

'Mighty Graphitey'

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Feature Inc.

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You would have to be going to galleries blindfolded not to know that we live in a time of pyrotechnic draftsmanship, of drawing maniacs who pick up pencils or pens and create universes of dazzling intricacy and, with luck, imagination. But in case you require proof, see this show.

Sticking exclusively to works in graphite, the drawings here run several gamuts, from abstract to representational, full to empty, manic to serene, fine to emphatic.

For the abstract, there are Joe Cavallaro's tonal stripes and Joshua Smith's tangled lines, which are mostly based on his signature and resemble calligraphic versions of Robert Morris's "Blind Time" drawings. For representational, there are Catherine Murphy's close-up of jacket pockets and Davor Vrankic's immense depiction of some kind of hell: a tour de force of floating figures and animals that suggests what would have happened if M. C. Escher had concentrated on living rather than architectural forms.

Alexander Ross's layered networks merge the abstract and the representational and replace his usual cellular clusters with even tighter close-ups, maybe of one cell's membrane. In contrast, Gary Batty's tiny, meandering lines suggest land masses seen from outer space. Also present are Tracy Miller, Jerry Phillips, Jeff Ono and Roy McMakin, who all take graphite and drawing in distinct directions, contributing to this show's unusual breadth of sensibility and quality, and to our greater understanding of graphite's possibilities.

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