looked there was just this spectacular light, and color, and drama. The clouds were rolling over; it was just one of those evenings around here that blows you away. I get out at the parking lot at Walmart and I’m just looking at all this, and then I realize all these people going in and running out of the store, they’re on their cell phones. They’re completely unaware of what’s happening. I didn’t see one person LOOK UP in any kind of awe, and that’s fascinating to me. I don’t understand, I don’t know what’s going on.”

He’s stopped worrying about the invasive species that are decimating the natural inhabitants of land and water, like the lion fish that lurk beneath the aquamarine waters with their underside of swimming pool-blue in his unreasonably glamorous painting, “Pelican Cay, Bahamas,” 2009 - 1010.

“Because, I was thinking about it today, we’re the most invasive non native species out there.”

It is this knowledge that gives the paintings their elegiac sense of loss and tragedy. That disconnect between spacious skies and you-there loading groceries into the backseat of your minivan leads to carelessness and catastrophe.

So Straus makes paintings with the mind of air and water, illusionistic paintings to conjure not just the look but the feel of nature, and just maybe to remind us to LOOK UP.

Amei Wallach

1. Unless otherwise noted all Adam Straus statements come from a conversation with Amei Wallach in his Riverhead, NY home and studio, August 2, 2010.

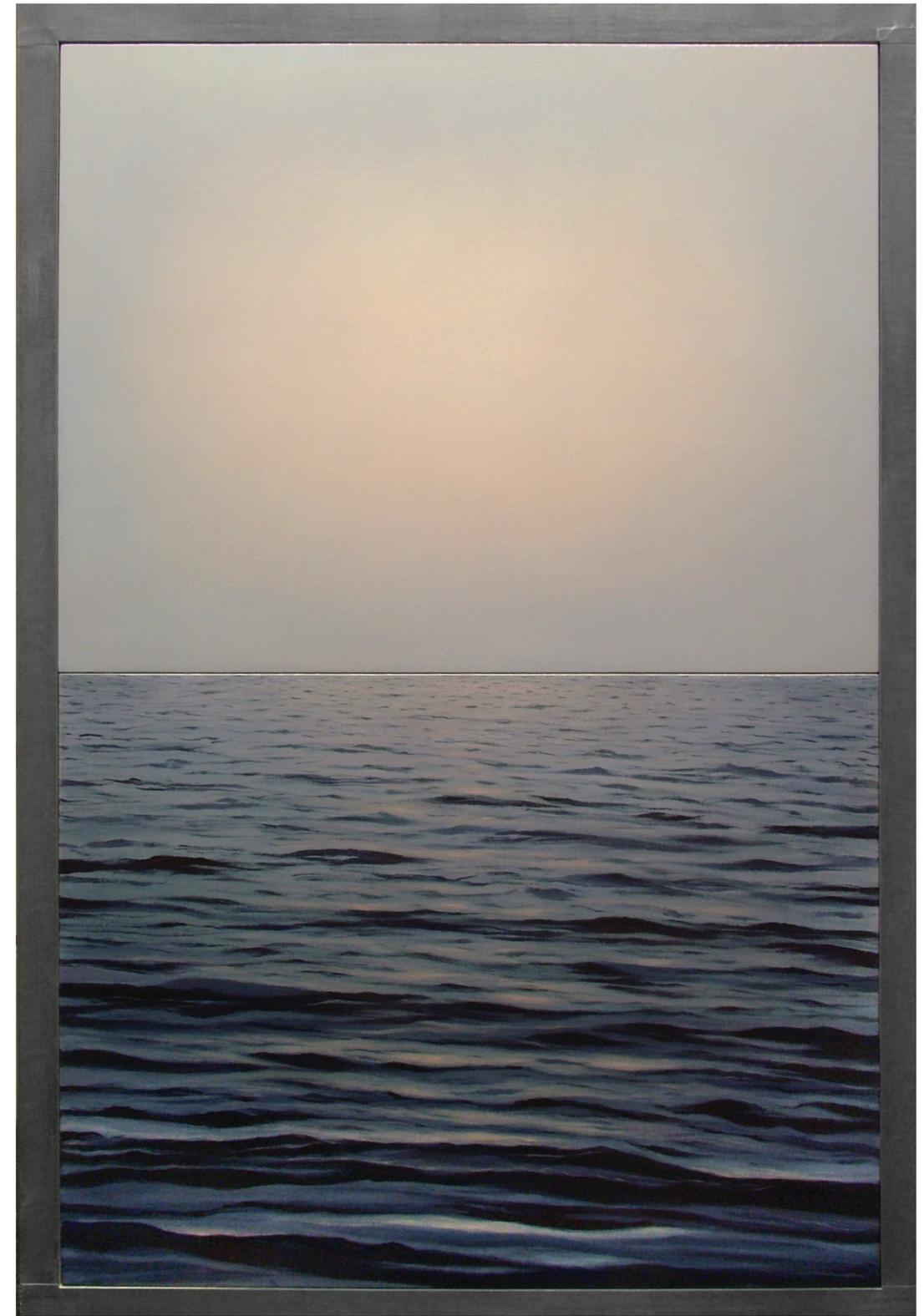
2. Anselm Kiefer to Amei Wallach, Germany, 1987

