

FOR IMMEDIATE RELEASE

May 13 – June 20, 2016

Artists in the Field

IRENE KOPELMAN

PAT PICKETT

ALEXIS ROCKMAN

Artists in the Field presents three contemporary artists who work in direct contact with nature, creating drawings, paintings and photographs informed by traditions of scientific observation and recording. Unified by their interest in specialized research, Irene Kopelman, Pat Pickett and Alexis Rockman have conferred with ecologists, physicists and environmental scientists to expand their understanding of variations and patterning in the natural world. Through distinct, systematic methodologies, each artist addresses the fragility and tenacity of the environment in works that forge compelling cultural and scientific statements with striking visual imagery. A concurrent show, **TONI ROSS new sculpture**, features stoneware sculpture referencing architecture, assemblage and cuneiform in abstract works that merge medium and concept.



Irene Kopelman, *Forest Windows*, 2012
gouache on paper, 9 1/2 x 7 in

Born in Argentina and based in Amsterdam, **IRENE KOPELMAN** stations herself in extreme natural environments across the globe to experience and interpret the landscape in small paintings in gouache. To create her *Forest Windows* series, on view in this exhibition, Kopelman immersed herself in the sensations and dense views of the Amazonian rainforest, camping for a month alongside field scientists who were mapping changes in the vegetation over time. Working under mosquito netting during the humid rainy season, she paints small extracts of her views through the tropical understory. As light filters through the forest canopy, layers of foliage emerge making the compression of growth tangible.

The central exploration of **PAT PICKETT's** work over the past two decades was sparked when she first imagined how a tree might make drawings on the open sky. Her early experiments for developing a drawing technique that would capture the effect of wind on the motion and structure of branches began more than 15 years ago on Long Island's East End. Since 1999, her investigations into the biomechanics of how trees respond to invisible natural forces have encompassed drawing, photography and video. Traversing the United States to work in national parks, open fields and even suburban sites, Pickett implements trees as a recording device for an inventive form of automatic drawing.



Pat Pickett, *Limber Pine-Boulder-Black Mountain I* (5 seconds, October 4, 2009)
2016, archival pigment print, 7 1/4 x 8 5/8 in

To create the earliest series of her works on view, Pickett clamped a pen to the tip of a branch below which she fixed a blue sheet of paper on a tripod, allowing the ink to make contact with the page and trace the swaying movement of the tree. In Joshua Tree National Park her pen was affixed to a Dwarf Mountain Mahogany; in Bridgehampton, to a European Elm. Depending on the wind force, direction and species, the gestural marks range from liling calligraphy to swirling scratches.

More recent archival pigment prints originate with the artist's selection of a single frame from video footage she has filmed in the landscape, often in remote settings under extreme weather conditions. Fine red and blue lines superimposed on the stills through sophisticated computer technology articulate the precise motion of branches over a measured period of time.

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In a career spanning three decades, **ALEXIS ROCKMAN** has explored the environment and issues related to evolution, biology and ecology in surreal paintings and works on paper that have captured the imaginations of viewers worldwide. Fueled by his interest in natural history and deep concern for the world's fragile ecosystems, Rockman has been recognized for virtuoso depictions of a fantastical, apocalyptic future in which the planet, ravaged by climate change, deforestation and genetic engineering, struggles to survive.



Alexis Rockman, *Piping Plover (Charadrius melodus)*, soil, sand, organic material and acrylic polymer on paper, 9 x 12 in

Rockman's *East End Field Drawings* examine varied ecosystems on eastern Long Island in works on paper that depict the wildlife, insects and plants of the region. Made with indigenous soil and sand collected from 18 local habitats including Georgica Pond, Hither Hills State Park, Northwest Harbor and Montauk Downs State Park, Rockman's drawings combine art and science with finesse and a gritty, fertile realism.

www.drawingroom-gallery.com

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

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