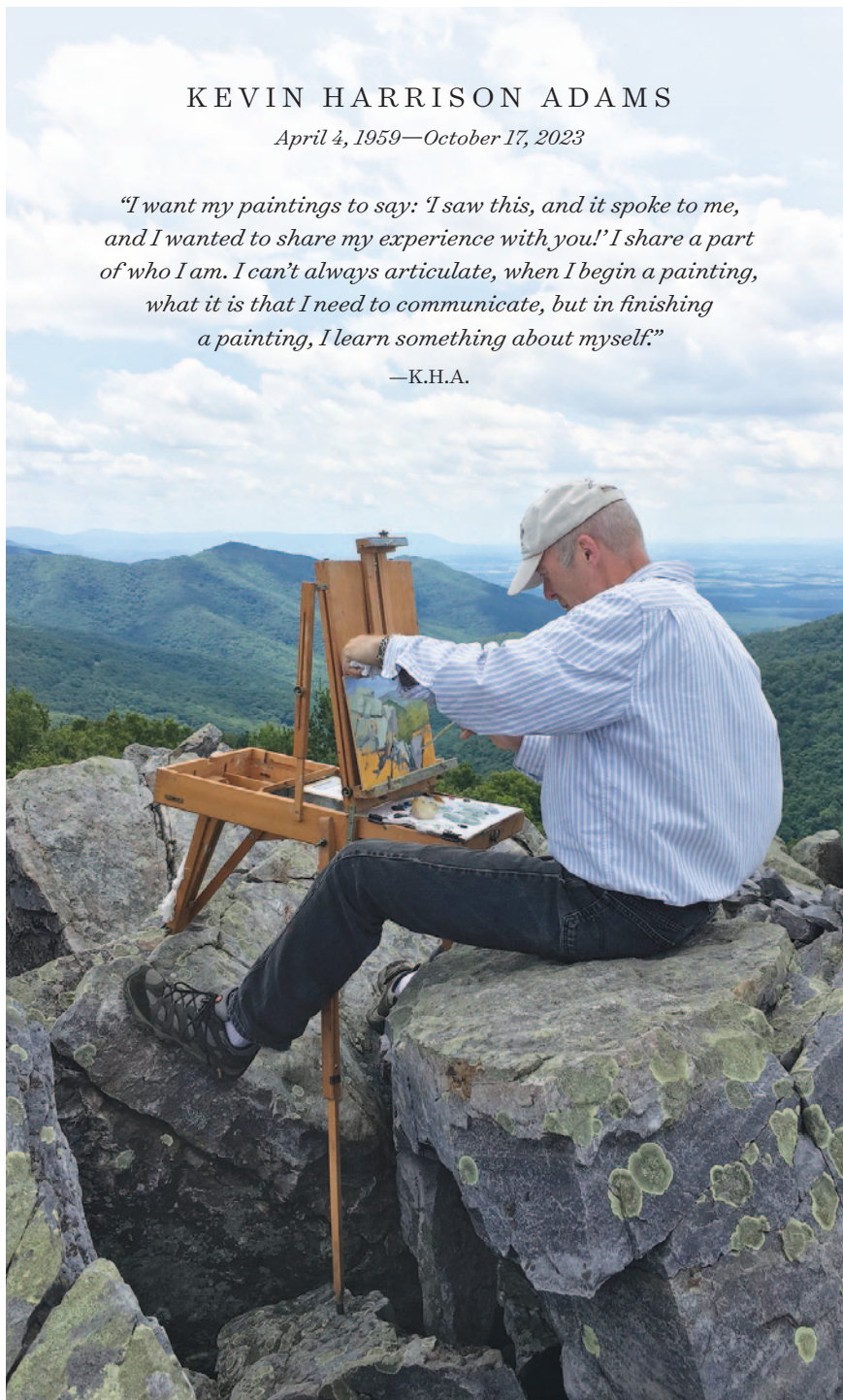


KEVIN HARRISON ADAMS

April 4, 1959—October 17, 2023

“I want my paintings to say: ‘I saw this, and it spoke to me, and I wanted to share my experience with you!’ I share a part of who I am. I can’t always articulate, when I begin a painting, what it is that I need to communicate, but in finishing a painting, I learn something about myself.”

—K.H.A.





Small white plaque with text, likely artist information or a title, located on the wall to the right of the man.

*A Celebration of the Life
of Kevin H. Adams*

December 9, 2023
2:00 p.m. to 5:00 p.m.

THE WASHINGTON SCHOOL
567 Mount Salem Avenue, Washington, Virginia

~

S P E A K E R S

KEITH ADAMS
Kevin's twin brother

DAVID HYDE COSTELLO
Kevin's friend and fellow artist

PAUL X. RUTZ
Kevin's friend and fellow artist

DANEL ADAMS
Kevin's sister-in-law

JOSEPH GALE
Kevin's friend

PATRICK O'CONNELL
Kevin's friend

DREW BEARD
Kevin's friend

JAY WARD BROWN
Kevin's husband

~

Please help yourself to refreshments upon arrival. An announcement will be made asking you to be seated when the formal program is ready to begin.