3. T.J. Clark, The Environs of Paris in “Critical Readings in Impressionism and Post-Impressionism: An Anthology,” ed Mary Tompkins Lewis (Berkeley: U of California Press, 2007), p 110.

4. Simon Schama, “Landscape and Memory” (New York: Knopf, 1995), p. 14.



2. AIR & WATER: BLUE SKIES WITH WATER IN SHADOW, 2009-10
oil on canvas encased in lead, 72 3/4 x 52 x 2 1/2 in. 184.8 x 132 x 6.4 cm.



3. AIR & WATER: LONG ISLAND GRAYS, 2009
oil on canvas encased in lead, 72 1/2 x 49 1/4 x 2 1/2 in. 184.2 x 125 x 6.4 cm.



4, PELICAN CAY, BAHAMAS, 2009-10
oil on canvas encased in lead, 76 1/4 x 52 1/4 x 2 1/2 in. 193.7 x 132.7 x 6.4 cm.



5. SHELTER ISLAND IN FOG, 2009
oil on canvas encased in lead, 33 1/4 x 35 1/4 x 2 1/4 in. 84.5 x 89.5 x 5.7 cm



6. AIR & WATER: BLUE SKIES, WATER IN SHADOW, 2009
oil on canvas encased in lead, 33 1/2 x 35 1/4 x 2 1/4 in. 85 x 89.5 x 5.7 cm.



