

FOR IMMEDIATE RELEASE

SPRING FORWARD

March 24 – May 7, 2018

JOHN ALEXANDER | GUSTAVO BONEVARDI | ROBERT HARMS | LAURIE LAMBRECHT
HECTOR LEONARDI | KATHRYN LYNCH | AYA MIYATAKE | JEAN PAGLIUSO
JOHN TORREANO | FIONA WATERSTREET

The Drawing Room in East Hampton is pleased to open the gallery's 15th exhibition season with **SPRING FORWARD**. Opening March 24 and on view through May 7, this group show presents ten artists working in a range of mediums, several of whom are new to the gallery program. Established East End artists **John Alexander, Robert Harms, Laurie Lambrecht, Kathryn Lynch, Aya Miyatake** and **Jean Pagliuso** will be joined by four artists with studios on the East End whose work the gallery is pleased to introduce: **Gustavo Bonevardi, Hector Leonardi, John Torreano, and Fiona Waterstreet**. Conceived as a preview of new work to be featured in the gallery's 2018 season, the exhibition attests to the thriving studio practices of artists in Amagansett, Bridgehampton, East Hampton, Sag Harbor, Southampton and Shelter Island. Works on view comprise painting, drawing, sculpture and photography.

Over four decades, **JOHN ALEXANDER's** observations of the natural world have informed a body of work that is assertive and intuitive, with subjects ranging from flora and fauna to human folly, often with satirical overtones. In this exhibition *Big Rooster*, a larger-than-life pastel, watercolor and charcoal drawing of a rooster commands the viewer's attention and the field of the page. A master draughtsman, Alexander's bravura rendering reveals his sympathetic study of his subject and a keen ability to bring it into fresh focus.

John Alexander's work is included in numerous museum collections, among them the Metropolitan Museum of Art, the Museum of Fine Arts Houston, and the Yale University Art Gallery. He was the subject of a retrospective at the Smithsonian American Art Museum that traveled to the Museum of Fine Arts, Houston, and has had many other one-person museum exhibitions. John Alexander divides his time between studios in New York and Amagansett.



John Alexander, *Big Rooster (Hobe Sound)*, 2005



Gustavo Bonevardi, *September 4th 2017, no. 1*

The gallery introduces **GUSTAVO BONEVARDI** to East End audiences with a selection of four watercolors from an expansive body of work that will be the focus of his one-person exhibition at the gallery in May. Created in his East Hampton studio through a carefully choreographed yet intuitive process, Bonevardi's delicate imagery appears to have landed magically on the page. Fascinated by the aqueous properties of watercolor and the potential of gravity, the artist develops each composition by coaxing droplets of pigment into clusters through meticulous dispersion techniques, allowing that chance and physics to take over a precise set up.

The culmination of a decade of experimentation, Bonevardi's abstractions suggest hints of botanical structures and cosmological events and reveal a rigor that attests to his masterful understanding of his medium. Born and raised in New York City, Bonevardi has exhibited widely and currently spends the majority of his time working in his East Hampton studio.

ROBERT HARMS paints most of the year in his waterfront studio, surrounded by a landscape that provides fluctuating visual inspiration for his lyrical abstract canvases. *Tom* (2013) is a large vertical composition anchored by a tangle of colorful gestures that opens up as it swirls upward. This classic Harms painting evokes the reflective surface of the pond flickering with late summer color, and open sky above. The expansive space of *Tom* is contrasted in smaller paintings that depend on a strict economy of means. Thin veils of yellow applied with broad brushstrokes blanket the center of *In the Distance* (2010), while *Reflection* (2011) has a more linear structure. Balancing spontaneity with restraint, Harms filters his daily observations and imbues each painting with a palpable sense of his experience.

Robert Harms attended The School of Visual Arts in New York City and the Skowhegan School of Painting and Sculpture in Maine. He has received awards from the Pollock-Krasner Foundation, Skowhegan, and the National Arts Club, and is represented in the collections of The Metropolitan Museum of Art, the Parrish Art Museum and Guild Hall Museum.



Robert Harms, *Reflection*, 2011



Laurie Lambrecht, *Sagg Swamp*, Bridgehampton, 2016

Trees have been a longstanding subject of the photographer, **LAURIE LAMBRECHT** whose most recent work combines photography with embroidery. Her close up shots of tree bark printed on soft linen form the ground on which the artist develops intricate compositions with hand-stitched additions. Staccato marks and rhythmic bands of color enhance the natural patterning observed and captured with her camera. Revisiting her photographs when embroidering them with linen threads and strands of other dyed fibers, Lambrecht appreciates the tactile and temporal experience she likens to “holding a tree in my lap”. The stitching process slows time and allows spontaneous memories to unfold and become incorporated in the work, adding ephemeral layers of meaning that become fixed through her eye and hand.

Lambrecht lives in Bridgehampton and travels extensively, often participating in artist residency programs both in the US and abroad. Her photographs are in the collections of Guild Hall Museum, the Morgan Library and Museum, the National Gallery of Art and the Parrish Art Museum, among others.

