

MATTHEW MARKS GALLERY

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THE NEW YORKER



Nan Goldin

The American photographer has famously produced a public record of her life, but who knew she's been keeping a private diary, too? It's a thrill to see the small, colorful pages torn from Goldin's notebooks in this exhibition—the first ever—of her drawings. As with her photographs, many are tender portraits rendered against smeary backgrounds, or raw depictions of her own isolation, made all the more poignant by the proud, quasi-juvenile crudeness of their symbolism. The acerbically titled "Weekend Plans, Berlin, September 2015" is the picture of angst: a turquoise hand slicing a chalk-white wrist with a razor, as crimson blood fans out like tree roots at the bottom of page. Also on view are five new photographic works, big color-themed grids documenting moody landscapes, interiors, and the artist's friends. These mosaics reveal a formal cunning, where the diaries remind us of the guileless core of emotionalism and the startling candor of Goldin's art. *Through Dec. 23. (Marks, 523 W. 24th St. 212-243-0200.)*