7. AIR & WATER: LONG ISLAND GRAYS, 2009
oil on canvas encased in wood, framed in lead, 18 1/2 x 19 1/4 in. 47 x 49 cm.



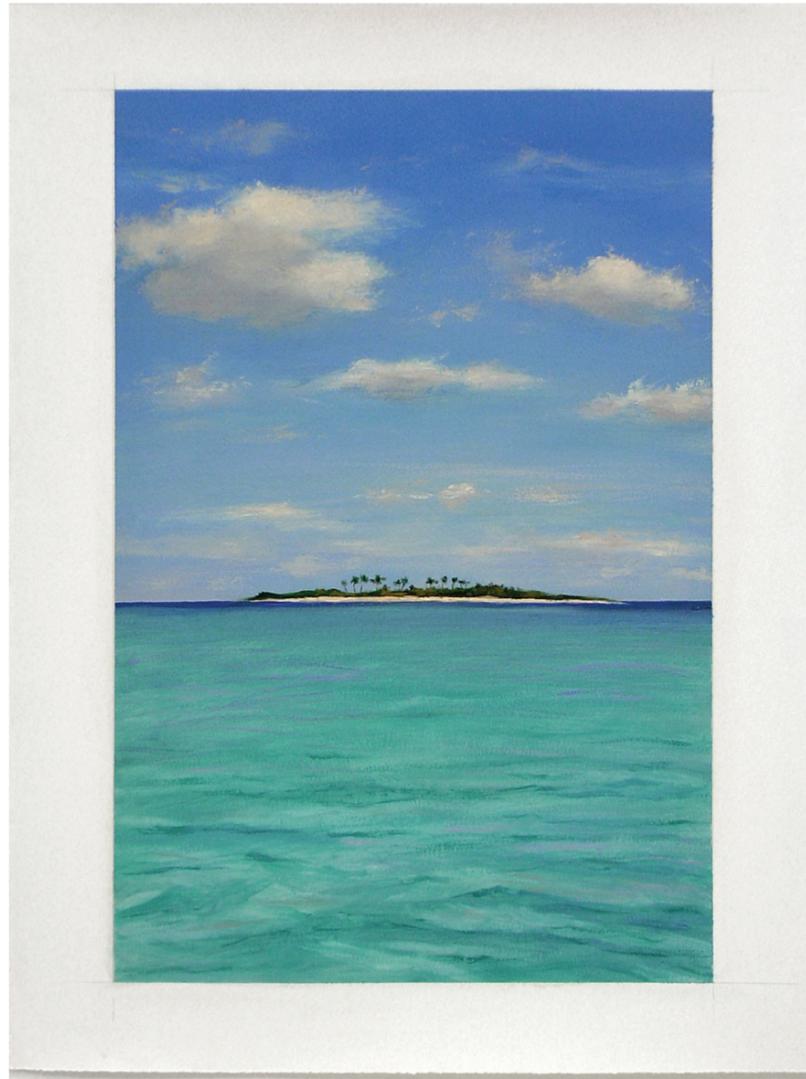
8. GREEN TURTLE CAY, 2009
oil on canvas encased in lead, 15 x 12 in. 38.1 x 30.5 cm.



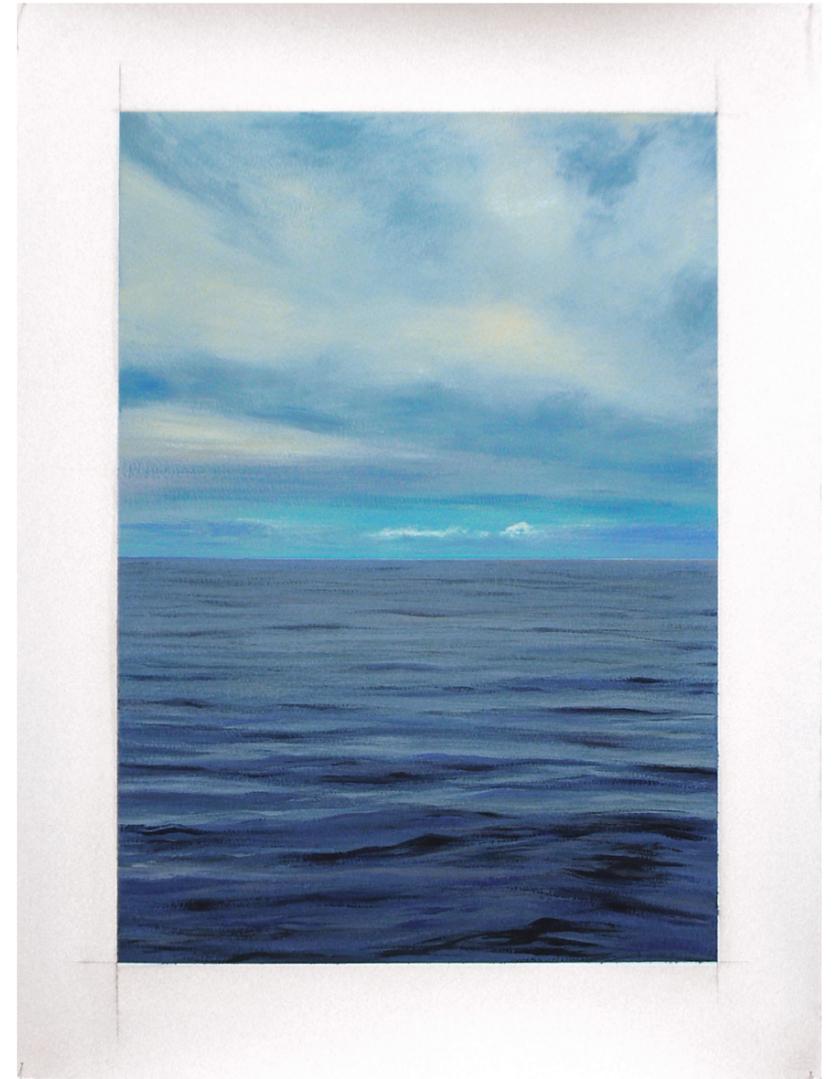
9. BIG SEA #1, 2009
oil on canvas encased in lead, 14 5/8 x 14 5/8 x 2 in. 37 x 37 x 5 cm.



