

THE DRAWING ROOM 66 Newtown Lane East Hampton NY 11937 T 631 324 5016

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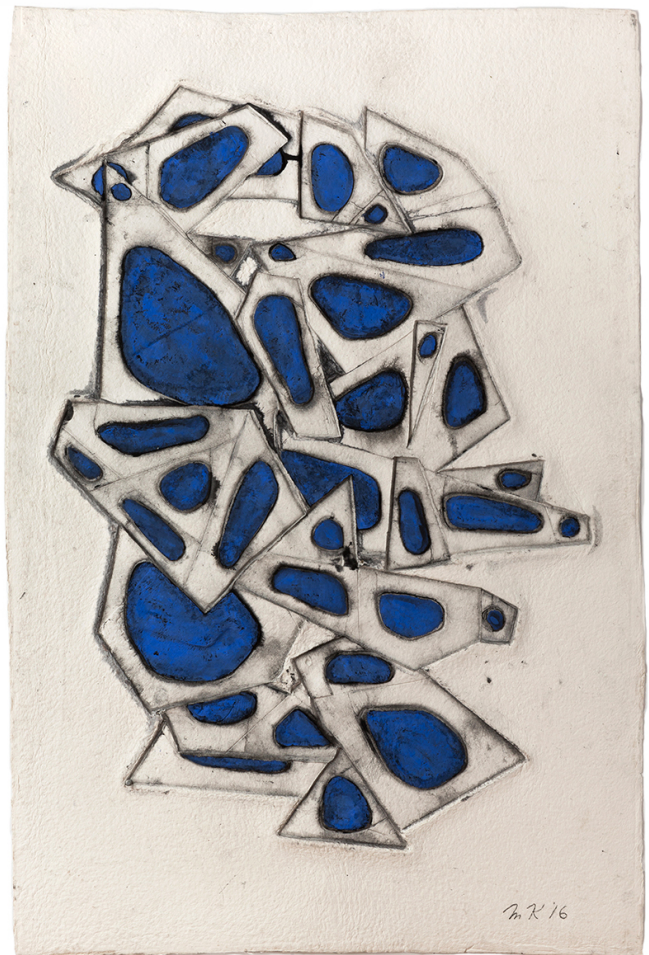
June 24 – July 25, 2016

MEL KENDRICK

Cell Drawings



Red Cell Drawing 3, 2016
cast paper with pigment and Japan color, 30 x 22 in



Blue Holes #1, 2016
cast paper with pigment and Japan color, 59 x 39 in

The Drawing Room in East Hampton is pleased to present a selection of recent cast paper drawings by **MEL KENDRICK**, on view June 24 through July 25. A separate press release is available for the concurrent exhibit, **THOMAS NOZKOWSKI Paintings and Drawings**.

In the 1970s, when minimalism was a dominant sensibility among New York artists, **Mel Kendrick** (b. 1949, Boston) developed a sculpting technique that emphasized a self-referential and direct use of the natural materials that inspired him. His process entailed scoring, cutting and extracting segments from the interiors of rough-hewn blocks of wood and reconfiguring the internal elements in combination with the hollowed structures left behind. Acclaimed for his sculpture in wood, bronze and concrete over the past four decades, Kendrick has also produced distinguished bodies of drawings and prints that have been widely exhibited.

Akin to his work in three dimensions, the cast paper drawings in this exhibition explore interrelationships of process to material and void to volume. Each abstract composition features a unique arrangement of interlocking biomorphic and angular shapes articulated with varying degrees of relief and bold primary color. The inherent topography of *Blue Holes #1* and *Blue Holes #2* evoke aerial views of expansive landscapes punctuated by mountain lakes or desert plateaus. By contrast, the relationship between hollow and elevated forms is reversed in the four *Cell Drawings*, which highlight red armatures that encompass amoeboid recesses anchored in the natural white paper surface.

Kendrick has collaborated with master papermakers at Dieu Donné workshop in New York on several occasions. For this series, the 60 x 40 and 30 x 22 inch bas reliefs were achieved when thick “blankets” of cotton paper pulp took form over carbon pigment-coated molds reconfigured for each sheet. Under the force of the press, velvety blacks that accentuate the edges of the clustered forms were diffused and embedded into the robust paper surface. Later, with the addition of opaque Japan color brushed over the raised areas, Kendrick captured traces of wood grain transferred from his original wood positives and enlivened the tactile presence of each complex structure.

Mel Kendrick has lived and worked in New York since establishing himself there while completing his MA at Hunter College where he studied with Tony Smith and Robert Morris. He has been a part-time resident of North Haven on Long Island’s East End for thirty years.

Since 1974 when his first solo exhibition opened at Artists Space in New York, Mel Kendrick has been the subject of nearly 50 one-person shows. In addition, his work has been presented in notable group exhibitions, including The International Survey of Painting and Sculpture at the Museum of Modern Art (1984) and the Whitney Biennial (1985). In 2008, he was awarded the Francis J. Greenburger Award; other honors include the Academy Award for Art from the American Academy of Arts. The artist’s work is represented in the permanent collections of the Art Institute of Chicago, the Brooklyn Museum, the Dallas Museum of Art, The Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery of Art, the Parrish Art Museum, the Philadelphia Museum of Art, Storm King Art Center, the Walker Art Center, the Whitney Museum of American Art and the Yale University Art Gallery.

www.drawingroom-gallery.com

Gallery Hours: Monday, Tuesday, Thursday, Friday and Saturday 10-5; Sunday 11-5
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