



Hot Commodities 12

Late-Winter Blues 2002: Happy Fucking Valentines Day

By Scott Speh

Drawings - not so creepy

The 17th Drawing Show

Mills Gallery, Boston Center for the Arts

A fantastic drawing survey, all the more fantastic as it was a juried show (by the imitable Bill Arning). And jam-packed too, with all the salon style hanging! The more the merrier. And to the delight of the fusty local critics, an incredibly expanded view of drawing that incorporated everything from video to paint to typing to capacitors. Fuck them narrow-minded fools Bill! You'd be hard pressed not to find something interesting here. Highlights included "Coffee Review" by Susan Jane Belton, a simple charcoal drawing of looking Dunkin Donuts cups. You know, you can't spit and not hit a Dunkin Donuts in Boston; Rachel Perry Welty's "Altered Receipts" - she filled in the circular forms in letters and numbers to make these cute little abstractions; I about shit upon seeing Lazaro Montano's "Self-Portrait: MPB" - he utilizes a baldness chart thought I virtually exhausted in my undergrad work; John Rappeleye's "Miss Wholly" - Rappeleye is a masterful appropriator whose paintings look more like collage than paintings and he hilariously continues to appropriate an image from one of his grad school professor's paintings, much to his professor's chagrin. Ha ha ha; Benjamin Cottam's "Dead Artist: Keith Haring and Jean-Michel Basquiat" are sexy little elegiac portraits; I liked Steven Muller's "Not as Obvious as it seems" because of it's celebratory imagery of a hairy back. Rock on my hairy backed brother!; Jeff Warmouth's recipe box "Recipe/Experiments" contained dozens of 3x5 cards that he mailed to himself and others containing either art or sandwich ideas. I like art *and* sandwiches; Rebecca Doughty's "16 Postcards" finds her ridiculously inserting crudely rendered cartoon figures into vintage postcards; Laura Evans "Unfolding Triptych" and "Square" finds the formal qualities in brown paper grocery bags; Chuck McNally's "Romance vs. Cynicism" is a thickly painted artist book. Each page is heavily impastoed with generous collaging - the surfaces are incredible and the imagery mixes the sacred and the contemporary profane - my fav is P. Diddy dressed up as the antichrist; "How to talk about art" by Miriam Shenitzner, another artist book that hilariously pin-pricks the giant balloons of pretentious art-speak.