HECTOR LEONARDI has been fascinated by the impact of color and the medium of paint since his graduate studies with Josef Albers at Yale University in the 1950s. Leonardi taught for twenty years at Parsons School of Design in New York, sharing Albers influential color theory with a new generation of artists. While honing his own artistic identity he traveled extensively, drawing inspiration from Impressionist and Modern Masters such as Paul Signac, Gustav Klimt and Jackson Pollock, as well as from his natural surroundings. Over the past twenty years Leonardi has worked exclusively in the light-filled studio of his Bridgehampton potato barn. His powerful abstractions have been exhibited in Italy, France and New York for decades.

Leonardi’s unique approach to painting involves a two-step technique in which he builds his compositions by collaging his own strips of dried acrylic color onto a canvas or panel ground. In *Gennaio* (2012) and other paintings on view, the intricately layered imagery emerges from and dissolves into surfaces of shimmering patches of color and light.



Hector Leonardi, *Gennaio*, 2009



Kathryn Lynch, *Fall out the Window*, 2014

KATHRYN LYNCH is a painter of her environs, whether architectural views from the windows of her new studio in Brooklyn's Gowanus neighborhood, coastal vistas of the bays lining Shelter Island and Maine, or a cropped image of the Queen Mary as seen from her former studio in Red Hook. In this show, a suite of new paintings share the pictorial structure of a framed view through a window conjuring precedents from Marsden Hartley to Matisse and even Bonnard. Lynch paints with a freedom of gesture and brushwork that is distinctive, and very much her own. Flat planes of color at the edges of her composition merge with subjects in the distance. This compression of space on the painted surface sends a message to the viewer to savor her handling of glossy oil pigments and the thinner scumbled layers she sometimes adds for atmospheric effects.

Lynch received an MFA from the University of Pennsylvania and has participated in numerous artist residencies including Skowhegan, Yaddo and the Marie Walsh Foundation.

Raised in Takamatsu, on the island of Shikoku, Japan, **AYA MIYATAKE** moved to the United States to extend her training. After early explorations in photography, she turned her full attention to sculpture. Following her well-received 2017 solo exhibition, Miyatake has created a new series of abstract alabaster sculptures in her East Hampton studio. Beginning with rough-hewn blocks of stone sourced in New York yards or salvaged, Miyatake chisels and grinds the elemental shapes before refining the subtly curved forms and polishing them to achieve gleaming white and translucent surfaces. *Danmen* (translated as 'cross section') presents as a pristine asymmetrical teardrop silhouette when balanced on its curved base. *Tsuyu* (or 'dewdrop') is aptly named for its translucence, and crevices on one side are heightened with Kintsugi, a centuries-old Japanese technique of repairing pottery using a lacquer dusted with gold.



Aya Miyatake, *Danmen*, 2018

A longtime resident of New York who divides his time between studios in New York, Sag Harbor and Abu Dhabi, **JOHN TORREANO** has exhibited widely since the late 1960s when he emerged with a generation of American artists who expanded the boundaries of painting and sculpture. His imposing 6-foot tall '*columns*', *Eyes Sea* (2000) and *Column of Dark Matter and Abu Dhabi Windows* (2016), continue his career-long exploration of the intersections of painting and sculpture and the inherent contraction of optical perception versus illusion. The painted convex surfaces of his totemic plywood forms are punctuated with a router and filled with faceted acrylic gems and small wood spheres.



John Torreano, *Eyes Sea*, 2000

Torreano notes, "The original impulse with the columns had to do with making a 180-degree painting that could be experienced from multiple points of view." Rather than functioning as windows into another world, Torreano's columns enter into the viewer's space, demanding attention both frontally and peripherally, and becoming an active part of the architecture. In his distinctive hybrid of painting, sanding, cutting and assemblage, decoration and assertive forces coexist with an expressive painted gesture.

JEAN PAGLIUSO entered the field of photography through portraiture in the worlds of film and fashion. Her recent retrospective at the Florida Museum of Photographic Arts and newest monograph, *In Plain Site*, attest to her accomplishments over several decades.

Pagliuso's astute eye as a portrait photographer provided the foundation for her formal and exacting approach to the roosters and hens that she began shooting in 2006. *The Poultry Suite*, an homage to her father who had raised show chickens during her childhood, was followed in 2011 by equally nuanced series focused on owls and other raptors. Through her keen attention to the plumage, stance and countenance of each bird, Pagliuso captures their personalities and seemingly human traits. The artist prints each photograph on translucent handmade brushed with silver gelatin emulsion, which imbues them with shimmering light effects. *Owl XV* is particularly rich and memorable. Above the speckled feathers of its torso, the owl's pure white face presents a dignified yet inscrutable expression that sticks.



Jean Pagliuso, *Owl XV*, 2011



Fiona Waterstreet, *Black Bird*, 2018

FIONA WATERSTREET is represented with a group of eight glazed porcelain sculptures of birds created over the past year in her New York and Amagansett studios. The artist's direct process of building the contours and hollows of each form within her hands adds to their expressive sensuality and imbues each bird its own posture and personality. Several sculptures are articulated with geometric drawing patterns and touches of luster that suggest feathering and contrast those that are glazed in silky black. Some of Waterstreet's intimately scaled and earth-hued forms hover on the edge of biomorphic abstraction, evoking the resonance of Edward Weston's early 20th century photographs.

www.drawingroom-gallery.com

Gallery Hours: Monday, Friday, Saturday & Sunday 11-5, and by appointment

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