

STEPHEN ANTONAKOS • JAMESON ELLIS • CHRISTINE HIEBERT
SHARON HORVATH • GLORIA ORTIZ-HERNÁNDEZ • JOAN WALTEMATH

From November 2 through December 23, 2006, The Drawing Room is pleased to present an exhibition of recent works on paper by Stephen Antonakos, Jameson Ellis, Christine Hiebert, Sharon Horvath, Gloria Ortiz-Hernández and Joan Waltemath. This exhibition brings together six artists for whom drawing plays a central role in the creative process.

Stephen Antonakos, who divides his time between New York City and Sag Harbor, is represented by a group of drawings he refers to as *drawn and undrawn spaces*. These luminous works reveal Antonakos's extensive exploration of colored pencil on translucent vellum. The short, gestural strokes of four-colored pencils activate the white space that envelops them in delicate, elongated drawings. The energy and light they emanate attests to this artist's five-decade involvement with transforming space through his signature neon installations.

Jameson Ellis, a longtime resident of Sag Harbor, addresses the relationship between the natural and the man-made in *vertical hold*, a vibrant new series of abstract oil stick drawings. Intrigued by the surprisingly contemporary passages in paintings from past centuries, Ellis appropriates these elements and presents them anew in a thoroughly fresh context. His dynamic, compact compositions allude to the intersection of the resilient forces of nature with the frenetic intensity of 21st century technology.

Christine Hiebert, a New York artist, presents recent drawings remarkable for the immediacy of their spare, powerful gestures. Brown conté shares the page with blue lines and a dusty black from charcoal as Hiebert introduces three media of different texture, weight and color that together suggest both landscape notation and interior travel of the mind. Hiebert's *spare thoughts* drawings articulate mysterious structures that record the movement of the artist's hand through space and transport the viewer beyond the limits of two dimensions.

Sharon Horvath whose solo exhibition engaged viewers last spring, is showing *frontier creatures*--a fresh group of small works on paper inspired by memories of interiors from her childhood that resurfaced during her study of ancient Egyptian, Etruscan and Greek furniture. Using pencil and iron colored inks with dispersed pigments, Horvath's fluid gestures produce variations on a theme. Reflecting on the difference between her paintings and drawings, Horvath notes, "When images are brought to light on the white of the page, they mutate and multiply into related, complex sets of images. Hence these works evolve in a series as a family."

Gloria Ortiz-Hernández describes the four pencil drawings on view as *apertures to light*. Ortiz-Hernández, who divides her time between Pennsylvania and New York, has developed a refined technique in graphite that allows her to capture the evanescent presence of atmosphere and light in sequential drawings. In this series, two weighty rectangles occupy the foreground of each composition while a narrow central opening allows a shaft of light to infiltrate the darkness. Ortiz-Hernández notes that, "Starting at the darkest point where the drawing is most compact, a slow progressive diffusion extends the darkness out of the confines of the black and into the whiteness of the paper."

Joan Waltemath presents drawings from her *Torso/Roots: possible and impossible conditions* series created during a recent residency at the Edward Albee Foundation in Montauk, New York. Using harmonic ratios relating to proportions of the human torso, Waltemath created a series of predominantly white grids with graphite and colored pencil. Two larger drawings on mylar reveal the nuances of the graphite surface, which shifts and shimmers as the viewer moves through space to experience the series of interrelated grids. Waltemath's move to New York after her childhood in the Great Plains of Nebraska was formative in her exploration of the potential for geometric forms to engage architectonic memories.

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