

# LENNON, WEINBERG, INC.

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514 West 25<sup>th</sup> Street, New York, NY 10001 Tel. 212 941 0012 Fax. 212 929 3265  
info@lennonweinberg.com www.lennonweinberg.com

## Alan Turner

### Drawings 1990-1999 and Recent Paintings

March 10 – April 8, 2000  
Tuesday-Saturday 10-6

Alan Turner has exhibited his work in New York since 1975. During this quarter-century, he has worked his way through several distinct stages in developing his own combination of realism, surrealism and abstraction. This exhibition presents twenty-four drawings from the 1990's together with six paintings made during the past two years.

Turner's drawings of the early nineties were extensively worked. Passages drawn onto vellum were added, adjusted, photocopied and redrawn, moved or replaced. The drawings would be kept in flux until, having yielded an insistent image, the sections were taped and pasted into place. A perimeter is located with sharply drawn lines or lengths of tape. The drawings offer hands, eyes, ripe fruits and cooking utensils in combination with a variety of other more or less recognizable imagery derived from experience, memory and dream. The mid-nineties drawings became less specific about what they describe and the description itself became more economical. These drawings formed the basis for a series of paintings, several of which were included in the Whitney Biennial Exhibition in 1995.

The drawings had begun to suggest vessels or containers, like pottery, shaped by the imprint of the hand. Turner introduced negative shapes into his drawings, like the cutout silhouette of four fingers or their marks on a pliable surface. Impressions made by larger portions of the body into a malleable material became the source of the imagery of the new drawings, made directly with pencil on paper. The impression describes the contact between one form and another, both yielding to the gentle pressure of the other. These drawings record the absence of things which once were present. There is a sense of deep feeling, of pleasure and longing and loss, to these drawings.

The exhibition includes six paintings related to this series of recent drawings. The paintings are densely drawn with oilsticks on canvas and attain a measure of physical presence which does justice to their subject - the weight, the warmth, the presence of the body. Executed in nearly monochrome colors over lighter grounds or, for example, in a range of four pigment-pure blues, the paintings are richly textured and luminous.