



MARY ELLEN BARTLEY

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Return to Summer Reading

new photographs

June 10 – July 6, 2020

The gallery is open by appointment in accordance with New York State guidelines.
We are also happy to stage individual works for consideration in our Main Street window.
We look forward to staying connected.

THE DRAWING ROOM

55 MAIN STREET EAST HAMPTON NY 11937 T 631.324.5016

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Front cover: *Reading Color #18, 2020*

It was a cold, wet February night. The faded chartreuse, taxi yellow, and lipstick red page-edges called to me from the damp 48¢ book bins outside the Strand bookstore on Broadway. The worn textures and tightly packed page ends held what is known as *pulp*, referencing both narrative content and physical material. My collecting began that night, continuing well after the 48¢ bins were no more. I amassed hundreds of books from the storied history of American mass-market paperback publishing.

In the studio, I became interested in sandwiching color, and in how the photographic rendering of papery hues and textures, when printed with pigment on rag paper, enhanced and underscored the books' materiality. This body of work expanded my earlier *Paperback* series (2009-2014), with a decidedly more vibrant and extroverted palette. I found the color and the colorful titles a welcome escape.

Mass-market paperbacks were sold not in bookstores but on wire racks at drugstores, newsstands and train stations, and featured next to sweets, glossies and cigarettes. At the time they were most popular, their designs of eye catching cover art and colorful pages drove impulse purchases. The titles spanned from reprints of classics and contemporary literary fiction to the more lowbrow genres of whodunits, romance, and racy pulp fiction.

As I work with the books I feel an intrinsic connection between mid-century publishing and modernism. By focusing on the single design element of dyed page-edges to the exclusion of anything else, I uncover a tension in the concealed themes and untethered narratives within. An additional layer of interest is hidden in the segments of color stacked against each other in compositions that quietly oscillate between abstraction, sculptural assemblage, and color studies.

I returned to making these colorful arrangements in my attic studio this spring after a residency at Giorgio Morandi's library and studio in Bologna. The recent photographs reflect some of the atmosphere and subdued palette I experienced there, along with the emotional charge of seclusion and my tentative optimism for summer and the future.

Mary Ellen Bartley, June 2020



Reading Color #22, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #27, 2020
21 1/2 x 18 1/2 inches framed
Edition of 7
\$3,300



Reading Color #26, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #16, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #19, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #23, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #24, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #20, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Reading Color #21, 2020
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Summer Reading #1, 2019
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300



Summer Reading #8, 2019
17 ³/₄ x 22 ³/₄ inches framed
Edition of 7
\$3,300

MARY ELLEN BARTLEY lives and works in Sag Harbor, NY

EDUCATION BFA, Purchase College, SUNY

SELECTED EXHIBITIONS

- 2020 *Return to Summer Reading*, The Drawing Room, East Hampton, NY (solo)
7 Things Again and Again, Yancey Richardson, online exhibition viewing room, (solo)
The Armory Show 2020, New York, NY
Vision 2020, Richard Levy Gallery, Albuquerque, NM
View Find 9, Page Bond Gallery, Richmond, VA
- 2019 *Reading in Color*, Yancey Richardson Gallery, NY (solo)
What is an Edition Anyway? McEvoy Foundation for the Arts, San Francisco, CA
Qualities of Light, Center for Creative Photography, Tucson, AZ
Parrish Perspectives: Recent Acquisitions in Context, Parrish Art Museum, Watermill, NY
Recess, Page Bond Gallery, Richmond, Virginia
- 2018 *Interventions*, Yancey Richardson Gallery, New York
Spirit of Place, The Drawing Room, East Hampton, NY
Picture: Books, Greensboro Project Space, Greensboro, NC
- 2017 *Mary Ellen Bartley: Reading Grey Gardens*, The Drawing Room, East Hampton, NY (solo)
Library Copies, Studio 5, Queens Museum, New York (solo installation)
La Mère, La Mer, McEvoy Foundation for the Arts, San Francisco, CA
Deception, Filter Space, Chicago, Illinois
Art of the Book, Seager/Gray Gallery, Mill Valley, CA
Spring Installation, The Drawing Room, East Hampton, NY
View Find 6, Page Bond Gallery, Richmond, Virginia
- 2016 *Ordinary Pictures*, Walker Art Center, Minneapolis, MN
Lux: The Radiant Sea, Yancey Richardson Gallery, NY
Mary Ellen Bartley: Looking Between the Covers, San Jose Institute of Contemporary Art, San Jose, CA (solo)
Mary Ellen Bartley: Still Books, Anzenberger Gallery, Vienna, Austria (solo)
The Tactile Eye, Project Space, Visual Studies Workshop, Rochester, NY (solo)
The Lives of Books, Dina Mitrani Gallery, Miami, FL

