

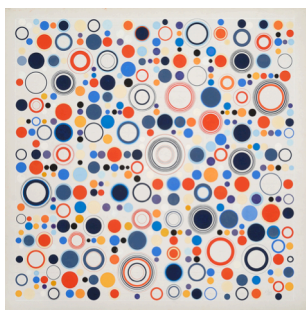
FOR IMMEDIATE RELEASE

JOHN ALEXANDER  
ANTONIO ASIS  
JENNIFER BARTLETT  
MARY ELLEN BARTLEY  
CHUCK HOLTZMAN  
MEL KENDRICK  
DAN RIZZIE  
ALAN SHIELDS

October 17 – December 7, 2014

The Drawing Room is pleased to present a dialogue between the paintings, photographs and sculpture of eight noted artists, ANTONIO ASIS, JOHN ALEXANDER, JENNIFER BARTLETT, MARY ELLEN BARTLEY, CHUCK HOLTZMAN, MEL KENDRICK, DAN RIZZIE and ALAN SHIELDS [1944-2005], on view through December 7<sup>th</sup>. Drawn from diverse sources of inspiration, the selected works explore process, precision and materiality through the masterful touch of these distinctive artists.

Over four decades, JOHN ALEXANDER's observations on the natural world have yielded a body of work that is crisp and intuitive, focused variously on flora, fauna and human folly. Working in scales from the monumental to the small oils on canvas now on view, Alexander gets under the skin of his subjects as if penetrating the very animus within them. Examining the shucked interior of a shell in *Oyster*, 2013, the artist explores not only its opalescent hull but also the subject's rich painterly tradition. As if channeling Manet, Gauguin and Pieter Claesz, Alexander's *Oyster* possesses the drama and luscious corporeality that artists have sought to capture since the Renaissance.



A native of Argentina, ANTONIO ASIS creates paintings on paper that examine aspects of visual perception, kinetics and the optical spectrum. Moving between geometric abstraction and illusionism, Asis' paintings are brisk and buoyant. In selected works from the 1960s and 1970s, the image field is animated with vibrant tonal variations, concentric circles that radiate as they bounce across precise compositions and dizzying color patterns that affect a sense of dynamic motion.

The methodology in JENNIFER BARTLETT's *Homan-ji* series is derived from a 1992 commission to create a ceiling installation for a Buddhist temple in Choshi-shi, Japan. Employing a system of dots based on the grid, one of her signature organizational tools, Bartlett developed imagery drawn from the customs and cultural history of the local community. Also influenced by Japanese screens and textiles, complex geometric patterns sometimes emerged, punctuated by squares of gold leaf. The two *Homan-ji* on view extrapolate on the grid, and exemplify the artist's continuing attraction to the fundamental mathematics of the Fibonacci sequence that first appeared in her iconic early works.





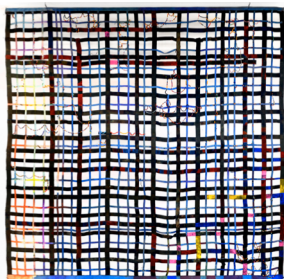
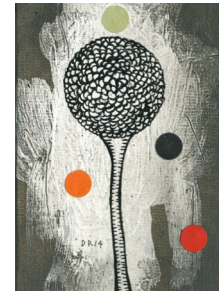
MARY ELLEN BARTLEY's series, *Reading November*, offers a meditation on the book form and an ode to autumnal light. Bartley employs long exposures as she photographs the sides and spines of vintage book collections in the low light of the fall season. Within the edge worn spines and muted top stains, Bartley locates the fading glory of each edition, finding the symmetry and majesty in the timeworn volumes. Bartley's one-person exhibition, *Mary Ellen Bartley: Leaning Above the Page*, will be on view at Guild Hall October 25<sup>th</sup>, 2014 to January 4, 2015.

MEL KENDRICK examines positive and negative space in *Blue Crate*, reinventing the mass and volume of its origins. From a solid block of walnut, the artist introduces cutaways, clefts and hollows -- the component parts of his reorganized sculptural form. Rich in associations, the pedestal size sculpture recalls the heft and grace of Cistercian architecture while its blue exterior pushes the interior concavity deep into our collective memories.



Known for his complex abstractions in two and three dimensions, CHUCK HOLTZMAN deftly fractures the compositional field in his wall diagrams, regenerating it with whimsy and graphic verve. In one untitled work from 1990, structural plates ricochet from foreground to background with a refreshing quickness and musicality that merges drawing, relief and painterly articulation.

The work of DAN RIZZIE offers both an examination and a celebration of an international purview that took root in childhood. His father's State Department tours of duty took the family to Egypt, Jordan, the West Indies and India, where Rizzie spent his formative years absorbing myriad Asian traditions including Islamic calligraphy, jali and floral inlay and its rhythms, rituals and ambiance. His prepared surfaces harken back to New Delhi's plaster walls, stained with urban grime or saturated with rich color. The mums, tulips, vines, buds and spheres that populate his paintings, too, find their origins in the archetypal botanicals found in Persian art and architecture.



The visionary work of ALAN SHIELDS, groundbreaking in its unorthodox use of materials, space and the minimalist grid, is represented here with a classic artwork, *Shape Up*, 1976-77. Across Shields' oeuvre, the grid provided a backbone for many of his post-minimalist works that included soft paintings, prints and installations. In *Shape Up*, canvas belting, beadwork and the artist's trademark stitchery crisscross into an open, labyrinthine lattice. Elastic in his thinking, Shields' expansiveness and originality paved the way for many of today's working artists. Opening October 26, 2014 and on view through January 19, 2015, the Parrish Art Museum presents *Alan Shields: In Motion*, an exhibition focused on the artist's exploration of movement and his radical use of materials and techniques.

**page one:** JOHN ALEXANDER, *Oyster*, 2013, oil on canvas, 10 x 8 in; ANTONIO ASIS, *Geometría libre (4504)*, 1970, gouache on paper, 30 5/16 x 29 7/8 in; JENNIFER BARTLETT, *Homan-ji III (17D)*, 1995, Japanese mineral color with gold leaf on handmade Kozo paper, 24 x 24 in

**page two:** MARY ELLEN BARTLEY, *November 3 (Reading November)*, 2014, archival pigment print on Hahnemuhle rag paper, 12 7/8 x 18 in; MEL KENDRICK, *Blue Crate*, 2013, walnut and Japan color, 11 1/2 x 8 x 8 in; CHUCK HOLTZMAN, *Untitled*, 1990, acrylic and plywood on plywood, 14 x 12 5/8 in; DAN RIZZIE, *Lodi Garden 2*, 2014, gesso and flashe on canvas, 5 x 7 in; ALAN SHIELDS, *Shape Up*, 1976-77, acrylic, thread and beads on canvas belting, 75 x 72 in

[www.drawingroom-gallery.com](http://www.drawingroom-gallery.com)

**Gallery hours: Monday, Thursday, Friday and Saturday 10-5; Sunday 11-5**

For further information and reproduction quality images, please contact Janet Goleas at 631.324.5016