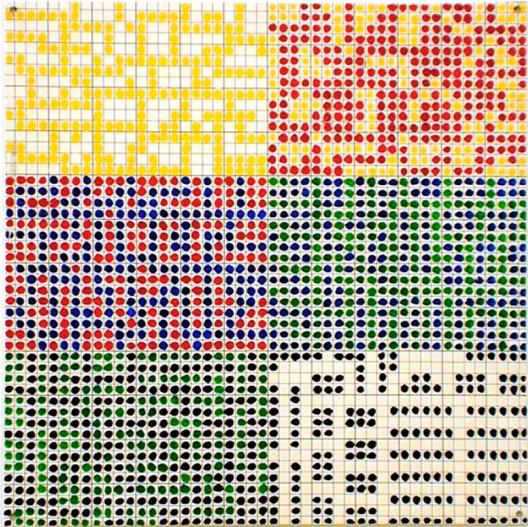


[Extended through July 26](#)

## On and Off the Grid

paintings, works on paper & mixed media 1950 - 2021

ANTONIO ASIS | JENNIFER BARTLETT | GUSTAVO BONEVARDI | JACK LENOR LARSEN | VINCENT LONGO  
THOMAS NOZKOWSKI | DOROTHY RUDDICK | ANNE RYAN | ALAN SHIELDS | JACK YOUNGERMAN



Jennifer Bartlett *Sixes*, 1971



Jack Youngerman *Gathering*, 1953

From June 4 – July 26, the gallery is pleased to present a group show of paintings, collages, weavings and works on paper by artists working from the early 1950s to the present. In each artist's case, an underlying gridded armature often served as a springboard for powerful abstract imagery. From precisely rendered geometric compositions Jack Youngerman and Antonio Asis created in Paris in the 1950s and 1960s to an important fiber work by master weaver Jack Lenor Larsen and the innovative mixed media techniques harnessed by Dorothy Ruddick and Alan Shields, the selection reveals the infinite potential of experimenting with interlaced linear marks and materials.

Spare paintings from the 1970s by Vincent Longo, rare 1950s collages by Anne Ryan and a series of recent acrylic and wash abstractions on Masonite by Gustavo Bonevardi present additional subtle variations on the grid. A vibrant 1998 painting by Jennifer Bartlett comprising a canvas and a quadrant of 4 painted steel plates is a tour-de-force that merges the artist's longstanding exploration of the grid with her iconic house motif. Thomas Nozkowski's inventive works are animated with a quirky array of layered forms in a broad spectrum of colors. The installation draws attention to the implicit dialogue across decades and continents.

See following pages for biographical details on the artists.

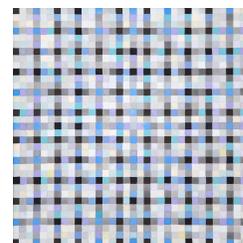
Gallery hours: Thursday through Monday 11 to 5

For further information and reproduction quality images  
contact Claudine Chartouni at 631 324.5016 or [claudine@drawingroom-gallery.com](mailto:claudine@drawingroom-gallery.com)

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

### Antonio Asis [1932 - 2019]

Recognized for an original oeuvre comprising painting, works on paper and kinetic sculpture, the late Argentine artist has been the subject of exhibitions in Europe, South America and the United States. A young art student in Buenos Aires when the city was an important center for the development of postwar abstraction, Asis later moved to Paris in 1956 where he worked for the remainder of his life. His works are represented in numerous international collections including the Musée National d'Art Moderne, Centre Georges Pompidou, Centro de Arte Reina Sofía, Cisneros-Fontanals Art Foundation (CIFO), and the Museum of Fine Arts, Houston.



### Jennifer Bartlett [b. 1941]

Since the 1970s, when Bartlett's pioneering paintings on enameled metal plates first attracted critical acclaim, the artist's work has been widely shown and collected. A graduate of Mills College with an MFA from Yale University, her paintings, sculpture and works on paper are included in public collections such as the Cleveland Art Museum, the Los Angeles County Museum of Art, The Metropolitan Museum of Art, the Museum of Modern Art; Philadelphia Museum of Art, the Tate Modern, and the Whitney Museum of American Art. Bartlett's first survey exhibition was held in 1985 at the Walker Art Center, and traveled to the Brooklyn Museum and the Museum of Art, Carnegie Institute.

### Gustavo Bonevardi [b. 1960]



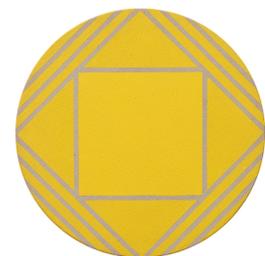
Trained in architecture at Princeton University, Bonevardi creates sculpture, paintings, drawings and site-specific public commissions from studios in New York and East Hampton. His rigorous practice is unified by a process-driven approach that incorporates chance as well as meticulously choreographed techniques. His work has been widely exhibited in the United States and abroad. Among Bonevardi's public works, the *Tribute in Light*, World Trade Center memorial is illuminated annually in commemoration of September 11<sup>th</sup>.

