

FOR IMMEDIATE RELEASE

June 2015

ADAM BARTOS Louse Point



Louse Point October 2010, archival pigment print, 35 x 49 1/2 in



Louse Point November 2012, archival pigment print, 35 x 49 1/2 in

Opening June 5th and running through June 30th, The Drawing Room is pleased to present **ADAM BARTOS Louse Point**, an exhibition of large format photographs of the beach preserve in the Springs hamlet of East Hampton as well as complex architectural views of an 18th century villa in Rajasthan. A concurrent exhibition with a separate press release, **JACK YOUNGERMAN Baltic Birches**, is also on view.

Often drawn to abandoned architectural or natural environments, Adam Bartos turns his lens on evidence of human industry that defines and ignites a sense of place. A long time resident of the East End and New York City, Bartos has documented discreet aspects of Long Island life since the 1970s when he began to roam these environs with his camera and tripod. Attracted over the years by the visual clutter of yard sales, the campsite rituals at Hither Hills in Montauk, street views in various parts of Long Island, and stock cars at the Bridgehampton racetrack, Bartos knows Long Island and has created memorable bodies of work from each of these subjects.

Presented here for the first time, the *Louse Point* series is an ode to the Louse Point Preserve, part of the 29-acre Merrill Lake Sanctuary that was donated to the Nature Conservancy in 1968. Now enlarged to 200 acres, Louse Point is a natural gem, with wildlife that thrives within a scenic tidal marsh ecology sustained by salt hay, sea lavender, black grasses, elderberry and shad trees, all of which play a part in Bartos' sparkling photographs.

Returning to this East End sanctuary year round, Bartos discovered a rich habitat for his large format camera that captures exquisite nuances of light and detail on 5 x 7 inch sheet film negatives behind a ground glass plate, a 19th century invention for landscape photography. Casting his eye on the confluence of shapes and textures around Napeague Bay and the inlet into Accabonac Harbor, Louse Point becomes a prism that refracts light off the sandy shoals and calm waters. Through wide angle or intimate shots, Bartos looks for the private tales of the fishermen, the incident of a fallen shad tree, or the plain glory of east end light at specific moments.

The most abstract work on view is *Louse Point, January 2014*, for which Bartos planted his tripod in the sand, focusing on the vast silver view to the north over Napeague Bay. The even light is unforgiving. A still life of burned driftwood, rocks and cement scraps juts out of the wet sand that holds pebbles in place along a mosaic beach floor. The only evidence of human activity is the awe of the photographer.

In *Louse Point, September 2014*, Bartos invites speculation on a scene of three pickup trucks, each parked at different angles to the water. The red one pulls an empty boat trailer; the blue pickup may be a fisherman's friend; the green truck is down the beach on another lark in Accabonac Harbor as poles for mooring small boats rise out of the water. There are many attractions to Louse Point beyond its natural beauty.

A crystal clear luminosity in *Louse Point, October 2012* recalls Dutch seascapes. The Accabonac Harbor beach seems lit by a specific quality of northern light that bathes the inlet's glass surface, the trees beyond, and the boats. Three years later, Bartos shot *Louse Point January 2015* in which the extraordinary graphic reflection of a fallen shad tree in the icy water evokes a Jackson Pollock painting that might have been made across the harbor.



Villa, Rajasthan, India II, 1981, archival pigment print, Ed 1/3, 34 x 40 ½ in

In contrast to the Louse Point landscapes, the exhibition also presents the magnificent views of an 18th century palace in Rajasthan that Bartos visited in 1981. Traveling to great sites on his own, Bartos came upon the abandoned villa where the wild architecture blends western and Indian sources. The ornate decoration carved in white stone columns and the mosaic inlays of the floors suggest a well-traveled patron who returned home to design his own fantasy of Greek, Roman, and Baroque architecture, realizing it with native craftsmen. Bartos' contemplative documentation encourages us to slow down and take a long look at the world.

Bartos' striking photographs are in the collections of the Museum of Modern Art and the Whitney Museum of American Art in New York, the San Francisco Museum of Modern Art, the J. Paul Getty Museum and the Museum of Contemporary Art in Los Angeles, the Parrish Art Museum and the Stedelijk Museum in Amsterdam, among many others.

www.drawingroom-gallery.com

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

For further information and reproduction quality images, please contact Janet Goleas at 631.324.5016