

The New Yorker

May, 2008

GALLERIES—CHELSEA

DONA NELSON

Nelson's restless formal experiments, dating from 1973 to the present, flirt with three dimensions while remaining staunchly committed to abstract painting. Chunky reliefs are built up with cheesecloth saturated with acrylic; a double-sided painting juts out, perpendicular to the wall, and another is collaged with torn and dyed strips of fabric. Nelson's palette ranges from plastery white (in the cheesecloth reliefs) to lilac and cerulean stains (on the two-faced canvas). The show is so small that the variation in technique and tone looks a bit schizoid, but not many paintings being made today look as gutsy. Through May 31. (Erben, 526 W. 26th St. 212-645-8701.)