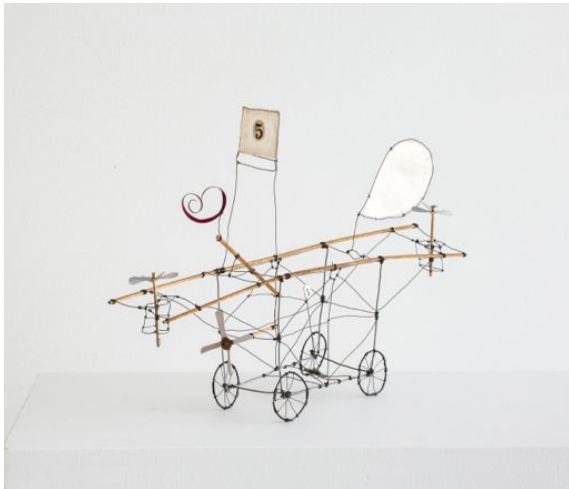


FOR IMMEDIATE RELEASE

ADRIAN NIVOLA sculpture

August 1 – 31, 2014



Rocinante, 2013, wood, wire, tin, copper, enamel, linen and paper,
8 5/8 x 13 x 2 1/2 in



Homage to Octave Chanute (1832 – 1910), 2014, wood, tin, aluminum, steel, brass and copper
17 1/2 x 24 x 10 in

The Drawing Room is pleased to present **ADRIAN NIVOLA sculpture**, an exhibition inspired by the passion, ingenuity and daring of some of the world's earliest and most adventurous aviators. Nivola's marvelous wire constructions depict fictional, fantastical flying machines of the type that fueled the dream of flight throughout the 19th century. Also on view through August 31st, **SUE HEATLEY new works on paper**, an exhibition of 12 unique, mixed media compositions that combine printmaking techniques with collaged elements and fluid brushwork.

Like drawings in space, Adrian Nivola's delicate sculptures describe volumetric space as if flowing from the quill of a pen. Scaled to the approximate size of model airplanes, the works incorporate wire, string, found objects and pieces of linen, wood and sheet metal. Enterprising and endlessly creative, the artist transforms these humble elements into aeronautical rudders, propellers, wheels and wings with the precision of a watchmaker. His animated, gravity-defying contraptions also possess aspects of the fragile engineering that held the promise of flight, if not its realization. Despite a lifelong fear of flying, Nivola is an avid student of aviation and his scholarship in the field of aviation history is evident in these scrupulously detailed works.

Long after Leonardo's drawings and models of flight machines made for Francis I, and before the bicycle makers known as the Wright brothers, a generation of aeronautic visionaries in Europe and the Americas experimented furiously while seeking a utopian world united by the possibility of flight. Of these quixotic dreamers, Nivola's 19th century heroes include Octave Chanute (1832-1910), whose research in fixed wing heavier-than-air aviation resulted, among other things, in the first glider, Alphonse Pénau (1850-1880) whose invention of an aircraft powered by twisted rubber led to the modern day helicopter, and the inventor of the first dirigible, Albert Santos-Dumont (1873-1932). Their collective resourcefulness collides in Nivola's art with the dynamic madness that often drove them, providing a poetic departure point for this collection of historically interpretive works.

In *Homage to Octave Chanute (1832-1910)*, Nivola pays tribute to the brilliant railroad engineer in a graceful work that resembles a flying canoe with long oars and a series of lateral struts. This, in combination with a

series of polished wood panels makes the stabile seem more than capable of navigating crosscurrents. Not for the risk averse, many aviation pioneers jeopardized life and limb in the development of early flying machines. The initial lift off was only one problem – sustaining flight, developing effective steering equipment and landing the aircraft were other significant issues. Some aircraft were pushed or pulled or thrown into airborne moments by animals or catapults. Almost all of the early experiments were abject failures. But for Adrian Nivola, the aspirations of these innovators provide the sort of poetic allegory that is rich in form, content and mythology.

The grandson of Ruth and Costantino Nivola of Springs, as a child Adrian Nivola spent summers among the émigré artists that visited their home. Ruth Nivola (1917 - 2008) was a true original whose legendary necklaces tell stories through their rich use of materials: silk bundles wrapped in gold cord dangling from macramé and woven silver threads evoke Byzantine costumes. Costantino Nivola (1911 - 1988) was a prodigious sculptor and painter who worked in cement, clay, bronze and stone murals, often collaborating with architects such as Le Corbusier, Saarinen and Breuer. As a boy, Adrian Nivola spent time in his grandfather's studio watching with excitement as the elder Nivola cast forms in plaster and made cubistic cement sculpture in the back yard. At his grandparents' home, garden and studios, Adrian absorbed a transformative philosophy of life in art, realizing the rich connection of memory and autobiography to art at an early age.

A fine figurative painter, pastel artist and sculptor now living in Brooklyn, Adrian Nivola was educated at Yale. His eccentric, imaginary machines for viewing honor the heroes of aviation whose inventions jumpstarted the history of flight.

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

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