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Parker's Box is delighted to announce:

Drawing Quirks 2

Stephen Bitterolf, Michael Rogers, Tim Spelios

Opening Reception, Friday November 15, 6-9 pm

Exhibition dates: November 16 to December 16, 2002

Gallery Hours: Friday to Monday 1 to 7 pm

In May 2001, Parker's Box staged an exhibition entitled *Drawing Quirks*, which presented six international artists whose practice was largely drawing based. The works shown seemed to bear witness to a kind of contradiction inherent in the practice of drawing today, in a world overflowing with mass-produced, digitalized and computer-manipulated imagery. The resulting marginalization of the practice was seen as an asset, allowing artists to accentuate their particular involvement with imagery, and this in relation to the world that confronts our immediate consciousness.

In the intervening year and a half since that exhibition, the potential of the directness of drawing, because of its increasingly eccentric status within the technological world, has become ever more apparent in the parallel art world.

The three artists presented in *Drawing Quirks 2* have all been negotiating these questions for some time. They were chosen because their particular freshness seems to stem from the fact that they also operate in that delicious area where the boundaries between conceptual attitudes and genuine eccentricity (or *Quirkiness* itself), seem to be increasingly indistinguishable and invigorating.

In the work by **Stephen Bitterolf** at Parker's Box, his drawing practice could be said to have reduced itself to an even more obsessional form than in his earlier work. In so doing, however, its possibilities have become more vast. Bitterolf has copied a series of his own photographs of patches of grass in different New York parks. Subjects with titles such as *Detail 4 (Bryant Park, NYC)* or *Detail 6 (Union Square Park, NYC)*, bestow the status of landscape paintings on these works. At the same time each painting continues to revel both in its own particular abstract qualities, as well as its efficient imitation (or parody?) of mechanical means through primitive techniques. **Michael Rogers** (whose practice has included sculpture, performance and video) has made a series of drawings representing architectural interiors and exteriors. These views would have seemed banal and domestic enough if it wasn't for the consistent presence of finely drawn decorative surfaces of ambiguous cultural origin. Rendered in an observational and objective way, the drawings immediately take on an intriguing presence, floating between contrasting suggestions of real places that may be wildly eccentric, exotically distant or purely fictional. **Tim Spelios'** work, as in his photomontages or his earlier *Brooklyn Wingnut Foundation* (a museum of wood wingnuts), situate themselves in a similarly ambiguous zone between concrete objectivity and bizarre invention. In *Drawing Quirks 2*, Spelios appropriates fragments of drawn material, and places them on museum-style tags. The images used seem to clearly indicate defined objects, but those objects themselves are as difficult to situate as the possible purpose the tags might have, of labeling, naming, identifying.