10. OIL SLICK, 2002
oil on lead and canvas encased in steel, 59 x 74 1/8 x 2 in. 137x 188.2 x 5 cm.



11. PELICAN CAY, BAHAMAS, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



12. AIR & WATER: OFFSHORE CALM, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



13. AIR & WATER: LONG ISLAND GREYS, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



14. AIR & WATER: LONG ISLAND GRAYS, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



15. AIR & WATER: LONG ISLAND GREYS, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



16. AIR & WATER: EVENING - FLORIDA, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



17. AIR & WATER: EVENING WITH ONCOMING CLOUDS, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



18. AIR & WATER: WINDY EVENING, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



19. AIR & WATER: DAMAGED, 2009
oil on paper, 30 x 22 in. 76.2 x 56 cm.



20. OPEN SEA, 2009-10
oil on paper, 22 x 30 in. 56 x 76.2 cm.



21. BIG SEA, 2009
oil on paper, 15 x 18 in. 38 x 45.7 cm.



22. FOG AND SUN OVER WATER, 2009
oil on paper, 15 x 18 in. 38 x 45.7 cm.

ADAM STRAUS

Born in Miami Beach, Florida, 1956
Lives in Tallahassee, Florida, 1980 - 1990
Moves to New York City, 1990
Moves to Riverhead, New York, 2003

EDUCATION

1980-82 M.F.A. Florida State University, Tallahassee, FL
1976-78 B.S. Mathematics, University of Florida, Gainesville, FL
1974-6 B.A. Miami-Dade Community College, Miami, FL

AWARDS

1990 Merit Award, 1st Annual Florida State of the Art Exhibition, Sokolsky Center, Miami Beach, FL
1989 Southern Arts Federation/NEA Fellowship
1988 Best of Show, 1988 Florida Competition, Center for the Arts, Vero Beach, FL
Artists Three Award, Annual Juried Competition at the Orlando Museum of Art, Orlando, FL
Florida Individual Artists Fellowship
1987 One of 10 Best of Show Award, Southeastern Juried Competition, Fine Arts
Museum of the South, Mobile, AL
First Prize, Holiday Banner Competition, Tallahassee, FL
1983 Best of Show, Florida Regional Competition, Four Arts Center, Tallahassee, FL

