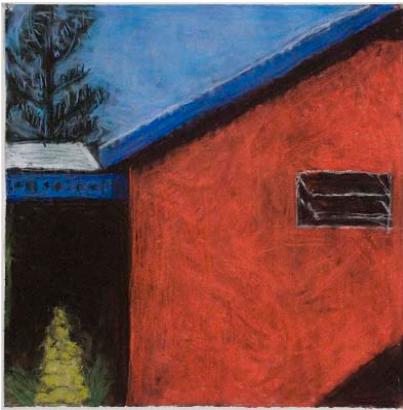


FOR IMMEDIATE RELEASE

January 2011

Jennifer Bartlett, *Nevis, January #4*, 2008Mel Kendrick, *Untitled*, 2009Alan Shields, *Bull-Pen*, 1984

A selection of pastels by Jennifer Bartlett (b. 1941), sculpture by Mel Kendrick (b. 1950) and prints by Alan Shields (1944-2005) will be on view at The Drawing Room in East Hampton January 14 through March 28, 2011 (*closed February 17 – March 17*). This exhibition considers the integral roles of materials, process and personal geometries in the work of three noted artists who emerged in the New York art world during the late 1960s and early 1970s when the tenets of Minimalism were being redirected and challenged by a younger generation.

Throughout her career, Jennifer Bartlett has adopted a serial approach to explore her iconic subjects of house and garden in a variety of media, most often within the parameters of her preferred square format. Three pastels on view here belong to a series focused on the vernacular structures and surrounding landscape of a restored sugar plantation on the Caribbean island of Nevis. Each lush drawing is dominated by a colorful cottage façade bathed in brilliant tropical light. Whether describing a red wall set off by the cobalt-blue trim of a gable roof (a favorite motif), or the interlaced detail of a porch railing, Bartlett's eye gravitates toward imagery with an inherent geometry. Complimenting the compositional rigor of each richly layered drawing, landscape references serve as reminders that these expressive works on paper are also a sensitive and personal homage to place. Harnessing the potential of her materials to produce broad or frenzied gestures and more intricate staccato touches, Bartlett is clearly in full command of her medium.

Since the mid-1970s Mel Kendrick has been recognized for an approach to sculpture that emphasizes a self-referential and direct use of the materials that inspire him. In this exhibition, four charcoal grey and white sculptures on pedestals mark the most recent development in his ongoing exploration of the relationship of process to form. Each abstract structure evolved from a striated plaster block that Kendrick scored, sawed and reassembled to create a 12 inch tall interplay of solids and voids. Committed to a cumulative practice that articulates traces of his actions, Kendrick preserves the broken incisions and rippled surfaces his tools leave behind. The strength of this pedestal-scale series echoes the presence of *Markers*, five monumental sculptures that drew critical acclaim when installed at New York's Madison Square Park last year. Whether small or massive, Kendrick's striking banded sculptures conjure the majestic black and white marble cathedrals at Orvieto and Siena.

Alan Shields has long been recognized for his innovative printmaking techniques, which like his approach to other media, transcended conventional parameters. This presentation highlights four exemplary prints that Shields produced between 1978 and 1984 at Tyler Graphics, Ltd. Shields appreciated Ken Tyler's technical ingenuity, and together they discovered methods to create papers with window-like openings that correspond to the lattices of Shields work in canvas. These carefully engineered paper grids were stitched and collaged in two ambitious prints titled *Bull-Pen* and *Odd-Job*, creating intricate structures in which positive and negative space converge. In *Bull Pen*, three layers of paper merge woodcut, etching, aquatint and collage in a matrix that combines the outlines of a labyrinth form with an elaborate geometric overlay. Patterns of dappled circles and diamonds that populate the surface of two earlier lithographs are remarkable for the balance Shields achieved within pulsating fields of primary colors.

Winter hours: Friday & Saturday 11–5; Sunday 11-4. Closed February 17-March 17.

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