

Diane Rosenstein Fine Art

Diane Rosenstein Fine Art is pleased to announce, "John Adelman: Logical Conclusions/ Drawings (2005 – 2012) ," a new exhibition of drawings by the Texas-based Conceptual artist. This is Adelman's first show with the gallery, and includes works on paper created between 2005-2012, each of which elicits astonishing imagery from painstaking work with logical systems.

In his studio practice, John Adelman sets and adheres to aesthetically consequential rules; these dominate the artist's mark-making, his exploration of subject matter, and even his tools – which are almost exclusively limited to black or blue gel ink. His use of formulae suggests the logic of Minimalist and Conceptualist practices such as that of Sol Lewitt and Josef Albers; similarly, for John Adelman, rules function as productive parameters, adding to the conversation around conceptual and process-based art a sense of how personal the impersonal can be.

Adelman's process draws attention to the disparity between verbal and visual communication. Words, here, are often building blocks for pictures, but are also present in terms of the instructions according to which Adelman's work is carried out, the product of which is human and unpredictable when it reaches the visual field. In "Four Horsemen of the Apocalypse" (2008), he deploys dictionary definitions left to right and top to bottom in blue, filling a series of circles, then reverses the action with black word-filled squares. In "Nail Cluster" (2006), he adheres to the rigor of chance, outlining tens of thousands of small nails as they have fallen on his page. These drawings are accumulative and compulsive, and anything but austere. They are intricate and they are labor-intensive; they also compel conviction as far as how far the individual is willing to go to pursue and achieve a sense of order.

A centerpiece of the exhibition is a twelve-foot drawing entitled "76,277 (Parts of a Tree)," (2012) that the artist created after a tree fell of its own volition in the apartment complex where he lives. Adelman dismantled the tree entirely, then traced and labeled each fragment. The completed drawing, like a blueprint for Charles Ray's sculpture *Hinoki*, represents a notable shift of Adelman's rule-based work onto a monumental scale.

John Adelman received an M.F.A. in Drawing and Painting from the University of North Texas, Denton, Texas (2006) and a B.F.A. in Drawing, Painting, and Printmaking from The Ohio State University in Columbus, Ohio (1992). Recent solo exhibitions include *Drawings*, Multlu Art Gallery in Istanbul, Turkey (2012); *Bystander*, Galerie Luzanky, Brno, Czech Republic (2010); *The Drawing Room*, The Galveston Art Center, Galveston, TX (2008) and *the BIG Show and Drawing In Space*, Lawndale Art Center, Houston, TX (2008).

"John Adelman: Logical Conclusions / Drawings (2005 - 2012)" opens Saturday, September 15th with a reception from 6 – 8pm. The exhibition will be on view from September 15th – October 27th, 2012. Hours are 10am – 6pm, Tuesday – Saturday.

For further information, please contact info@dianeroseinstein.com