ONE PERSON EXHIBITIONS

2010 Nohra Haime Gallery, "AIR AND WATER or: Everything's Fine Until It's Not," New York
Artsites, "A Little Bit of Retrospection," Riverhead, NY
2008 Nohra Haime Gallery, "Tick Tock, Drip Drop..." New York
Nohra Haime Gallery, "Drill Here! Drill Now!" New York
2007 ArtChicago, "Inspired by True Events," Nohra Haime Gallery, Chicago, IL
Nohra Haime Gallery, "Small Memorials for a Great Loss," New York
2006 Nohra Haime Gallery, "Adam Straus: Short Stories from a Long Island," New York
Ecologicalart.net, "Adam Straus, Earth Day 2006," on-line exhibition
2005 Butler Art Institute, "In the Shadow of Paradise: Retrospective Exhibition," Trumbull Branch, Howland, OH
ADAA The Art Show, "Adam Straus: Just Too Short of Too Late," Nohra Haime Gallery, New York
2004 The Von Liebig Art Center, "Toxic Paradise," Naples, FL
Nohra Haime Gallery, "We've Gotten Up Here and We Can't Get Down," New York
2003 Okaloosa-Walton Art Center, Niceville, FL
Nohra Haime Gallery, "Sublimis Interruptus," New York
2002 Espace Ecureuil, "Paradis Paradoxe," Caisse d'Epargne, Marseille, France
2001 Nohra Haime Gallery, "Quiet Places – Loud Thoughts," New York
2000 Van Every Smith Galleries, Davidson College, Davidson, NC
FIAC, "Ten Year Retrospective," Nohra Haime Gallery, Paris, France
MAC, "Oops! We Misplaced Paradise," New York
Nohra Haime Gallery, "Somewhere Between Here and Disaster," New York
1999 University of West Florida, "Adam Straus/Robert Fichter," Pensacola, FL
Nohra Haime Gallery, "Here's to Progress!," New York
1998 Nohra Haime Gallery, "Happy Ever After in the Land of Nod," New York
1997 Nohra Haime Gallery, "Frontier," New York
1996 Nohra Haime Gallery, "Something for the Whole Family," New York
1995 FIAC, Nohra Haime Gallery, Paris, France

Nohra Haime Gallery, "Not Quite Utopia," New York
1994 Nohra Haime Gallery, New York
Jaffe Baker Blau Gallery, Boca Raton, FL
Alfred Wild Gallery, Bogota, Colombia
1993 Nohra Haime Gallery, New York
1992 Jaffe Baker Blau Gallery, Boca Raton, FL
1991 Nohra Haime Gallery, New York
1990 Nohra Haime Gallery, New York
Ann Jaffe Gallery, Miami, FL
1988 Gallery Ninety-Nine, Miami, FL
1986 University of Central Florida Art Gallery, Orlando, FL
1984 C.A.S.H. Gallery, New York

GROUP EXHIBITIONS

2012 Fort Lauderdale Museum of Art, "Sharks in Art"
2010 Benrimon Contemporary, "Fleurs, 1880- 2010," New York
Art Chicago, Nohra Haime Gallery, Chicago, IL
Nohra Haime Gallery, "Metamorphosis," New York
2009 Art Miami, Nohra Haime Gallery, Miami, FL
Art Chicago, Nohra Haime Gallery, Chicago, IL
Nohra Haime Gallery, "Layered/Boxed," New York
2008 Nohra Haime Gallery, "Selections," New York
Florida State University Museum, "Straus & Straus," Tallahassee, FL
The Art Show, Nohra Haime Gallery, New York
James Goodman Gallery, "Diptychs and Triptychs," New York
Art Chicago, "Partisan Exhibition," Chicago, IL
Art Chicago, Nohra Haime Gallery, Chicago, IL
Art Students League, "Art from Anxious Times," New York
2007 LA Art Show, Los Angeles, CA
Nohra Haime Gallery, "Experimenting," New York
The Gallery of Contemporary Art at Sacred Heart University, "The Elements: Fire," Fairfield, CT
Bridge London, Nohra Haime Gallery, London, England
Art20, Nohra Haime Gallery, New York
Flow, Nohra Haime Gallery, Miami, FL
Bridge Miami, Nohra Haime Gallery, Miami, FL
2006 Whitney Biennial 2006, "Peace Tower: Day for Night," New York
LTMG, "Artists of the Hamptons," New York
The Gallery of Contemporary Art, "The Elements: FIRE," Sacred Heart University, Fairfield, CT
2005 Wayne State University Gallery, "Images of Time and Place: Contemporary Views of Landscape," Detroit, MI
Spanierman Gallery, "Artists and Nature on Eastern Long Island: 1940s to the Present," East Hampton, NY
Nohra Haime Gallery, "In the Back Room," New York
Free Arts, New York
Contemporary 2, Palm Beach, FL
Sanford Smith Fine Art, Great Barrington, MA
Salon 2005, Nohra Haime Gallery, New York
Antique Art Fair, Schiller & Bodo, Armory, New York
2004 Lehman College Art Gallery, "Images of Time and Place: Contemporary Views of Landscape," Bronx, NY
M.A.Doran Gallery, "Contemporary American Realism II," Tulsa, OK
Aldo Castillo Gallery, "Art at War," Chicago, IL
Okaloosa-Walton Art Center, "Past, Present, Future," Niceville, FL
2003 Art in Embassies Program - Brasilia, Brazil
Doug Udell Gallery, "Summer Solstice," Edmonton, Canada

