

FOR IMMEDIATE RELEASE

January 2011

Opening January 14 and on view through March 28, The Drawing Room in East Hampton is pleased to present the gallery's second exhibition of abstract oil paintings and watercolors by longtime South Fork resident Robert Harms. On view concurrently, in the adjacent gallery room is a selection of pastels by Jennifer Bartlett, sculpture by Mel Kendrick and prints by Alan Shields. Please note that hours for these exhibitions will be Friday and Saturday 11 to 5; and Sunday 11 to 4, and that the gallery will be closed from February 17-March 17.



Little Fresh Pond, 2009, watercolor, 6x 4"



110 Old Stone Highway, 2010, oil on canvas, 14 x 11"

ROBERT HARMS: paintings and watercolors

With the exception of three watercolors that Robert Harms made on the Caribbean island of Nevis last winter, the new paintings and watercolors assembled for this show were created over the past year in the artist's pond-front Southampton studio. Seen together, this selection of recent work in different scale and media offers a window into the process of an artist whose contemplative observations of his natural surroundings are made visible through a lyrical vocabulary of abstract gestures.

Occupying the central gallery wall, *Sunday*, an expansive painting comprising hundreds of linear brushstrokes, evokes the shimmering reflective surface of Little Fresh Pond punctuated by suggestions of foliage, sunlight and sky. The sense of breadth and extended time that seem to hover on the gessoed ground of this 50 x 62 inch canvas is complimented by a series of much smaller paintings -- each an assured and abbreviated record of more fleeting impressions. In these intimate compositions, the complex network of calligraphic marks that coalesce in Harms larger canvas has given way to essential notations of fresh color that have an unexpected and commanding presence.

In *Day Out*, which exudes the sensuality of a balmy late afternoon and *110 Old Stone Highway* with its crisp light and serpentine breezes Harms captures passing atmospheric effects with a remarkable economy of means. On another small canvas, dashes of pine green and crimson articulate the space where a blanket of fresh snow meets the woodland that envelops the pond. Balancing spontaneity with restraint, Harms filters his daily observations and imbues each painting with a palpable sense of his experience.

Harms achieves a similar effect in an array of luminous watercolors that conjure images of branches and flowering vines. Presented in a salon hanging, the arrangement echoes a long wall in Harms' studio where an evolving collection of watercolors is always within view. Mining the unique potential of each medium as he moves from making oil paintings to small, diaristic watercolors and back again, each sensitive step informs the next.

Robert Harms attended The School of Visual Arts in New York City and the Skowhegan School of Painting and Sculpture in Maine. He is the recipient of awards from the Pollock-Krasner Foundation, the Skowhegan School of Painting and Sculpture, and the National Arts Club, and his work is in the permanent collections of The Metropolitan Museum of Art and The Parrish Art Museum.

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

For further information & images, please contact Kristin Miller at 631.324.5016 or info@drawingroom-gallery.com.