

FOR IMMEDIATE RELEASE

JUNE 2004

### **New Gallery, THE DRAWING ROOM, opens in East Hampton**

Emily Goldstein, former curator of exhibitions for the gallery at Glenn Horowitz Bookseller in East Hampton, and Victoria Munroe, owner of Victoria Munroe Fine Art in Boston, are pleased to announce the opening of their new gallery in East Hampton this summer. The gallery, called The Drawing Room, is located at 16R Newtown Lane in the center of East Hampton. The first exhibition will open to the public on June 26<sup>th</sup> with an **inaugural reception on Saturday July 3<sup>rd</sup>, from 4 to 7 pm**. Gallery hours will be Thursday through Monday, from 11 to 5, and also by appointment.

The Drawing Room will present exhibitions with a curatorial bias toward the integration of contemporary art with historical works on paper. In addition, the gallery will feature artists for whom the wall in its entirety defines the space of creative action. Goldstein and Munroe seek to provoke a dialogue about the meaning and function of studies, drawings and other forms of works of paper -- in the case of their first show -- botanical collages, and to call attention to the artist's investigative process. The history and chronology of technique is of particular interest and the dynamic inspiration that artists draw from historical precedents will be a recurring theme in the exhibition program which will span from the 18<sup>th</sup> century to the present.

The co-directors of The Drawing Room each bring twenty years of varied experience to their collaboration in East Hampton. Victoria Munroe is a graduate in fine arts with a major in old master drawings from Radcliffe College who has directed her own gallery in New York City since 1982. She recently moved to Boston where her gallery specializes in drawings. A longtime summer resident of North Haven, she has anticipated launching this gallery in East Hampton with Emily Goldstein for several years.

Emily Goldstein received her undergraduate degree in art history from Vassar College before moving to New York where a research position and graduate studies focused on early twentieth century European and American Modernism. Later, a position as interim director of Salander-O'Reilly Galleries initiated her career in the gallery world. Since moving to Sag Harbor, New York in 1993, she launched and directed an extensive gallery program at Glenn Horowitz Bookseller in East Hampton, worked with the Parrish Art Museum on two exhibition projects, and in 1998 developed a business specializing in the management of private fine art collections.

For further information or reproductions, please call Emily Goldstein at 631.324.5016.

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**Inaugural Exhibition at The Drawing Room, 16R Newtown Lane, East Hampton**

**WILLIAM BOOTH GREY: PAPER MOSAICS  
PETER DAYTON: DEAR MR. GREY**

**June 26 to July 19, 2004 -- Reception: Saturday, July 3, from 4 to 7 pm**

The inaugural exhibition at The Drawing Room in East Hampton will present a group of 18<sup>th</sup> century paper mosaics by British artist and botanist William Booth Grey (1773-1852) with a selection of mixed media collages by East Hampton artist Peter Dayton. Intrigued by both the parallels and stark contrasts evident in the work of two artists separated by more than 200 years, gallery owners Goldstein and Munroe invited Dayton to consider and respond to the work of William Booth Grey. Inspired in particular by his predecessor's *Hemerocallis fulva* (*St. Bruno Lily*), Dayton's *Dear Mr. Grey* series explores lily imagery in a fantastic spectrum of color and form.

While both artists depended on painstaking cutting of papers and collage to produce their botanical imagery, the raw materials for their work derive from very different sources. Booth Grey created his collages by painting flowers in watercolor and then cutting the paintings into petals, stamens, leaves and roots. These elements were then pieced back together and glued to heavier paper washed with dark inks to produce exquisite, botanically accurate images. As Belinda Rathbone notes in her text for the brochure, "These works transport us to a time when a flower was appreciated as a fresh scientific discovery as much as a thing of beauty, a time when work like this was done for the sheer pleasure in the making and sharing of it."

Two centuries later East Hampton artist Peter Dayton began to make collages inspired by flowers he found in back issues of *House and Garden* that dated from the 1950s. Whereas Booth Grey aimed at scientific exactitude, Dayton, by contrast, is interested in flowers for their formal properties. "I don't have a sentimental connection to flowers or gardens," he has stated, "I don't really even see flowers as flowers anymore, I see them as color, shape, pattern."

Unlike Booth Grey, who controlled the appearance of his flowers by hand painting the papers they were made from, Dayton begins with images of flowers he finds in seed catalogues and relies on elements of chance and the opportunities that arise by experimenting with color laser copying. In the spirit of Duchamp and Warhol, Dayton begins with found images. After playing on the commercial copier, he returns to his studio to cut and compose. Masked beneath layers of resin, the cut edges become difficult to discern, adding to the mystery of the artist's process.

Dayton has had solo shows at galleries in New York, Aspen, Houston and East Hampton. Booth Grey's work has never been publicly exhibited; it was found preserved by his descendents in England.

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