Following the remarks, guests are invited to enjoy refreshments and to visit with each other and with Kevin's family to share memories of Kevin.



A Shining Light

KEVIN H. ADAMS, who moved from Washington, D.C., to the Town of Washington almost twenty years ago, co-founded the Gay Street Inn with his husband, Jay, and subsequently co-founded the Gay Street Gallery, where Kevin also was the Resident Artist. Kevin served as Chair of the Town's Architectural Review Board, as Chair of the Board of Rappahannock Association for Arts and Community, and volunteered as a teacher and mentor of young artists at numerous schools and organizations in the area. Kevin's husband, brother, mother, and other family members and friends have organized this celebration in honor of Kevin's extraordinary artistic legacy and in loving memory of him.

Kevin's paintings have been exhibited across the country and around the world. He was a member of both New York's Salmagundi Club, one of the oldest arts organizations in the United States, and the Provincetown Art Association & Museum. His paintings were exhibited multiple times at both, his work was chosen for two exhibitions at the Virginia Museum of Contemporary Art, as well as at other museums and galleries around the country.

The U.S. Department of State, through its Art in Embassies Program, selected a number of Kevin's American landscapes to hang in embassies around the world. The U.S. Department of the Interior twice commissioned collections of Kevin's work. For the 75th anniversary of the Grand Canyon National Park, Kevin created a series of paintings of the inner gorge. For the 85th anniversary of Glacier National Park, he produced a series of paintings of the park's back country. Exhibitions were held at the parks and at the Department of the Interior Museum in Washington, D.C. For the 75th anniversary of Shenandoah National

Park, the National Park Trust commissioned a limited edition giclée print of Kevin’s iconic “Old Rag and the Piedmont,” and he was named Artist in Residence at the Park in 2017.

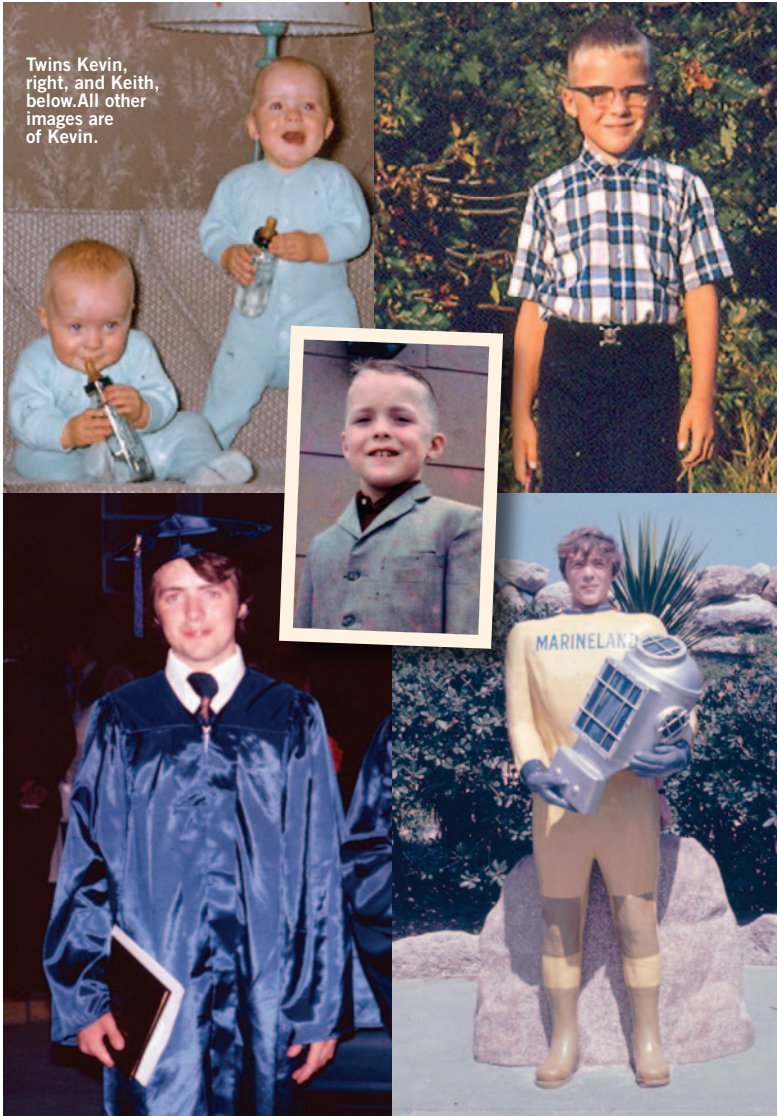
Kevin grew up in Oxford, Maryland, and studied painting at the American Institute in Southern France and the Minneapolis College of Art & Design. As an officer in the United States Marine Corps, he was recognized for his artistic ability and awarded the title Combat Artist. His work is in the collection of the U.S. Department of Defense. Following his military service, at the invitation of the Soviet government in 1989, Kevin accompanied a traveling exhibition of his work across the Soviet Union. Kevin also designed theatrical sets, including for the Washington National Opera.

