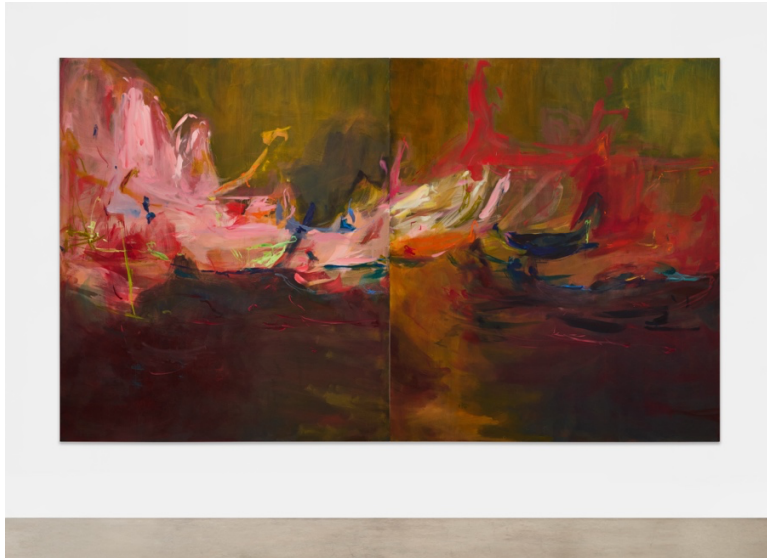


SEANKELLY



Lindsay Adams

SOIL

Sean Kelly, New York

April 17 – May 30, 2026

Opening reception: Thursday, April 16, 6-8pm

Sean Kelly is delighted to present *SOIL*, Lindsay Adams's second exhibition with the gallery and her New York solo debut. This new body of work delves into Adams's ongoing investigation into how paintings can emerge from a black ground, using darkness, not as absence, but as a generative foundation from which color, gesture, and form unfold. The exhibition opens on Thursday, April 16, with a reception from 6–8pm. The artist will be present.

“The sounds of color echo in my dreams. It is the magic I cannot quite explain. The alchemic decisions of line and mark are always connected by color, it is the beginning and end. Colors float through my mind, across time and dimension, where I think of my grandmother, Carrie Blue's, pink peony tree that sat outside of her window, or the green and white house tucked between the mountains of Bedford, Virginia, where I played with cousins on Easter Sunday. I can feel the dark brown coffee that is labeled as black, and the black and white newspaper with small moments of full color sits on the kitchen table I'd see each morning, next to the phthalo table napkins. It is the answer and the questions, forcing me to confront both what I know and don't know.

Black— it is both absence and presence. It is there, even when you can't see it. The cover of night, the moments of rest in a cool dark room. It is the soil, the water, and the flowers. It is where I confront my burdens and where I lay my peace. Black understands light and darkness, and accepts all realities. It is both growth and decay, and stands, no matter the condition. Black, the ever beginning. Color, the decided end.” - Lindsay Adams

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At the center of this exhibition is Adams's sustained exploration of color and how it can expand and redefine space. Adams approaches color as a living, shifting material that is built, disrupted, and reimagined through process rather than predetermined meaning. She uses Lamp Black as both a material and conceptual starting point. Rather than functioning solely as ground, black operates as a threshold of visibility. Luminous blues, pinks, and yellows move across the surface in energetic brushstrokes. Color is not fixed but accumulative and responsive, emerging through a process of addition, removal, and rearticulation, with each layer carrying the essence of prior decisions. Adams' gestures defy containment, the marks are unbound. Through chiaroscuro, she activates moments of luminosity and obscurity, allowing forms to emerge, recede, and dissolve within the surface.

Adams builds upon a long artistic lineage of artists engaging with the color black throughout the history of painting and abstraction. Painters as diverse as Francisco Goya, Eugène Delacroix, and Kazimir Malevich deployed black to evoke drama, horror, the psychological intensity of violence and struggle, and even spirituality over the ages. Adams repositions this legacy within a broader contemporary conversation among artists such as Mary Lovelace O'Neal and Raymond Sanders, whose practices similarly explore the conceptual and material possibilities of black within abstraction.

In *SOIL*, Adams reflects on questions of place, memory, and emotional terrain to create psychological landscapes rather than fixed imagery. In this way, each painting becomes a world built through experimentation, where memory, intuition, and material process converge. Rooted in a deep commitment to the possibilities of painting, the exhibition reveals Adams's continued mastery of color, surface, and gesture, whilst affirming black as a generative ground from which new visual worlds can emerge.

Lindsay Adams lives and works in Chicago, IL. Adams received two BAs in International Studies: World Politics and Diplomacy and Spanish from the University of Richmond and an MFA in Painting and Drawing from the School of the Art Institute of Chicago. In 2025, her work was selected to be featured in the Obama Presidential Center opening in June. Adams' work has been featured in a major solo exhibition at the Irene and Richard Frary Gallery, Johns Hopkins University, Washington, D.C., the Baltimore Museum of Art, and the Martin Luther King Jr. Memorial Library. Her work is included in major public and private collections. In 2024, she was recognized with the Helen Frankenthaler Award. She is currently an Artist-in-Residence at Silver Art Projects, the World Trade Center.

For additional information on Lindsay Adams, please visit skny.com

For inquiries, please email Thomas Kelly at Thomas@seankellyla.com

For press, please email Brandon Tho Harris at Brandon@skny.com

Image caption: Lindsay Adams, *SOIL (Virginia Red Clay)*, 2026, diptych oil, oil pastel, and oil stick on canvas, each canvas: 84 x 72 inches, overall: 84 x 144 inches © Lindsay Adams Courtesy: the artist and Sean Kelly, New York