- Water/Bodies*, Southampton Arts Center, Southampton, NY
- A Field Guide to Nowhere*, Brock University, Ontario, Canada
- Discoveries of the Meeting Place*, Fotofest International Biennial 2016, Houston, TX
- 2015 *Reading Robert Wilson*, installation, The Watermill Center, Watermill, NY (solo)
- Winter Salon*, The Drawing Room, East Hampton, NY
- Off Print Paris*, École des Beaux-Arts, Paris, France
- Cielo Perro Lobo*, National Museum of Archeology and Ethnology, Guatemala City
- Burning With Desire*, Curious Duke Gallery, London, UK
- Fotobookfestival Kassel*, Book Dummy Awards 2015, Shortlist exhibition, Kassel, Germany
- 2014 *Mary Ellen Bartley: Leaning Above the Page*, Guild Hall Museum, East Hampton, NY (solo)
- Mary Ellen Bartley: Paperbacks*, Yancey Richardson, New York, NY (solo)
- The Thing Itself*, Yancey Richardson, New York, NY
- Well Read: Visual Explorations of the Book*, Photo Center NW, Seattle, WA
- John Alexander, Antonio Asis, Jennifer Bartlett, Mary Ellen Bartley, Chuck Holtman, Mel Kendrick, Dan Rizzie and Alan Shields*, The Drawing Room, East Hampton, NY
- Book Ends*, Cara Barer and Mary Ellen Bartley, Center for Photographic Art, Carmel, CA
- Paris Photo 2014*, Yancey Richardson Gallery, Paris, France
- White Columns Benefit Exhibition 2014*, New York, NY
- How One Thing Leads to Another*, Critical Mass 2013, curated by Jessica Johnston, Corden Potts Gallery, San Francisco, CA, Houston Center for Photography, Houston, Texas.
- The Armory Show 2014*, Pier 94, Yancey Richardson Gallery, New York, NY
- 2013 *Paris Photo 2013*, Yancey Richardson Gallery, Paris, France
- Gallery Artists: Aycock, Antonakos, Bartley, Heatley, Nivola, Ross*, The Drawing Room, East Hampton, NY
- The Optical*, Blue Sky Gallery, Portland, OR, curator: Allan Chasanoff
- Blue Books, photographs by Mary Ellen Bartley*, Graficas Gallery, Nantucket, MA (solo)
- A Whiter Shade of Pale*, Kenise Barnes Fine Art, Larchmont, NY
- Geografica*, Fototropia Gallery, Guatemala City, Guatemala
- Color and Light*, Critical Mass 2012, Southeast Museum of Photography, Daytona Beach, FL
- New Work*, The Drawing Room, East Hampton, NY
- Joyce Elaine Grant Exhibition 2013*, Texas Women's University, Denton, TX
curator: Sarah Kennel
- Spaces*, The International Photography Awards + MOPLA, The Loft at Liz's, Los Angeles, CA
- Beautiful My Desire*, Wallspace Gallery, Santa Barbara, CA curator: Anne Jastrab

