

Zeichnung 13

Danica Phelps,
Dorothea Schulz,
Fernando García Correa

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Danica Phelps (New York, *1971) has become a rising star in the field of conceptual drawing over the course of the recent years. For her, drawing is a means to record, document and communicate her daily life. Her recent project *Income's Outcome* is a thorough documentation of how she currently fares in the art market. "Income's Outcome is my new project tracking the money generated by the sale of each of its drawings. Each time a drawing is sold in the series, a window opens onto my life and I draw what I spent THAT money on. When the money is spent, the window closes. Each green stripe panel shows the income that was generated as well as a little cartoon of the drawing or drawings that were sold to generate that income. When a drawing is sold, I also make the next generation of that drawing which then becomes part of the series. This project will be exhibited in new incarnations quite a few times over the next year." (Danica Phelps).

For several years now Danica Phelps has followed her conceptual approach of basing her drawings on her personal experience in relation to its economic impact. They therefore mirror not only her personal development but also general life in contemporary society. Phelps is shown in many galleries world-wide and her work has entered several important public and corporate collections.

Dorothea Schulz (Berlin, *1962) is also one of those artists for whom drawing is primarily a method to document, map and register the world, rather than expressing her inner imagery. Her main interest lies in the act of communication, the snippets one can grasp in passing a gossiping group, the misunderstandings, the etymological roots of conversational idioms. She transforms these into sprawling ink drawings that grow, seemingly uncontrolled, across drawing sheet. She draws while she listens. Text is mixed with small, cartoon-like figurative drawings to create documents of spoken language that expose both the everyday use of language and its associative processing in the act of communication and the sometimes weird corners a formerly rational thought can take. The babble and the noise of everyday talk find their thorough expression in the work of Dorothea Schulz and after raveling and unraveling the sometimes obscure meaning of these drawings it may leave one in wonder that we are able to talk with each other at all.

Dorothea Schulz has become familiar to a wider audience at least since participating in the exhibition *Funny Cuts* (2004) at the Staatsgalerie Stuttgart. But even before that she had secured her place in the German and European drawing scene.

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Fernando García Correa (Mexico City, *1958) received his training as a painter in his hometown Mexico City and then later in Paris, where he graduated with a diploma in drawing. Both his paintings and his often large-scale watercolor drawings show him in direct dialogue with and reflecting upon the possibilities of non-representational art and the array of formal means it has developed over the course of the past century. Concrete and Op-Art seem to have had the biggest impact on him at first glance, but based on these Correa has developed a unique aesthetic approach that critics have sometimes described as hypnotic. Each of his works seems to vibrate and pulsate and develop a life of its own. It is perhaps not a coincidence that many of them resemble cell structures or cultured bacteria that spread over the picture surface like an organic entity which possesses and creates its own habitat and space within the confines of the two-dimensional sheet of paper.