
selected
drawings

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Portraits by David Horton

introduction

The drawings in this exhibition were selected by artists, dealers, collectors and critics—each recommending two artists. The points of view of these professionals in their special roles within the art world are reflected in their selections. Points of view are, like the times now lived and the art now produced, often diverse. Each selector has generously provided, not only the works of art, but also a statement regarding the selections.

This exhibition consists of the work of eighteen artists who range in their careers from the well-established to the younger reputation and demonstrate a variety of concerns, exploring new expressions and materials as well as more traditional aesthetics.

Media used define the term "drawing" loosely, and include oil paint, watercolor, gouache and collage, as well as pencil, pen and ink. In addition to the variety of techniques, there are ideas explored as diverse as geometric abstraction, realism and expressionism.

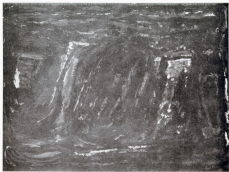


Wilson Bruton and Selma Hendricks,
Collectors, Philadelphia, Pennsylvania

SELECTIONS: MICHAEL PHILIPS AND CARL PALAZZOLO

Each of these artists exhibits a directness and intensity of expression that we find moving. They are each engaged in an obvious love affair with paint, but go beyond personal individuality to deep concern with formal issues of recent art history and production. Thus, they are simultaneously expressive, visionary and formal. They also are ambitious artists who constantly challenge themselves to make richer and deeper paintings.

(Milton Brufan and Helen Henick)



Michael Phillips
"Untitled" (1991)
Mixed Media drawing on paper
20 1/2" x 24 1/2"
Courtesy, Gerald Gallery,
Boston, Massachusetts



Carl Holmström
"After (Jasper Johns)" 1981
Mixed media on rag
30 1/2" x 40 1/2"
Courtesy, Otolith Gallery,
Boston, Massachusetts



Chuck Close.
Artist, New York City

SELECTIONS: KENT FLOETER AND JUDY PFAFF

From the early sixties, when he was a painter, through his recent steel wall sculpture, Kent Floeter has consistently used drawing as a means rather than an end. Drawing, always one of the essential ingredients in his work in all media, exists as a kind of solidified residue of the process of searching for issues.

When he was a painter, Mr. Floeter would often force himself to cover the whole surface of a painting every day, preferring to "find" the image through the act of painting rather than from superimposing a drawing on the surface and filling it in. All of his work since he became a sculptor has somehow, in my opinion, been influenced by this early and constant need to arrive at the "image" through manipulation of the materials.

His early floor pieces can be thought of as two-dimensional, architectural-glass-like drawings blown-up to an enormous scale and executed in heavy steel bars. These thick "lines" functioned as a kind of raised relief off the surface of the floor. Incidents such as cut notches and slices interrupted the solid steel bars.

Since moving to wall pieces of steel and other metals, idiosyncratic shapes and edges are arrived at by scoring or incising through a red lead or "blued" coating as well as by sawing, cutting and folding the steel itself. Often pencil marks or snapped chalk lines coexist with the more physical scratched lines and saw cuts.

Floeter's smaller drawings, whether done in preparation for a large piece or made after the fact, and often executed in the same materials as the wall sculpture, continue his interest in drawing.

Judy Pfaff, like Kent Floeter, has extended drawing off the page and into areas where we don't usually expect to find it. In her rooms full of "drawing" she literally draws on the walls, ceiling, and floor as well as out into space itself. Squiggles of color in the form of brightly painted lugs, wire, sticks and junks inhabit the space with the viewer. Images float, twist through space, cast shadows on the wall and floor and dangle precariously everywhere.

Judy Pfaff herself—like the character, "Fig-Pen", in the "Peanuts" comic strip who is constantly surrounded by a cloud of dust—almost seems to be surrounded by an aura of theatricality, color, glitter, and electricity. She seems to meander through the world delighting in and collecting the colorful detritus of life that the rest of us ignore. That she should attempt to make work that reflects the theater of her life and the eccentricity of her thought is natural and right. It is an extension of her peculiar vision, as a thought process rather than a skill to be exploited for effect.

Chuck Close

Ram Poonan
"Study for Golden Cage" 1991
Installation drawing for
Hudson River Museum
Copper, brass, galvanized
steel, cold-rolled steel,
brass, paper
66 1/2" x 60 1/2"





Judy Pfaff
"Shang" (1973) 1981
Mixed, reflective plastic,
glass, paper on paper
Courtesy: Holly Solomon Gallery
New York City



Nancy Eisenhauer
Gallery Director William Paterson
College of New Jersey

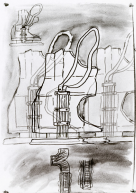
SELECTIONS / DAVID HATCHETT AND MERRILL WAGNER

David Hatchett's work is primarily three-dimensional structures assembled from objects which have been discarded by our culture. Hatchett recycles these, combining elements such as table tops, cigar boxes, colored plastic and broken glass. These materials are used for their intrinsic color, texture, form, as well as for their ability to provoke metaphoric or cultural associations. Paint, when used, is often a garish color: hot pink or turquoise blue. The "bad taste" colors and nastiness of the materials force us to set aside preconceived art ideas and examine the object as a unique thing. The process is intuitive, it denies logic yet produces work which is at once angry and beautiful.

