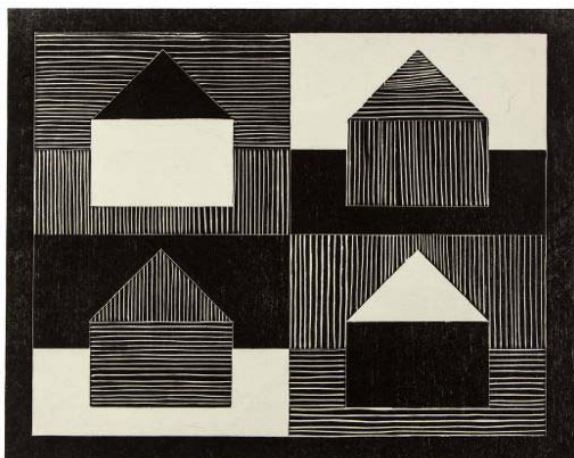


FOR IMMEDIATE RELEASE

March 2013

NEW WORK

Jennifer Bartlett • Mary Ellen Bartley • Carol Gove • Robert Harms
Sharon Horvath • Laurie Lambrecht • Mel Kendrick • Donald Sultan
Timothy Woodman • Jack Youngerman



Jennifer Bartlett, *Black, Grey, White (NARAL Portfolio)*, 1991
woodcut on paper, 16 x 20 in



Donald Sultan, *Dead Bird, December 12, 2012*
oil, tar, spackle on tile over wood, 5 x 8 ½ in

The Drawing Room is pleased to present a group show featuring new paintings, prints, photographs, and sculptures by noted gallery artists Jennifer Bartlett, Mary Ellen Bartley, Carol Gove, Robert Harms, Sharon Horvath, Laurie Lambrecht, Mel Kendrick, Donald Sultan, Timothy Woodman and Jack Youngerman. The work selected here celebrates a distinctive range of creative means defined not only by its form, context, influences, and medium but by the spirit of discovery that guides each of these contemporary artists. The exhibition will be on view from March 15 through April 28th.

Donald Sultan examines the sensuality and awe that surrounds the stillness of a dead bird. Like an elegant sarcophagus, the deeply incised tar holds the body as if it were the final resting place for each tiny starling. Here, Sultan captures the essence of his subject while continuing to rewrite the conventions of classic still life. **Jennifer Bartlett** explores a wide array of quotidian places, investing them with an artistic vigor through which they transcend the ordinary. In selected woodcuts Bartlett deconstructs one of her signature motifs, the house, allowing it to morph in serial images that define and redefine its varied façades. Similarly, in her photographs from the *Paperbacks* series **Mary Ellen Bartley** reinvents the book form by arranging small stacks of paperbacks that lie atop or lean against each other. Imbued with a sense of solitude and poetic restraint, Bartley's *Paperbacks* share in the tonality and ambiance of works by the still life painter Giorgio Morandi.

Dynamic paintings on paper by **Jack Youngerman** examine the geometry and symmetry of organic abstraction, a modality in which the artist has been engaged for over six decades. Youngerman's iconography unfolds into faceted, escutcheon-like patterns that radiate outward from a central axis as they form into crisp, color saturated kaleidoscopic images. **Carol Gove** weaves color and form into pleats, stratum and overlays that expand across broad structural surfaces of pigment and collage. In cubistic and architectural compositions, Gove juxtaposes layers of paint and texture against the elements of both personal and universal ephemera. **Robert Harms'** abstract paintings transform his observations of the

(over)

woodlands and water that surround his East End studio into active fields of line and color. Each painterly venture involves an extended, deliberate process profoundly informed by the artist's interest in stretching the formal properties of his medium with a personal vocabulary of mark-making to evoke visual equivalents for places and sensations mysteriously familiar.

Mel Kendrick weds the reductive with the aggregate in painted wood sculptures that emphasize intellectual rigor, process, assemblage and clarity. His signature works, which range in scale from the diminutive to colossal sculptures like those exhibited in Manhattan's Madison Square Park in 2009, are descendants of the Constructivist tradition. **Timothy Woodman** reinvents selected paintings by Matisse in his newest work, made from intricately cut layers of aluminum sheeting that evoke tiny dioramas. In the artist's hands, every line and color by Matisse is honored and transfigured into a tableau in vibrant relief.

In the acclaimed *Lichtenstein* photographs, **Laurie Lambrecht** brings a crisp and concise perspective to her subject, the working studio of the late painter, Roy Lichtenstein. On view are two 44 x 44 inch prints from the series, in which Lambrecht winds her way through the brilliant chaos of this famed but rarely seen studio. Comic strips, stencils, sketchbooks and easels are brought to life here with stunning clarity. **Sharon Horvath** invites us into a world of shape-shifting realities and expanses of opulent abstract form. The recipient of a 2013 Fulbright Scholarship, Horvath is a master of the graphic idiom, capable of turning baseball diamonds, dashboards and bedframes into mesmerizing, labyrinthian paintings.

Hours: Mon and Thurs, Fri and Sat, 10 – 5pm; Sun 11 – 5pm

For further information or for reproduction quality images please contact Janet Goleas at 631.324.5016 or info@drawingroom-gallery.com