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The Drawing Center

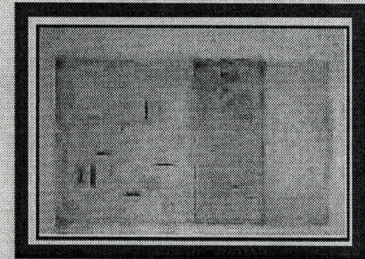
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closed March 28, 1998

The Drawing Center is devoted to drawing, which covers a lot of bases these days. It's also dedicated to presenting new work. In its *Selections Spring '98* exhibition, 12 artists were chosen from the many who come to show their portfolios to the curatorial staff. The work need not fit any specific theme although this grouping features several artists who take other work on paper as their starting point. Enrique Chagoya embellishes 19th-century prints, adding his own mixed media drawings that clearly reflect a 20th-century sensibility, from Picasso to cartoons. Doug Navarra collects early American deeds, adding his own small blocks of intense color to the faded calligraphy and often stained paper of the documents. His sometimes Theo-van-Doesburgian additions pay homage to the unintended abstraction of the cursive script.

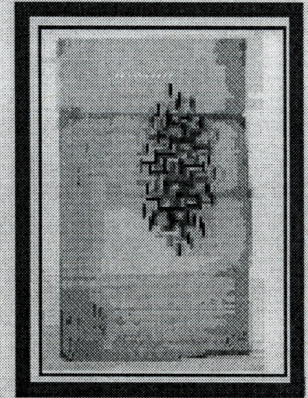
Marcel Dzama's ink-and-watercolor drawings with their stylized forms and bland washes of color recall images found in comic books of the '50s. Jorge Nesbitt's gouaches have the scale and look of Indian miniatures. In both of these cases, the subject matter is decidedly '90s, and a touch unsavory. Dzama calls it a *devious twist*, and Nesbitt, *all image*



and...no moral. In the same vein is Leona Christie's work. She adds decorative flourishes to the surreal machine-like images of her *psychosexual fantasy*, again, suggesting two hands at work. Jane Yeomans' ***Stains***, 1997, which are photographic emulsion on paper, have the look of ruined sheets, created more by accident than design and then merely selected and arranged on the wall by the artist.

This relationship to print and paper sources also holds for Nadia Coën and Stephen Sollins. Coën's works recall hand-lettering exercises common in graphic design courses in the pre-Macintosh days. Sollins cuts away all text and photos from the obituary pages of The New York Times, leaving only the slender margins, which he pins to the wall in his appropriately titled *Wilt* series.

Other works on view include Xawery Wolski's pinpricks in paper, Teo González's ink drops on a grid, Roberto Obregón's rose petals on paper, and Carmel Buckley's orange calligraphic correction ink on paper works. As usual The Drawing Center continues the dialogue about what a drawing actually can be.



Agree? Disagree? Comments?
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