- 2012 *Mary Ellen Bartley, Photographs*, The Drawing Room, East Hampton, NY (solo)
Mary Ellen Bartley, Standing Open, Davis Orton Gallery, Hudson, NY (solo)
Out of Print, Bakersfield Art Museum, Bakersfield, CA
Anthology, Southeast Museum of Photography, Daytona Beach, FL
Equivalents, Photo Center NW, Seattle, WA, curator: W.M. Hunt
Exposure 2012, Photographic Resource Center, Boston, MA, curator: Alison Nordstrom
Group Therapy, Harper's Books, East Hampton, NY
Lust, Jennifer Schwartz Gallery, Atlanta, GA
Summer Solstice, Kenise Barnes Fine Art, Larchmont, NY
Contents, Critical Mass 2011, PCNW, Seattle, WA, Newspace, Portland, OR, and Rayko Gallery, San Francisco, CA, curator: Darius Himes
- 2011 *Mary Ellen Bartley, Books*, Corden Potts Gallery, San Francisco, CA (solo)
Artists Choose Artists, Parrish Art Museum, Southampton, NY, chosen by Ross Bleckner
Houston Center for Photography, Annual Juried Show, Houston, TX, juror: Ariel Shanberg
Memento, Kenise Barnes Fine Art, Larchmont, NY
- 2010 *Reader's Delight*, McKenzie Fine Art, New York, NY
Excentrica, Longhouse, East Hampton, NY
- 2009 *It's Still Life*, Rayko Gallery, San Francisco, CA
Photo-Op, Photographic Center Northwest, Seattle, WA
Invitational, Islip Museum, Islip, NY
Mood Swings, Solar Gallery, East Hampton, NY

RESIDENCIES AND HONORS

Museo Morandi, Visiting Artist, Bologna, Italy, 2020
Penumbra Foundation, Visiting Artist and Publishing Collaboration, NY, NY 2019
Pollock Krasner Study Center, Visiting Artist, Springs, NY, 2018
Queens Museum, Reanimation Library, Visiting Artist, 2017
Visual Studies Workshop, Artist in Residence, Rochester, NY, 2016
Watermill Center, Artist in Residence, Watermill, NY, 2015
Fotobookfestival Kassel, Dummy Award 2015, shortlisted
Photolucida Critical Mass 2013 Top 50 Photographers
Photolucida Critical Mass 2012 Top 50 Photographers
Photolucida Critical Mass 2011 Top 50 Photographers
Lucie International Photo Awards 2012, a first place for Artists and Models

COLLECTIONS

Center for Creative Photography, Tuscon, AZ
Guild Hall Museum, East Hampton, NY
McEvoy Family Collection, McEvoy Foundation, San Francisco, CA
Parrish Art Museum, Watermill, NY
Walker Art Center, Minneapolis, Minnesota
The Watermill Collection, Watermill, NY

PUBLICATIONS

La Mère La Mer, exhibition catalogue, McEvoy Foundation for the Arts, San Francisco, CA, 2019
Ordinary Pictures, Walker Art Center, exhibition catalogue, 2016
The Tactile Eye, by Mary Ellen Bartley, 12 page insert in *Afterimage*, Journal of Media Arts and Cultural Criticism, Volume 44 Nos 1&2, Summer 2016
Fotograf, #29 "Mary Ellen Bartley, Between the Spiritual and the Abstract," by Pavel Banka, Volume 16, 2017, Prague, CZ
Reading Robert Wilson, handmade artist book, 2015
Mary Ellen Bartley: Leaning Above the Page, Interview with Ross Bleckner, exhibition catalogue, Guild Hall Museum, 2014

PRESS

Santa Fe New Mexican, "Double Take, Mary Ellen Bartley and Dylan Hausthor," Michael Abatemarco 2/7/20
The East Hampton Star, "The Spirit of Grey Gardens Captured in East Hampton," Jennifer Landes 9/21/17
Huffington Post, "Books of Grey Gardens," Erica-Lynn Huberty, 8/11/17
The Sag Harbor Express, "Mary Ellen Bartley Leans Above the Page at Guild Hall," Anette Hinkle, 10/28/14
The East Hampton Star, "Bartley and New Acquisitions Featured at Guild Hall," Mark Segal, 10/25/2014
The East Hampton Star, "Bartley's Books in NYC", Jennifer Landes, 10/2/14
The East Hampton Star, "A Thousand Words are Worth a Picture", Jennifer Landes, 7/26/12
The New York Times, "Artists Choose Artists", Martha Schwedener, 9/23/11
The Huffington Post "Artists Choose Artists at the Parrish Art Museum", Liz Markus, 8/31/11
The New York Times, Art in Review, "Readers Delight", Roberta Smith, 7/23/10