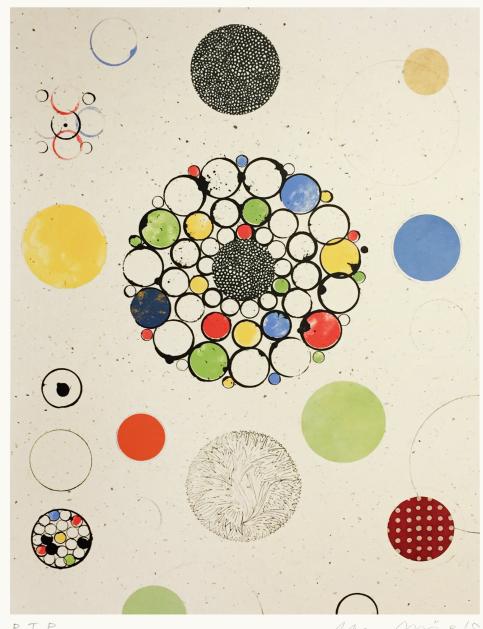


FOR IMMEDIATE RELEASE

June 2015

DAN RIZZIE

Editions / Variations



R.T.P

Nizamuddin, 2015

lithograph, relief, collage and chine collé, 38 x 30 in



J.R. 2009

Picabia Portrait, 2009

aquatint, dry point, chine collé, watercolor, 11 5/8 x 9 3/8 in

The Drawing Room in East Hampton is pleased to present **DAN RIZZIE Editions / Variations**, on view July 9 through August 3, 2015. This is the first exhibition to focus on the innovative prints Rizzie has created in collaboration with master printers at renowned etching and lithography workshops over the last 25 years. Exploring printmaking with his characteristically inventive approach to process, Rizzie turns each intaglio, woodcut or lithography project into an archeological experience. Building each print image from layers of intricately worked plates and adding hand coloring and collage, the artist improvises subtle techniques to preserve the spontaneity of his eclectic vision.

Widely recognized as a painter with original, buoyant imagery that mixes nature and abstraction with formal elements descended from Modernism, Rizzie's graphic iconography often draws from his childhood memories growing up in Egypt, Jordan, India and the Caribbean. Central to his prints are vivid recollections of gardens with exotic plant and bird life. In prints titled *Lotus*, *Piccolo Fiore* or *Lodi Garden* he imagines new species and maps the blossoms as mandalas. In *Picabia Portrait*, Rizzie honors one of his Modern Art heroes with a sassy rendition of a partying flower dressed in a sumptuous hand colored intaglio.

Drawn as a young artist to the experimental nature of printmaking, Rizzie developed a lyric language in several mediums early on. He was inspired by Synthetic Cubism, postwar American art and in particular the works of Joseph Cornell, Kurt Schwitters and most notably, Kazimir Malevich. Equally

powerful influences are Buddhist and Hindu ornamentation, botanical illustration, and the geometric design traditions in Indian and Egyptian art. Rizzie's love for the continuum of nature in human expression is particularly striking throughout his printed works.

Working with master printers at Tamarind, Tandem Press, Segura Publishing, Flatbed Press, Miankoma Editions and Peregrine Press, among others, Rizzie's oeuvre is distinguished by the unique interplay of techniques and artistic freedom he brings to the process. The collaborative nature of printmaking is one that encourages experimentation, an aspect that also appeals to the artist. Infused with a sense of whimsy, Rizzie's editions and variations in lithography, aquatint, etching, monotype and chine collé push the limits of each medium, resulting in vibrant compositions that balance the decorative arts with his emphatic, idiosyncratic narratives. In a body of work that encompasses painting, collage and a wide variety of print media, it is Rizzie's insistent curiosity and sense of adventure that drives his artistry.

Dan Rizzie's work is in public and private collections throughout the country, among them the Dallas Museum of Art, the Museum of Fine Arts, Houston, the Museum of Modern Art in New York, the Indianapolis Museum of Art, Guild Hall Museum in East Hampton and the Parrish Art Museum in Watermill, New York. Earlier this year, The University of Texas Press published a comprehensive monograph on the artist with essays by Terrie Sultan, Jane Livingston and Mark Smith.

www.drawingroom-gallery.com

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

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

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