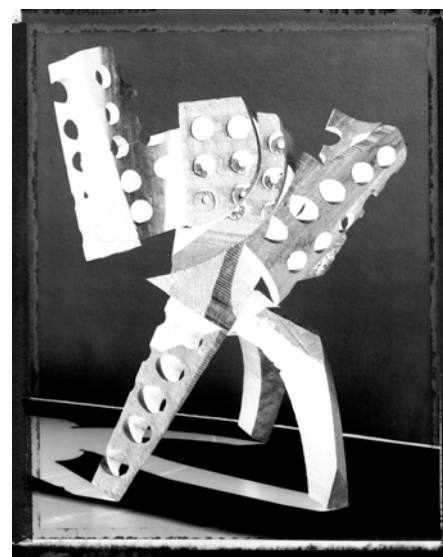




4 Untitled sculptures, 2009, pigmented plaster, 12" high each



Untitled, 2002, archival pigment print, 60"x48"

Opening July 1 and on view through August 1, The Drawing Room in East Hampton is pleased to present **MEL KENDRICK: Object Negatives**, an exhibition juxtaposing recent sculpture and large scale photographs.

Mel Kendrick, who received a BA from Trinity College and an MFA from Hunter College, achieved notoriety as a sculptor shortly after moving to New York in the early 1970s. During this period when Minimalism was a dominant sensibility in the art world, Kendrick adopted a sculpting technique that emphasized a self-referential and direct use of the natural materials that inspired him. His disciplined process which entailed scoring, cutting and extracting segments from the interiors of rough-hewn blocks of wood and reconfiguring the internal elements in combination with the hollowed structures left behind, has remained central to Kendrick's practice for the past three decades.

In this exhibition a suite of charcoal gray and chalk white plaster sculptures constitute the most recent evolution of Kendrick's longtime exploration of the relationship of process to form and emphasis on the physicality of his raw materials. Tackling a new medium to explore the refreshed merging of positive shapes and their negative counterparts, Kendrick continues to make visible the traces of his working method, though the bold, striped surfaces offer both artist and viewer exciting new challenges. These twelve-inch tall sculptures cut from fabricated plaster blocks, rest at eye level on dark steel bases. This pedestal scale series echoes the monumental sculptures that received critical acclaim last fall when New York's Madison Square Park Conservancy installed *Markers*, a series of five 10 foot high cast concrete sculptures on the Park's Oval Lawn.

Whether small or massive, Kendrick's striking banded abstractions, conjure associations with the striated black and white marble architecture of cathedrals at Orvieto and Siena. This summer, visitors to East Hampton have a special opportunity to see one of Kendrick's ten foot tall *Markers* on the grounds of LongHouse Reserve concurrently with the gallery's exhibition. A human scale white

sand concrete sculpture captivates through the play of light and shadow across its ridged surfaces and through the voids and their fossil-like counterparts. Even in pure white concrete, vestiges of truncated tree limbs seem to appear.

In a series of imposing large-scale photographs – each 5 feet high – Kendrick exploits a new medium to delve into and celebrate another layer of process. In 2002, using Polaroid film to shoot his own sculpture, Kendrick began a body of photographic work by making positive images from the negatives that he pulled from the instant film. Enlarged to produce dramatic and luminous prints in which velvety blacks and stark whites accentuate the rippled and burlled surfaces of the constructivist subjects, these images pulse with the drama of a modernist film still. Mining the potential of materials that would customarily be discarded, Kendrick's photographs continue the potent conceptual trajectory that informs his gouged and salvaged sculptural forms.

Kendrick, who was born in Boston, lives and works in New York and has been a part-time resident of Sag Harbor since the mid-1980s. His work has been widely exhibited internationally and is included in numerous important public collections including The Art Institute of Chicago, The Metropolitan Museum of Art, the Museum of Modern Art, The Walker Art Center, and The Whitney Museum of American Art.

**Gallery hours: Monday, Thursday, Friday & Saturday 11-5; Sunday 11-4**

For further information or reproductions, please contact Kristin Miller at 631.324.5016 or [info@drawingroom-gallery.com](mailto:info@drawingroom-gallery.com). Additional information at [www.drawingroom-gallery.com](http://www.drawingroom-gallery.com).