For nearly twenty years, Kevin kept his primary studio in Rappahannock County, working to capture the beauty of this place and the special light that illuminates it. Thanks to the body of work he leaves behind, his own light will continue to shine for all of us.



“Kevin could find a way to connect with anyone. He was a great listener and fully present in every conversation. Just being in his presence was therapeutic. He radiated a peaceful energy and wisdom beyond his years. With his art, he shared a window into his soul.”

—PATRICK O’CONNELL



Twins Kevin, right, and Keith, below. All other images are of Kevin.

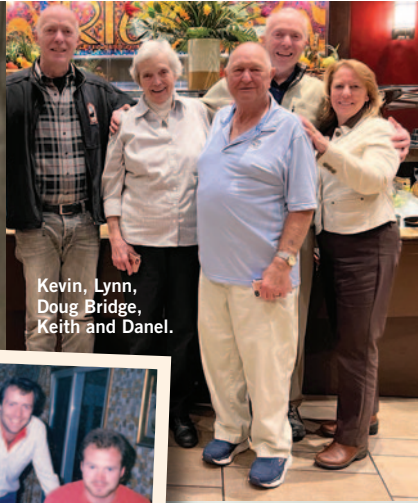
“Being Kevin’s twin & brother from day one softened so many of the sharp edges of life. Growing up, we were always each other’s best companion. At the University of Maryland, Kevin entered Air Force ROTC. I followed him one year later and what a blessing. It was with Kevin’s guidance through the same ROTC program that made my becoming a military pilot possible.”



PRETTY AS A PICTURE – Second Lieutenant Kevin Adams, Marine air control Squadron-2, puts the finishing touches on a painting. Adams has distinguished himself as a very accomplished artist and has recently applied for an MOS in combat art.



After being Commissioned as an Officer in the U.S. Air Force, Kevin earned a second Commissioning in the United States Marine Corps and was stationed at Kaneohe Bay NAS, Hawaii, within the Marine Air Control Squadron. While in the Marines, Kevin had a secondary Military Occupational Specialty (MOS) as Combat Artist and won acclaim for his art depicting U.S. military men and women in action.”



Kevin, Lynn,
Doug Bridge,
Keith and Danel.



From left: Jay, Keith,
Sandy Loscombe
(stepfather), Lynn
and Kevin. Inset
photo above:
brothers Keith,
Kevin and Kent.

“Hi Mom, I love you.” These were the last words that Kevin voluntarily said to me. Throughout his life he said those words to me. It was his way of letting me know that he would always be there for me, through the good times and the difficult times. His constant love for me gave me self-confidence, and he gave the BEST hugs I ever had! Eternal Love to you, my son.”

—LYNN BRIDGE



“We met by chance on St. Patrick’s Day 1999, the luckiest day of my life. Two loners who connected, within four months we’d bought a house together. “Home” for me has always been wherever Kevin was. Our commitment ceremony and then our legal wedding merely formalized the bond that had held our hearts together unconditionally from the start. He was my friend, my anchor, and an extraordinarily decent human being.”

—JAY WARD BROWN



SUNRISE COLORS (PROVINCETOWN)

"I work 'en plein air'—on location—as much as possible. It offers me the chance to observe the changing light, the movement of shadows over a shape. This helps me to understand more clearly how colors, edges, and details are visually pushed away, or brought nearer."

—K.H.A.



FILTERED MORNING LIGHT

“What colors to use, when looking at a forgotten barn perched on a hill, its facade last painted thirty years ago, as the warm fall morning light slowly rises above the far hills enlightening the strength of purpose of its builder, and yet blinding us to its neglect? This is my first thought as I begin to paint that barn.”

—K.H.A.



FOURTH OF JULY

“It’s the same question that prods me as I stare at that classic American building nestled in a hollow at the foot of Virginia’s Blue Ridge Mountains. I want to talk in my paintings about place, time, and light in a particular moment and, while a strong composition is the main plot of the story, the choice of colors becomes the prose by which to tell it.”

—K.H.A.



SEPTEMBER MORNING

"I bear in mind Cézanne's observations about 'local color' and remind myself that color is not seen in isolation, but only in relation to other colors. I hope my work conveys an act of seeing, and that those observing it are drawn into and experience the moment as I did."

—K.H.A.



FALL COLORS

*“I paint only those things I have witnessed, either entirely
en plein air or from studies, and so my stories are non-fiction.
But my retelling of those moments nevertheless is subjective.”*

—K.H.A.



OLD RAG PINE

*“I feel so fortunate to be able to spend my life listening
to the wind through the trees, and to share as much
of that through my paintings as possible.
Every painting is a challenge to complete.”*

—K.H.A.



“I choose to paint those things that have stopped my eye, caused me to pause and really look. What is it that took me back to a moment ago, or made me think back to yesterday or last week? That is what I am drawn to communicate when I paint.”

—KEVIN H. ADAMS