

SHARON HORVATH

From March 16 through April 24, 2006, The Drawing Room in East Hampton will present an exhibition of recent acrylic, ink and dispersed pigment drawings by New York artist Sharon Horvath.

Horvath's current body of work on paper builds upon her previous exploration and frequent fusion of two seemingly disparate subjects: antique beds and baseball diamonds. The invented spaces in which these forms intersect are heightened by dramatic perspective and painted with a fluid gesture of iron colored ink imbued with pigments. In some compositions the introduction of an incongruous whimsical element – such as an oversized tiered cake – underscores the dream-like psychological realm the artist achieves. In a recent exhibition catalog Horvath notes: "I overlap two images: the Bed and the Ball Field... In this imaginary in-between, the psyche casts a spell on the actual. I find myself painting in this third space – an intermediate territory distinct from either inner or outer worlds."

Horvath's interest in bed imagery dates from 1996 when she was drawn to the ancient furniture she saw while living in Rome as a fellow of the American Academy in Rome. Later, frequent visits to the antiquities galleries at the Metropolitan Museum rekindled her fascination with ancient artifacts - in particular, Etruscan furniture. Her study of the bed subsequently expanded to include elements from spooled, wrought iron and wicker bed frames which, when paired with structural elements from baseball stadiums, suggest interesting riffs on two quintessentially American forms.

Her immersion in imagery relating to the baseball diamond and the surrounding architecture of the stadium, lights and netting developed as she accompanied her son during years of participation in a Brooklyn youth league. Countless hours spent at various fields provided fodder for Horvath, whose abstractions have long been noted for their dazzling topographical and diagrammatic configurations. In the baseball drawings, the drama on the sheets ranges from spare stretched interpretations of the architecture of the stadium to dense investigations of the webbed netting that surrounds the playing field.

Horvath lives and works in New York City. She received her BFA in 1980 from Cooper Union in New York and her MFA from Tyler School of Art in Philadelphia in 1985. Since 1987, she has shown her paintings and drawings in solo exhibitions in New York, Philadelphia and Boston and has participated in many group exhibitions both in the United States and abroad. She is the recipient of numerous honors including the Anonymous was a Woman award (2005), the Edwin Palmer Prize for Painting from the National Academy Museum (2004), two Pollock-Krasner Foundation grants (1994 and 1997) and the Rome Prize, from the American Academy in Rome (1996).

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