



Opening June 26 and on view through July 27, The Drawing Room is pleased to present **Timothy Woodman: *In Search of Lost Time***, an installation of 260 small paintings inspired by the artist's close readings of Marcel Proust. Captivated by particular images Proust recalls from his childhood, Woodman isolates each memory as an object - a little church, a windjammer, a crown of thorns – meticulously rendering them as black silhouettes floating on the unique atmospheric color he creates for the painted panel background. The myriad of blended hues he crafts eludes description and provides a deep emotional space for each iconic form to occupy.

Preserving the buoyancy of memory, Woodman the reader transforms words on the page into miniature paintings in vivid color. Selecting dozens of prose lines from each novel in the six volume Modern Library edition, Woodman presents a trail of dazzling concrete images inspired by the serpentine prose from *In Search of Lost Time*, an icon of Modernist literature.

Known for the cut metal wall reliefs of animated figures engaged in the human comedy of contemporary life that were broadly exhibited through the 1990s, Woodman now cuts paper rather than metal and paints negative space rather than positive. The process of creating the tiny black shapes for the Proust project begins with a tracing Woodman makes of each carefully selected form and continues with an X-acto knife and scissors used to cut out each stencil from heavy paper. Honed over his years of working in metal, his precise and now diminutive cutting skills recall 18th century artists. Woodman chooses this refined silhouette technique rather than painting the image directly onto the panel in order to achieve a lively relationship between the spaciousness of the background color and the flatness of the cut out. The images pop and become iconic.

On the back of each 7 x 5 inch panel, Woodman documents the volume and page number of the prose line that sparked the corresponding painting. For instance, the passage from volume 1, page 65 which reads “Combray at a distance ...was no more than a church epitomizing the town...” appears on the verso of a painting of a tiny church with a tall spire placed carefully above the center of the panel's field of celadon green oil paint. The minute image evokes a bird's eye view of a countryside church in an open landscape, surrounded by fading green light.

continued

Through his tender reading and assimilation, Woodman captures Proust's transformation of simple images into potent symbols of childhood recollections we all share. Woodman's feeling for Proust's language imbues his playful collection of 260 renderings - honoring the French author's keen visual imagination and creating an independent legend to the literary classic. Assembled for the brief duration of this exhibition, the series of small paintings provide a fleeting glance at the persistence of our childhood impressions.

Woodman, who lives and works in Wellfleet, Massachusetts, received a BFA from Cornell University and an MFA from Yale University. His work has been exhibited widely over three decades in New York City, Los Angeles and Washington, DC and is included in the permanent collections of the Hirshhorn Museum and Sculpture Garden, the Metropolitan Museum of Art, and the National Museum of American Art, among many others.

ALSO ON VIEW

Concurrent with the Timothy Woodman exhibition, The Drawing Room will present a small selection of color photographs from Adam Bartos' *Yard Sale* series and *Russian prose* - a new group of reflective brass sculptures by Christopher Hewat. The press release for this installation will follow under separate cover.

Gallery hours: Monday, Thursday, Friday & Saturday 11-5; Sunday 11-4