### Jack Lenor Larsen [1927 - 2020]

Larsen's groundbreaking achievements as a weaver, designer, curator, author, collector and gardener are celebrated and preserved at LongHouse Reserve, the public garden and arts center he established at his East Hampton residence in 1992. Larsen studied architecture at the University of Washington before a weaving class proved transformational and led to his enrollment at the Cranbrook Academy of Art. In 1952 his distinctly modernist woven textiles were selected for the interiors at Lever House, New York's first International Style office building, and his company quickly grew to become a leader in the contemporary design world. Larsen received numerous awards including, among many others, the Lifetime Achievement Award, American Crafts Museum, Royal College of Art Honorary Doctorate, Cranbrook Academy of Art Founders Award, Smithsonian – Archives of American Art Medal (2009).



### Vincent Longo [1923 - 2017]



Encouraged by a childhood teacher, Longo took art classes as a teenager and went on to graduate from 1946 from Cooper Union before attending The Brooklyn Museum Art School. Highly regarded as an inventive printmaker and masterful painter, Longo taught generations of artists at Bennington College, Yale Summer Art School and Hunter College. His work has been collected and exhibited widely, and is held in important public and private collections including the Whitney Museum of Art, Museum of Modern Art, Solomon R. Guggenheim Museum and the Metropolitan Museum of Art, Museum of Fine Arts, Boston, National Gallery of Art in Washington, D.C, Victoria and Albert Museum in London, National Museum in Stockholm and the Bibliotheque Nationale in Paris.

### **Thomas Nozkowski [1944-2019]**

Nozkowski received his BA at Cooper Union in 1967. After participating in numerous group exhibitions, the artist made his solo debut in 1979. His painting and drawing practices reflected specific places and experiences, and his vibrant and varied abstract compositions are enduring translations of sensations and memories. Nozkowski's work has been widely shown internationally and is included in numerous public collections, among which are London's Royal Academy, The Metropolitan Museum of Art, The Brooklyn Museum and the Museum of Modern Art, the Museum of Fine Arts, Boston.



### **Dorothy Ruddick [1925-2010]**



Ruddick first studied at Radcliffe College and the Fogg Art Museum before transferring to Black Mountain College where she was eager to learn from the Bauhaus innovator Josef Albers. Her sources of inspiration spanned classical, baroque and minimal influences developed over the course of a rigorous art education. The first two decades of her practice focused on drawing with pen and ink. In the mid-1970s, she began to create intricate layered abstractions in fiber, and later developed a technique that merged drawing and painting with her stitched works on linen. Paintings and sculpture followed in the last three decades of her career. During her lifetime, Ruddick showed regularly in New York and abroad, and her work was acquired by major museums such as the Museum of Modern Art, the Art Institute of Chicago, the Brooklyn Museum, the Cleveland Museum of Art and The Metropolitan Museum of Art.

### **Anne Ryan [1887-1954]**

After early forays in painting, Ryan trained with Stanley William Hayter at his celebrated printmaking workshop, Atelier 17. In 1948, inspired by a show of Kurt Schwitters collages at the Rose Fried Gallery, she turned her attention to this new medium, which she worked in exclusively until her death in 1954. Her early collages included texts and other ephemera fragments. Soon she integrated a wide variety of rag papers, fabrics, and textiles including handmade paper by Douglass Morse Howell. Ryan joined the Betty Parsons Gallery in 1949 with a solo exhibition, and was included in the 1951 *Ninth Street Show* and MoMA's influential 1951 *American Painting and Sculpture in America*. Ryan's work is represented in many collections including the Museum of Modern Art, the Metropolitan Museum of Art, the Yale University Art Gallery, the Hirshhorn Museum and Sculpture Garden, and the Museum of Fine Arts in Houston.



### **Alan Shields [1944-2005]**



Arriving in New York in 1968 after studying engineering, theater and visual arts at Kansas State University, Shields quickly established his place in the city's vibrant art community at a time when traditional divisions between painting, sculpture and printmaking were being called into question. Important shows followed at the Paula Cooper Gallery and numerous museums acquired his large-scale stitched and beaded canvas work as well as his prints. In 1972 Shields bought a house and built a studio on Shelter Island, maintaining his Manhattan studio until he moved to Long Island's East End full-time a decade later. His work is represented in numerous international museum collections including The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, the Parrish Art Museum, the Walker Art Center and the Tate Collection in London.

### **Jack Youngerman [1926-2020]**

Youngerman's formative years were spent in Paris where he traveled on the GI Bill in 1947. In 1956, prompted by a visit from the American art dealer Betty Parsons, Youngerman moved to New York and his career was launched with his first New York show in 1958. In the late 1960s, Youngerman established a summer studio in Bridgehampton, where he ultimately lived and worked throughout the year. He has been the subject of more than fifty one-person exhibitions, including a 1986 retrospective at the Solomon R. Guggenheim Museum. His paintings and sculptures are represented in many public collections, among them the Museum of Modern Art, the Art Institute of Chicago, the Whitney Museum of American Art, the Walker Art Center, the Corcoran Gallery of Art and The Menil Collection.