



ADRIAN MARCH

FREQUENTLY ASKED QUESTIONS

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WHERE DID YOU TRAIN TO BE AN ARTIST?

I am self-taught. When I was a child, my talent wasn't encouraged, so story time was the activity I found most delightful. Words sparked pictures in my mind, drawing me into lavish, multi-layered fantasy worlds — places where I felt certain I belonged.

It wasn't until the late 1980s that I began experimenting with photography. Later, on a holiday in the Middle East, I became mesmerized by Islam's intricate and rhythmic patterns and I began imagining some of my own.

By 2007 I was combining most of my photographs into impressionist abstracts. Then, in 2012, I met my first horses and, well... I fell in love. There were eight in the herd; eight distinct personalities. So I began creating fantasy landscapes for them by pulling in tall grasses to simulate a forest, for example, or by layering clouds in a sunset sky to add intrigue. Then I safely transported them into these scenes where I could metaphorically illuminate their interior dimension.

WHY DO YOU MAKE ART?

I want to startle people out of their complacency. Into paying more attention to the beauty that surrounds us all. By using my photographs like ingredients in a recipe—mashing together multiple points of view or even different subjects—I can better communicate my own astonishment when the subject first caught my eye. I want my work to instill, with every glance, profound sensations of calm or vitality. I want my horse art to encourage conversations about the value of horses in urban environments because horses have been scientifically proven to be a calming influence on humans. Ultimately, my work is about encouraging people to experience more joy in their lives.

WHAT IS YOUR STYLE?

The genre most of my work falls under is called Painterly. If, when you first glance at a piece, you suppose you are looking at a painting, then I have succeeded.

I draw inspiration from the late- or neo-impressionist style known as Luminism. I especially admire the works of contemporary Yiqian Shu, surrealist Robert Watson, Belgian luminists Emile Claus and Guillaume Van Strydonck and, of course, Claude Monet who initiated the impressionist style.

WHERE DO YOU WORK?

I live/work in downtown Portland, Oregon in a lush, park-like setting where I enjoy walks along the riverbank. My work area may surprise you because it's rather bare. I spend a great deal of time daydreaming, imagining images on the walls around me, so I deliberately leave most walls bare. Yes, I stare at blank walls. For hours at a time.



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WHAT IS YOUR PROCESS?

I take thousands of photographs of my surroundings and as soon as I can, I review them, eliminating most. What's left is set aside for later review. I use the passage of time to create psychic distance from my subjects and during this interlude I am sometimes prompted to consider the most unlikely of combinations. At any given time, I will be working on multiple images at different stages.

WHAT EQUIPMENT DO YOU USE?

My camera is a digital Canon that slips into my pocket. To turn the photos into art, I use a variety of software. This process takes several weeks while I try out new combinations.

My printer is a wide format Epson with archival pigment inks, and I use premium heavyweight archival paper so, with care, colors are expected to stay accurate for a century. These images have a white border on all sides for ease of handling by the framer. They are backed with 4-ply museum board and sealed in an archival-safe clear sleeve. For the really big sizes, or for prints on canvas, I partner with fine art specialists Pearl Printing in Portland, Oregon.

DO YOU HAVE A DAILY ROUTINE?

Not really. It depends on whether or not I have a deadline to meet, or if I have an early appointment to keep. I'm a night owl and have occasionally stayed up until dawn. If nothing is pressing, I go to bed between midnight and 2am and get up around 10am. Naps are always good for generating ideas too.

WHAT ELSE DO YOU LIKE TO DO?

When I'm not at my computer creating art or out exploring with my camera, I enjoy reading and listening to music from every genre. When I began listing my favs on Facebook, it stopped me and said I didn't exist because my selections were too diverse. So I closed my account. Sometimes I binge watch 1930's dance musicals.

Since humans tend to mimic whatever they are repeatedly exposed to, I don't really follow any visual artists. For cross-pollination, I notice what graphic design majors are up to. I also attend dance and music performances. I love learning new things and in this I am insatiable. Also, I am happiest on days where there is nothing planned so I can lose myself in accomplishing whatever feels right.

IF YOU COULD HAVE ONLY ONE PIECE OF ART IN YOUR LIFE, WHAT WOULD IT BE?

It would be the first portrait I did of a horse named Zeus; one that remains unpublished. He is looking directly into my eyes so it's a portrait of our relationship.