

THE DRAWING ROOM 66 Newtown Lane, East Hampton, New York 11937 T 631 324.5016

FOR IMMEDIATE RELEASE

STEPHEN ANTONAKOS *paper cuts*

November 8, 2013 - January 13, 2014

ALICE AYCOCK *drawings*

MARY ELLEN BARTLEY *photographs*

SUE HEATLEY *relief prints*

COSTANTINO NIVOLA *tin*

TONI ROSS *clay*

The Drawing Room is pleased to announce a group exhibition featuring works by Stephen Antonakos, Alice Aycock, Mary Ellen Bartley, Sue Heatley, Costantino Nivola and Toni Ross, on view from November 8, 2013 to January 13, 2014. From the nuanced palette and expressive surface treatment of Toni Ross' stoneware cubes to the swirling lucidity in Alice Aycock's fountain project drawings, the show examines the concentrated focus and inventive approach to technique that each artist brings to his or her medium.

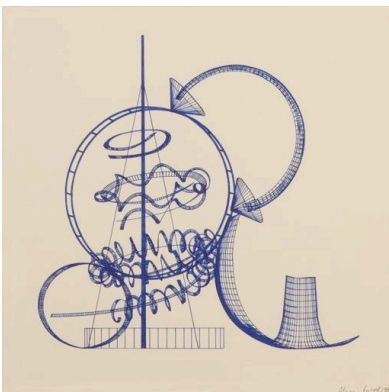


In the late 1970s, striving to overcome the two-dimensionality of drawing on paper, STEPHEN ANTONAKOS (1926-2013) embarked on a series of works on paper he called "Cuts". With both spontaneity and precision, he sliced into large sheets of white and colored paper, literally breaking through the traditional flatness of the picture plane. Drawing on aspects of Constructivism with shadowed geometric lines coalescing into a graphic, formal vocabulary, Antonakos expanded his examination of spatial relationships and perception in these spare, lyrical works.

Revealing the assuredness of his mature hand, late sculptures created in tin by COSTANTINO NIVOLA (1911-1988) are remarkable in their clarity and economy of means. In these modest-scaled works, Nivola blithely addressed small tin sheets, cutting into the metal as if actually sketching through it with

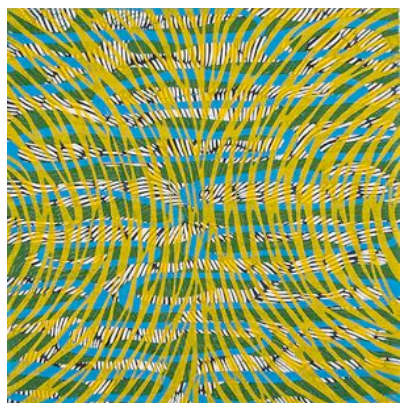


nothing more than tin snips. In sympathy with the delicacies of the human condition, each silhouetted form is ignited with a touching sense of anthropomorphism.



In selected drawings from the 1998 series *Project for a Fountain*, ALICE AYCOCK explores the velocity and movement of fluid tendrils that swirl in and around an undulating structure of gravity-defying struts, coils and casings. Prompted by the potential she recognized in her computer renderings for a proposed large-scale wire frame sculpture, Aycock developed this suite of independent works on paper. Each meticulous and lively page shares with Aycock's other works from this period a sense of elegant tumult – a collision of structural curiosity, playfulness and layered meanings. Executed in blue ink on warm, cream colored paper, Aycock creates a briskly animated kinetic environment seen from multiple points of view.

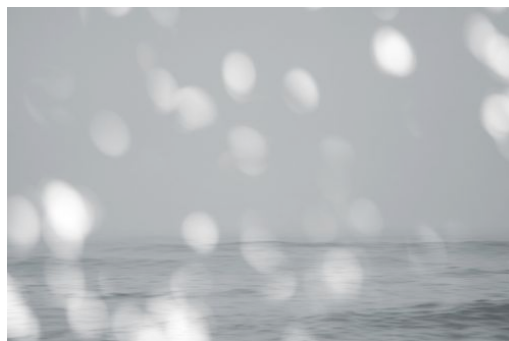
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SUE HEATLEY's relief prints marry cascading rivulets, wriggling vines and swathes of buds in abstractions derived from the natural world. Hand-printed on Japanese Sekishu paper, Heatley's mesmerizing compositions juxtapose complex silhouettes with woven membranes of vibrant color. The stratification of imagery achieved through Heatley's system of alternating plates combined in different palettes and sequences lends the works a hypnotic appeal.

Through the prism of her Wainscott studio practice, MARY ELLEN BARTLEY's new photographs from the *Sea Change* series offer a

vision of the ocean that is circumscribed, residing in the vernacular of artistic process. Here, the roiling beauty of the Atlantic is modulated and thoughtful. Dreamy but vigilant, Bartley captures visual nuances by introducing subtle interference – a reflection on the studio wall, shadows and refracted light, and at times -- evidence of the divine accident.



Boxes and box enclosures have been a thread in the work of TONI ROSS for over three decades, first appearing in ceramic sculpture made during the artist's undergraduate studies at Wesleyan University. During her recent travels through Egypt, Ross was affected by the ancient "soul houses" she saw in Cairo museums. On observing these closed forms, thought to be funerary encasements in which the soul resides, Ross revisited this modality with a new perspective. Drawn both to the idea of dwellings and the abstraction inherent in the cubic form, Ross introduces voids that suggest architectural elements in some works, while other sealed cubes remain wholly non-objective. Throughout the series, nuanced mark making and traces of fibers underscore the physicality, sense of intimacy and the interior life within.

Images from top left (both pages)

**Stephen Antonakos**, *Untitled Cuts, Berlin*, 1980, paper, 27 7/8 x 22 inches

**Costantino Nivola**, *Q46*, 1982-84, tin, 4 1/2 x 4 x 1 1/2 inches

**Alice Aycock**, *Project for a Fountain*, 1998, ink on paper, 16 x 16 inches

**Sue Heatley**, *Indigo Web, Leaf Grain, Ocean Rings, Gold Vortex*, 2013, relief print on Sekishu paper, 18 1/4 x 17 inches

**Mary Ellen Bartley**, *Sun Spots (Sea Change)*, 2012, archival print on Hahnemuhle rag paper, 12 x 18 inches

**Toni Ross**, *Untitled (1073)*, 2013, shino blushed and glazed stoneware, 4 1/2 x 4 1/2 x 4 1/2 inches

**PLEASE NOTE WINTER HOURS**

**Monday, Friday and Saturday 10 to 5; Sunday 11 to 5**

For further information & reproductions, please contact Janet Goleas at 631.324.5016 or [info@drawingroom-gallery.com](mailto:info@drawingroom-gallery.com)