Maxwell Davidson Gallery, "Flag," New York
Mead Art Museum, "Off the Beaten Track: Great Escapes," Amherst, MA
Nohra Haime Gallery, "Brooklyn on 57th Street," New York
Ramis Barquet Gallery, "Paper," New York
2002 Art of the Twentieth Century, The Armory, Nohra Haime Gallery, New York
Nohra Haime Gallery, "Art is Art," New York
Barbara Gilman Gallery, "Move," Miami, FL
United States Embassy, "Contemporary American Art," Seoul, Korea
Niils Rykken Gallery, "Painterly Paint," The World
Nohra Haime Gallery, "From Stone to Foam," New York
2001 Rachel Carson Institute, "Toxic Landscapes: Artists Examine the Environment," Chatham College, Pittsburgh, PA
"I Love New York," New York
Nohra Haime Gallery, "Color," New York
Art in Embassies Program, Seoul, Korea
2000 New Jersey Center for Visual Arts, "On The Horizon: Landscape at the Millenium," Summit, NJ
Delaware Center for the Contemporary Arts, "Ethereal and Material," Wilmington, DE
Nohra Haime Gallery, "Major Works," New York
1999-2000 Nohra Haime Gallery, "Into the New Century," New York
1999 Nohra Haime Gallery, "The Use of the Hand," New York
Art in Embassies, Vienna, Austria
1998 Jaffe Baker Gallery, Boca Raton, FL
Florida State University Museum of Fine Arts, "Points of Compass," Tallahassee, FL
Nohra Haime Gallery, "Important Works by Gallery Artists," New York
Elise Goodheart Fine Arts, "Flora," Sag Harbor, FL
FIAC, Nohra Haime Gallery, Paris
Graystone Gallery, San Francisco, CA
Los Angeles Art Fair, Jonathan Novak Fine Art, Los Angeles, CA
Art in Embassies Program, U.S. Ambassador's Residence, Sofia, Bulgaria
1997 Harn Museum of Art, "Destiny Manifest: American Landscape Painting in the Nineties," University of Florida,
Gainesville, FL. Curated by Douglas Maxwell
Museum of Fine Arts, "Bang: The Gun as Image," Florida State University, Tallahassee, FL
Arnot Art Museum, "Re-Presenting Representation III," Elmira, NY
Nohra Haime Gallery, "Works on Paper, With paper and Drawings by Gallery Artists," New York
ADAA The Art Show, Nohra Haime Gallery, New York
Nohra Haime Gallery, "The Power of Color," New York
FIAC, Nohra Haime Gallery, Paris, France
1996 Gerald Peters Gallery, Santa Fe, NM, "Rediscovering the Landscape of the Americas," Art Museum of
South Texas
Memorial Art Gallery, University of Rochester, NY
Samuel P. Harn Museum of Art, "Destiny Manifest: American Landscape Painting in the Nineties," University of
Florida, Gainesville, FL
Art in Embassies, Bulgaria
Beacon Hill Fine Art, "Politics American Style: Issues and Images," New York
ADAA The Art Show, Nohra Haime Gallery, New York
Art Chicago, Nohra Haime Gallery, Chicago, IL
Art Miami, Nohra Haime Gallery, Miami, FL
The Penland School of Crafts, Penland, NC
Slover-McCutcheon Gallery, Houston, TX
Nohra Haime Gallery, "XVth Anniversary," New York
1995 The Art Museum at Florida International University, "American Art Today: Night Paintings," Miami, FL
ADAA The Art Show, Nohra Haime Gallery, New York
Fondation Prince Pierre de Monaco, "Prix International d'Art Contemporain Monte-Carlo," Sporting d' Hiver,
Monte-Carlo

