

THE DRAWING ROOM 55 Main Street East Hampton New York 11937 Telephone 631 324 5016

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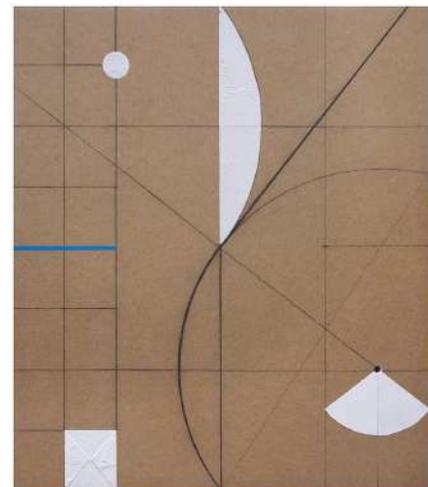
January 18 – April 12, 2020

Rhythms of Abstraction

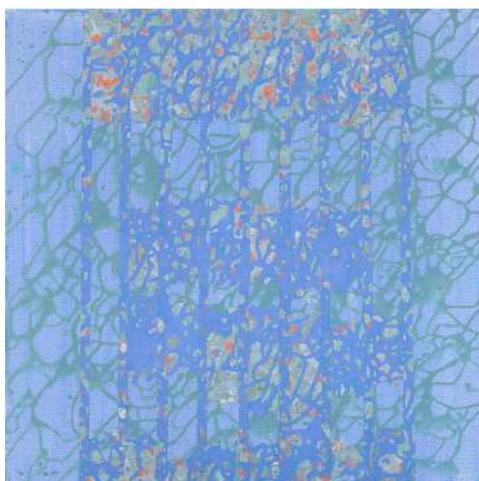
GUSTAVO BONEVARDI | SUE HEATLEY | HECTOR LEONARDI
VINCENT LONGO | AYA MIYATAKE

The Drawing Room in East Hampton is pleased to announce the opening on January 18th of *Rhythms of Abstraction*, a group exhibition featuring work by **Gustavo Bonevardi**, **Sue Heatley**, **Hector Leonardi**, **Vincent Longo** and **Aya Miyatake**. Ranging from lyrical new paintings on panel by Gustavo Bonevardi, to mixed media works on paper by Sue Heatley, layered acrylic compositions by Hector Leonardi and the precise geometric language of Vincent Longo, each body of work reveals a distinct sensibility sparked by unique sources of inspiration. Aya Miyatake's luminous alabaster sculptures contribute an atmosphere of repose amidst the four painters' varied and dynamic approaches to abstraction. The exhibition will be on view through April 12th.

In his new body of work Gustavo Bonavardi returns to his roots in architecture, implementing traditional drawing tools of his trade and activating flat space. Working on the surfaces of wood fiber board with stencils and charcoal, he plots elegant, spare compositions in which some forms recede into deeper space, while others claim the picture plane in white or blue acrylic. The physicality of the spare mediums – gesso, acrylic and charcoal dust – takes geometric form in shards, ellipses, triangles and circles, which ground the natural wood hues of the board in a vast negative space. The map of taugt charcoal lines divide, define and connect the lyrical painted shapes in colors that recall the rigging, folding and billowing masts on a sailboat.



Gustavo Bonevardi, S, 2019

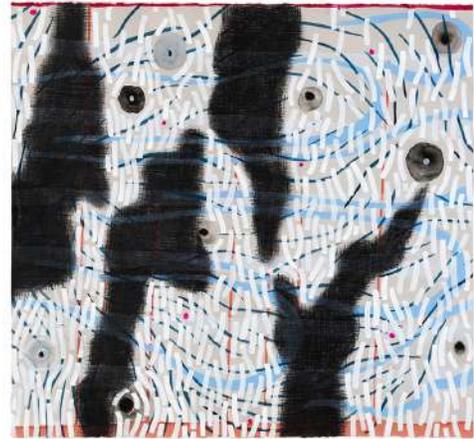


Hector Leonardi, *Cool Climate*, 2019

In Hector Leonardi's new paintings the vibrations of color are more refined and the palette more nuanced. His painting method is unique: Leonardi invented a delicate collage technique whereby he cuts strips of dried pigments and arranges them on canvas to create a palimpsest of layers in dazzling, soft geometries. Working on many scales, Leonardi packs each composition with an exuberant bubbling transparency of shifting light, as if focusing on new living forms under a microscope. Each of his sensuous abstractions achieves a fresh visual harmony.

(over)

Sue Heatley explores memory of place and experiments with fresh mark making techniques in her new mixed media works on paper. The aerial perspectives of these lively abstractions evoke both macro and micro examinations of environmental forces. In *Remembering the Lights*, the layering of white wavy shapes, undulating and dashed linear currents, and shadowy cloud forms suggest the ongoing pictorial challenge of using cartography to record evolving geological and meteorological elements in the natural world.



Sue Heatley, *Remember the Lights*, 2019



Vincent Longo, *Untitled*, 1972

Vincent Longo's paintings from the 1970s highlight a transitional moment in the artist's long career when the grid served as the foundation for intricate geometric compositions that flicker with light and motion. Two rarely seen works from this period present expansive fields of interlaced and radiating shapes achieved through masking techniques drawn from the artist's experience as a printmaker. As aptly noted by *New York Times* writer Ken Johnson, the visual richness across Longo's oeuvre derives from "a persistent grappling with certain archetypal tensions: between the optical and the tactile; the abstract and the metaphorical; the body and the soul." The paintings on view attest to this.

In her finely chiseled alabaster sculpture, Aya Miyatake reveals the rhythms and color hidden within ancient blocks of stone. The veining and dormant luminosity come to the polished surface as she exposes the varied nature of her alabaster medium in minimal yet voluptuous forms. Miyatake's carving in white, pink, gray and amber stones captures and informs our experience of time preserved in nature.



Aya Miyatake, *Sango-Iro*, 2018

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