

FOR IMMEDIATE RELEASE

March 2015

ELAINE GROVE sculpture



Hook Up, 2013, wood, steel, cast iron, chrome plate, 20 x 10 x 9 in



DB-5 (Halo Dan), 2014, wood, paint, steel, wire, 14 x 14 x 10 in

The Drawing Room is pleased to present two concurrent exhibitions, **ELAINE GROVE sculpture** and **VINCENT LONGO paintings**, on view from March 14 to April 27. A separate press release is available for the Vincent Longo exhibition.

Elaine Grove's sculpture functions both as assemblage and as fluid drawings in space. Her process, descended from the classic Constructivist tradition, is organic, summoning a poetic interaction between solid and void in found and fabricated idioms that emerge from within her studio practice. Finding inspiration in the steel sculpture of artists such as Julio Gonzalez, David Smith and Anthony Caro, Grove's focus moved from painting to sculpture when she realized an affinity for 3-dimensionality. In her welded open form constructions, machine-age structures – neither representational nor abstract – commingle into visual tropes in which allegory, gesture and memory merge.

Grove's attraction to historic European iconography is evident in the subtle relationships within her works. Between the body, the psyche and the artist, her tabletop sculptures move from figural postures – leaning, bending, nodding, standing – to wholly abstract constructions.

Hovering between geometric and lyrical abstraction, in *Hook Up*, a strident right angle anchors the compositional elements that tower above it. Here, a mélange of gestural lines ranging from meat hooks to steel rod are punctuated by the shiny bell casing that is poised mid-level. Possessing a past life all their own, each of the component parts seems fluent in its own identity yet completely assimilated into the whole. Like an alchemist, Grove transforms the elemental in found objects by investing them with her own vision and artistry.

In recent works, she has discovered a pathway between her art and the art of her late husband, the abstract painter Dan Christensen. On the Springs compound where the couple lived, worked and raised their two children, Christensen's studio remains a beacon of his creativity and home to many of the works painted there. Amid stretcher bars, paint cans and tools of the trade, the wooden plinths that propped up his canvasses during production have dotted the studio since his passing in 2007. In a deeply poetic gesture, Grove began to incorporate the paint splattered blocks into her sculptural motifs. In 2014, she attached a steel circle above two lung-shaped wooden supports linked together by a scribble of steel cord. The result, a tender composition titled *DB-5 (Halo Dan)*, personifies longing, presence and materiality.

In related sculptures, Grove's use of Christensen's wood ingots assumes a stance that is more statuary. An antique flat iron poses atop a giant block in *DB-4 (Four Play)*. Stabilized by the industrial metal rotor below, the elements create a confluence of muscular beauty and formal elegance.

Elaine Grove earned a BFA from the University of Dallas. Her art has been exhibited widely, including one-person exhibitions in New York, Miami, Chicago and New Jersey, and her work has been acclaimed in the *New York Times*, *New York Observer*, *The Gettysburg Times*, *East Hampton Star* and the *Southampton Press*.

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

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