The drawing exhibited here, while a more traditional format, reflects this state of mind.

Merrill Wagner, with a sensitivity toward materials, applies her marks with oil pastel to the surface of stone, or in this case, cork. Her marks fall on the surface, graze the surface, strike the surface. They conflict, they join, they are ambiguous and decisive. Layer upon layer, working in an all-over manner, Merrill Wagner marks in an automatic gesture and we can trace her activity. The marks do not belong to the imagination and their existence derives reason. They present a glimpse of a non-verbal world immersed in emotion and intuition.

Nancy Eisenhoffer



David Hockney
"United" 1981
Watercolor, pencil, ink on
paper, 24" x 36"



Meritt Wagner
"Thickets" 1981
oil pastel on canvas,
18" x 18"

Courtesy of the Brown Gallery,
New York City



Peter Rabinowitz,
Critic, New York City

SELECTIONS: JACK OX AND KEN FRIEDMAN

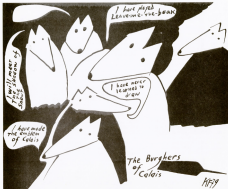
Personal relationship is not sufficient reason to include an artist in an exhibition. Personal relationship is in fact not sufficient reason for admiring artwork. My admiration for the art of Jack Ox, my wife, and Ken Friedman, my closest professional associate and one of the closest (if not the closest) of my friends, preceded my personal involvement with them. Indeed, that admiration was the basis for that involvement.

Jack Ox is a representational painter and a conceptual artist who makes abstract paintings. She realizes this stylistic variegation by following a unified course of work and study, a course she has pursued for five years. Her initial painted images are thoroughly restructured according to complex and highly developed formulas she derives from extant musical compositions (e.g. Igor Stravinsky's *Symphony in Three Movements*, Claude Debussy's *Nocturnes*). The large paintings can break down into smaller units, just as they themselves eventuate passages from the musical scores. For the first time, in her Debussy sequence, Ox has preceded a painting project with a series of works on paper elucidating her method. In order to realize these drawings Ox not only continued her study of the harpsichord and of music theory, but learned the calligraphic practice of music notation. Everything in the drawings is the product of Ox's hand. In this exhibition is a preliminary study aligning an image of clouds with a portion of *Nocturnes* and a color chart based on Debussy's harmony.

Ken Friedman has been an active participant in the elusive but influential Fluxus movement since 1965. He brought the Fluxus concepts of intermedia and art-life interface to California, helping to focus the non-studio activities of West Coast artists in the late '60s into tendencies and formats which flourished in the '70s and continue, more vigorously than their equivalents back East, up to now. Friedman's philosophical, even theological turn of mind (he studied for the Unitarian ministry while running Fluxus West) and activist spirit has led him to a broad range of writing and performing practices and contexts, including criticism, editing, and consultation to and organization of arts-information productions. Friedman's performed art, collected in the forthcoming tome *The Events*, maintains the textual and gestural wit, brevity, and Zen-like sense of intimate revelation that typifies Fluxus performance. Friedman's drawings, which have featured everything from Arches paper and the pages of books to large wooden constructions (including miniature Greco-Roman temples and full-scale coffins) show a cartoonist's sense of dramatic line, a calligraphic deftness, and a sensitivity that finds poetic expression, and senses on the poetry inherent in, word and image alike.

I love music, and have dreamed for years of a true meeting of music and visual art. I am a writer, and compulsive doodler. Line, color, and structure are the critical factors which attract me closest to artwork. Once attracted, complexity and a wealth of information, visual and extra-visual, hold my attention. How could I not be close to Jack Ox and Ken Friedman?

Peter Frank

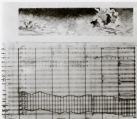


Hans Friedmann
"The Burglers of Calais" 1979
ink on paper, 14" x 17"



Jack Ols
"Color Harmony Wheel #1"
1981
Tempera and ink on paper
Diameter: 14"

Jack Ols
"Plutonium Drawing-Musque"
1981
Charcoal pencil, ink, colored
pencil on paper
27 1/2" x 35 1/2"



Irvin Karpis

O. K. Harris (left) at art, New York City



SELECTIONS: DOUGLAS BOND AND RANDY DUDLEY

I have chosen Randy Dudley and Douglas Bond as my selection because their work is far outside the mainstream of contemporary art and yet is likely to prove more durable in our Visual Culture than most of what is acclaimed.