450 Broadway Gallery, "Show and Tell," New York
Alternative Museum, "Made to Order: America's Most Wanted Painting," New York
FIAC, Nohra Haime Gallery, Paris, France
1994/5 "New York Realism," Odakyu Museum, Tokyo, Japan; Kagoshima City Museum of Art; Kitakyushu Municipal
Museum of Art; The Museum of Art, Kintetsu, Osaka; Fukushima Prefectural Museum of Art;
Tampa Museum of Art, Tampa, FL
1994 Cleveland Center for Contemporary Art, "25th Anniversary Benefit Auction," Cleveland, OH
ADAA The Art Show, Nohra Haime Gallery, New York
City Without Walls, "Double Indemnity: The Self Unmasked," Newark, NJ
Marguerite Oestricher Gallery, "Night Visions," New Orleans, LA
Camino Real Gallery, "Landscape not Landscape," Boca Raton, FL
Art Miami, Nohra Haime Gallery, Miami, FL
1993 ADAA The Art Show, Nohra Haime Gallery, New York
Chicago Art Fair, Nohra Haime Gallery, Chicago, IL
FIAC, Nohra Haime Gallery, Paris, France
Museum of Contemporary Art, "Benefit Auction," Chicago, IL
Art Miami, Nohra Haime Gallery, Miami, FL
1992 Ann Jaffe Gallery, "27th Anniversary Group Exhibition," Bay Harbor Islands, FL
Salon de Mars, Nohra Haime Gallery, Paris, France
The Sculpture Center, "The Wall Project," Benefit Exhibition, New York
The Gallery Three Zero, "Apocalypse and Resurrection," Benefit for American Foundation for Aids Research,
New York
Maranushi-Lederman Gallery, "Ten Steps," New York
Nohra Haime Gallery, "10th Anniversary Exhibition," New York
Greystone Gallery, "Small Works," San Francisco, CA
Nohra Haime Gallery, "Summer Pleasures," New York
Reflex Modern Art Gallery, "Miniature-Museum," Amsterdam, The Netherlands (Traveling exhibition)
Nohra Haime Gallery, "Landscape: Larraz-Straus-Tacla," New York
1991 Deland Museum of Art, "National Sculpture Invitational," Deland, FL
Richard F. Brush Art Gallery, "McNature," St. Lawrence University, Canton, NY
Nohra Haime Gallery, "Selections," New York
Levinson Kane Gallery, "Inclusion/Exclusion - City Life 1991," Boston, MA
Nohra Haime Gallery, "Topography of a Landscape," New York
Art Miami, Nohra Haime Gallery, Miami, FL
1990 Sokolsky Center, "1st Annual Florida State of the Art Exhibition," Miami Beach, FL
East Campus Gallery, Valencia Community College, "16th Annual Small Works Juried Competition,"
Orlando, FL
Atlanta College of Art Gallery, "10 Dimensions-SAF/NEA Fellowship Recipients in Sculpture," Atlanta, GA
1989 North Miami Center of Contemporary Art, "Fellowships: Florida's Finest 1988/89," (Traveling Exhibition)
Polk Museum of Art, "Third All-Florida Biennial Exhibition," Lakeland, FL
Nohra Haime Gallery, "Pb: Works on Lead," New York
1988 Ewing Gallery, University of Tennessee, "Fact, Fiction and Fantasy: Recent Narrative Art in the Southeast,"
Knoxville, TN
Tampa Museum of Art, "1988 Tampa Triennial," Tampa, FL
Orlando Museum of Art, "1988 Annual Juried Competition," Orlando, FL
Boca Raton Museum of Art, "Objects of Presence," Boca Raton, FL
Orlando Museum of Art, "Artists Three," Orlando, FL
Center for the Arts, "1988 Florida Competitive," Vero Beach, FL
Limner Gallery, "Group Show," New York
University of West Florida, "9: A View of Contemporary Art in Florida," Pensacola, FL
Gallery Ninety-Nine, "John Albers/Adam Straus," Miami, FL
LA 88 International Art Fair, Los Angeles, CA
1987 Valencia Community College, "Dark Times/Dark Places," Orlando, FL

