

Photographs

February 13 - April 11, 2021

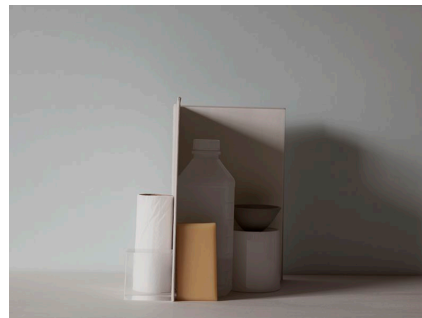
MARY ELLEN BARTLEY Books and 7 Things
ADAM BARTOS The Art Barge
LAURIE LAMBRECHT Weaving Nature

PRESS RELEASE The Drawing Room in East Hampton is pleased to present an exhibition of photographs by three East End artists: Mary Ellen Bartley of Sag Harbor, Adam Bartos of NYC and East Hampton, and Laurie Lambrecht of Bridgehampton. In her serene arrangements Bartley juxtaposes formal and sensual qualities of familiar objects. In his new series, Bartos explores the nuances of local light on architecture and landscapes. Lambrecht uses photography as a template for her return to weaving and embroidery. The three photographers' distinctive approaches to making pictures share a reverie about place, nature and still life.

Known for her tranquil still lifes of paperbacks and weathered clothbound classics, **Mary Ellen Bartley's** most recent series, *7 Things Again and Again*, is inspired by the Giorgio Morandi library in Bologna where she was in residence last March. Cut short by the pandemic, Bartley's research intensified when she returned home to quarantine for a month. Every day of April she photographed the same 7 "essential" objects again and again. Selected for their utility and value in the context of a new normal—a bar of soap, a jug of alcohol, and a notebook—huddle in calm, almost sacred set ups reflecting the isolation of the time.



Mary Ellen Bartley, *April 29, 2020*

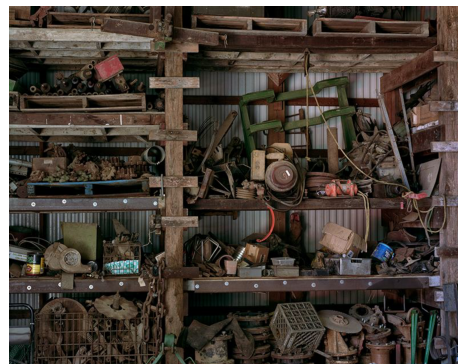


Mary Ellen Bartley, *April 2, 2020*

Among **Adam Bartos's** current projects are his ongoing series documenting two dramatic East End locations: The Art Barge on Napeague Harbor and the Foster family farm, one of the oldest operating agricultural sites in Sagaponack. In one long view, Bartos captures the shoreline off the prow of the retired Navy vessel that was brought to the site by the founder Victor D'Amico in 1960. Inside, the windows frame the soft light where Bartos presents the studios as stage sets for making art. The organized clutter of supplies—tubs of paint and brushes, bisqued clay pots near the kiln, and props for still life - evoke the creativity of art classes. At Foster Farm, Bartos positions his large format camera toward wide angle shots across the agricultural fields, and then zooms in to capture a packed tool shed, an altar honoring the farmer's work. Throughout these works, Bartos' real subject is the lasting light that defines the East End and these historic spaces.



Adam Bartos, *Art Barge (178)*, July 2018



Adam Bartos, *Foster Farms, Sagaponack*, 2018

Dating from the 1990s, **Laurie Lambrecht**'s photographs of Roy Lichtenstein's studio materials and Robert Wilson's chair collection reveal the history of a complex, layered imagery that underlies her current use of photography. Her abstract interpretation of supplies and ephemera strewn across worktables in the Lichtenstein series shaped her pictorial insights when she later turned her camera to nature. A naturalist at heart, Lambrecht's current camera work focuses up close on tactile incidents such as lichen growing on Sycamore bark. Her photography outdoors now provides both the raw material and inspiration for a more involved process of weaving nature. After printing her photographs of gardens or trees on linen, she cuts the cloth prints into strips which she weaves into abstract compositions, rich tapestries holding the memory of place.



Laurie Lambrecht, *Composition with Triangle*, 1991



Laurie Lambrecht, *Retroactive*, 2018

For further information and reproduction quality images contact Claudine Chartouni.
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