Ivan C. Karp

Douglas Bond
"Jailbird (Train Cart)"
Graphite on paper
38 1/2" x 20 1/2"
Courtesy, D. K. Harris Works
on Art
New York City





Beverly Sutter
"Loneliness" 1980

Graphite on paper
14 1/2" x 10 1/2"

Courtesy: G. K. Harris/White
of Art
New York City



Quentin Fournier
Artist, New York City

SELECTIONS: DENISE GREEN AND GARY STEPHAN

These are bureaucratic times for our culture and the arts. In the name of a false assiduousness most artists and art writers seem to have forgotten how risk and doubt are conditions of creative research. Instead of probing that which is not known, art appears to be strung along from instruction manuals. I see rules being followed everywhere, in modern convention or in the rebellion against it, in purity as well as in dirt. We have reached a state of utter predictability in both the old and the new waves of art.

Green and Stephan are among the few important artists currently active in New York who don't indulge in exporting one formula or other. Over the years their work has often been ahead of its time in one way or another. Yet every time the media catches up with them these artists are already probing further and away.

Luisa Poma



Denise Cooper
"Untitled (Black and White)"
Mixed media on textured paper
1974, 1975
Courtesy: Max Protetch Gallery
New York City



Gary Baseman
"Roman (drawing 90") 1994
ink on handmade paper
48" x 36"

Courtesy, Mary Boone Gallery,
New York City



David Shapiro,
c.1980, New York City

SELECTIONS: CHRISTIAN HAUB AND EMILY LOBATO

Our age is polarized through reductionist and expansionist dogmas: canons of purity and impurity. Abstraction and figuration have sometimes seemed at war, a war moreover of perpetual variation. But the anthropological truth in all this iconomastia is that purity and impurity implicate and interlock—they may be thought of usefully as figure-ground in a constantly shifting syntaxis. Mary Douglas is a useful if popularizing text for this binary opposition.

Two painters, Christian Haub and Emily Lobato, are fine examples and more than examples of this contamination, contradiction, complexity. Haub's geometry is filled with a constant anti-geometric zeal. He may remind one of Roman Jakobson's magisterial tests on syntax and the anti-syntactical. Lobato's visionary glimpses are regulated by a pressure of metrical verticality and accurate-diagonal violations of the norm. Both painters are intelligent, advising us that painting is serious and sensual. Neither is anecdotal, whimsical, fastidist or conveniently stable. They are devoted to painting as are few others, and their integrity shows.

David Shapiro



Corrie Maup
1991
Boulevard en papier 100% 6 x 10"



Emily Lobato
"Jagged" 1999
Distemper on paper 18 1/2" x 24 1/2"



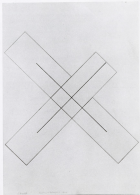
Dorothy and Herbert Vogel,
Collectors, New York City

SELECTIONS: ROBERT MANGOLD AND SYLVIA PLIMACK MANGOLD

Denothy chose Bob Mangold and Herb chose Sylvia. Collectively we chose a dynamic pair of artists whose works are vastly different but both are very creative, intelligent, and beautiful. We first purchased Bob Mangold's work in the late 1980's and followed his development with great interest. His sense of color, tension and proportion were always exciting. He is one of the few artists about whom we can say, "I have never seen a Bob Mangold I don't like." During the early years of visiting the Mangold studio we became aware that Sylvia was working hard between her phases of raising children. Under our eyes she too developed into a very fine artist. We watched her go from floors, mirrors and rulers to mapping tape and the beautiful view from her studio window. We watched her paint the war in summer days to the dark midnights to the red sunsets. (She has the ability to create illusion and make it come to life. We are very lucky to know these gifted artists and have their work in our collection.

Denothy and Herbert Vogel

Robert Rauschenberg
"A Within Four Rectangles II"
1980-1981
Print on paper, 42 1/2" x 31"
Courtesy, John Weber Gallery,
New York City





Rufus Wiegman
"Summer" 1888
Oil on paper, 24 1/2" x 35 1/2"
Courtesy, Brooke Alexander
Safely, New York City



John Weber
John Weber/ Gallery, New York City

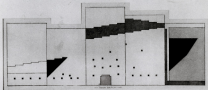
SELECTIONS: JEREMY GILBERT BOLFE AND SOL LEWITT

I feel that in the case of my selection of Sol LEWITT and Jeremy Gilbert-Bolfe for inclusion in this exhibition, there is a reflection of my approach to contemporary art. Through the specific intentions of each artist's work vary, the continuity between the works is apparent upon reflection.

Sol LEWITT has an established reputation whereas Jeremy Gilbert-Bolfe is a younger artist on the verge of establishing himself, both however, deal with the issues that are governed first by the mind and then by the hand.

Both approach art with the intent to clarify issues; to deal with systems of varying complexity, and both have a broad range of artistic expression and can be "read." Both artists strongly feel that the content of the work is as important as the physicality therein.

John Weber



Jeremy Gilbert-Pollé
"Manual Labor" (Second study)
1981
Gouache on paper, 10" x 10"
Courtesy, John Weber Gallery,
New York City



"Triangle" 1980

Neo-Luxett
 "Circle"
 ink on paper
 27 1/2" x 27 1/2" (approx)
 Courtesy, John Weber Gallery,
 New York City



