

# Bates' doodles are part of the show

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On a more intimate level, Shelley Hampe addresses outmoded attitudes toward women in collage paintings of mid-20th century housewives. Tongue-in-cheek titles include *Meat Empowers*, an image of a woman proudly displaying a cooked roast straight out of the oven.

Social satire is also the thrust of digital photographs by Yoon Cho, whose *Nuclear Family* series depicts a young suburban couple

with their imaginary baby, a cute yellow silhouette that is constantly underfoot.

Works along more abstract lines are less memorable, with the exception of pristine wall pieces by Sean Ibañez, who constructs minimal sculptures from modest materials such as plaster, sand and flour. Candace Briceño adds a note of cheer with colorful flower gardens pieced together from scraps of felt.

Walking through David Bates' remarkable 55-piece drawing

show is like crawling into his mind and watching ideas take shape over the years.

All of his favorite themes are re-presented: scenes of the Grassy Lake wildlife preserve he frequented in the 1980s and the Gulf Coast he visits several times a year, plus flowers of all types, especially the magnolia, subject of at least one major work each season for the past two decades.

People pictures include a tender portrait of his wife, Jan, curled up with a book, a frontal image of a fireworks vendor

sketchbooks, others done on sheets of paper measuring up to 15 by 11 inches.

But Mr. Bates is a compulsive doodler, and when the mood strikes him, he grabs whatever he can find. A lyrical image of a bright purple iris appears on the back of a small envelope, an ink-marker self-portrait on part of an Avis map of the Houston-Galveston area.

The lively image on the invitation, a 2004 drawing of six rowboats, five occupied by a lone figure and one empty, pays homage to Ed Walker, the late Grassy Lakes

sunflower. An image of a magnolia stuck in a Folgers coffee can provides a sense of Mr. Bates' surroundings, one of beer and shrimp

laid out on a counter, his taste for simple pleasures.

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An image from Yoon Cho's *Nuclear Family* series depicts a young couple with their imaginary baby, a silhouette that is constantly underfoot.