- Fine Arts Museum of the South, "Southeastern Juried Competition," Mobile, AL
 Eitharong Gallery, "No Color Added," Orlando, FL
 Gallery Ninety-Nine, "The Rite of Spring," Miami, FL
 Alexandria Museum, "September Competitive," Alexandria, LA
- 1986 City Hall, "Creative Tallahassee II," Tallahassee, FL
 Eitharong Gallery, "Oh Betty, But It Doesn't Go With the Carpet," Orlando, FL
 Deland Art Museum, "Trappings," Deland, FL
- 1985 Frances Wolfson Art Gallery, Miami-Dade Community College, "Straus and Straus," Miami, FL
 Thomas Center Gallery, "6th Annual Light Sensitive Exhibition," Gainesville, FL
 Civilian Warfare Gallery, "Getting Off," New York
 Cameron University, "Day of the Dead," Lawton, OK
- 1984 Four Arts Center, "Paint and Surfaces," Tallahassee, FL
 Gallery at 621, "3rd Annual Next to the Last Armageddon Art Show," Tallahassee, FL
 Fine Arts Gallery, Florida State University, "Reunion '84," Gainesville, FL
 Gallery at 621, "Sensuality," Tallahassee, FL
- 1983 Thomas Center, "4th Annual Light Sensitive Exhibition," Gainesville, FL
 Four Arts Center, "Four Arts Regional," Tallahassee, FL
 Fine Arts Center, Florida State University, "Reunion '83," Gainesville, FL
 Louisiana Technical University, "Tallahassee Sculptors," Ruston, LA
- 1982 Four Arts Gallery, "10 x 2 Painting," Tallahassee, FL
 The Armory, "Eight at the Armory," Tallahassee, FL
 Thomas Center, "3rd Annual Light Sensitive Exhibition," Gainesville, FL
- 1981 Florida State Capitol Building, "Florida Triangle," Tallahassee, FL
 1979 Teaching Gallery, University of Florida, Gainesville, FL
 1978 University of Florida, "Annual Art Exhibition," Gainesville, FL

PUBLIC COLLECTIONS

Arnot Art Museum, Elmira, NY
 Butler Institute of American Art, Youngstown, OH
 City of Orlando, FL
 Davison Art Center, Wesleyan University, Middleton, CT
 Fine Arts Museum, F.S.U., Tallahassee, FL
 List Visual Arts Center, M.I.T., Cambridge, MA
 Mead Art Museum, Amherst, MA
 The Art Museum at F.I.U, Miami, FL
 Van Every Smith Galleries, Davidson College, Davidson, NC
 Von Leibig Art Center, Naples, FL
 Williams College Museum of Art, Williamstown, MA

CORPORATE COLLECTIONS

Advance Corporation, Miami, FL
 American Express
 Fidelity Investments, Boston, MA
 Hellen Ehrman White McAuliffe, Palo Alto, CA
 Houston Power and Light, Houston, TX
 Lavandoo Corporation, Geneva, Switzerland
 Melville Industrial Associates, Melville, NY
 Pfizer, New York
 Sterling Software, Dallas, TX
 The Progressive Corporation, Cleveland, OH

VISITING ARTIST LECTURES AND RESIDENCIES

- 2000 Davidson College, Davidson, NC
 1999 University of West Florida, Pensacola, FL
 1996 Penland School of Crafts, Penland, NC
 The Seaside Institute, Seaside, FL
 Artist-Teacher, Masters Program, Norwich University, Montpelier, VT
 1994 Vermont College University, Montpelier, VT

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 Adam Straus: Small Memorials for a Great Loss, Nohra Haime Gallery, New York, February 2007, exhibition catalogue.
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