

quilts are painterly in their gesturelike sweeps of color and form, Kalina's works sometimes come off as too quiltlike in their careful adherence to the patches-sewn-to-patches idiom. Granted, Kalina's method is to operate within a "system"; in other words, each painting is meant to be a variation on a theme.

The images that conveyed a more subtle sense of deviation from Kalina's carefully observed order, perhaps surprisingly, were more intriguing than those that more obviously veered from his checkerboard template. A work like *Plan A* (2003), for example, dominated by thick, curvy lines rather than neat, angular forms, seemed more of an aberration than a variation and less imaginative than a dynamic painting like *First Things Last* (2003) or *Let It Ride* (2003). With its slightly off-kilter squares and less-than-precisely drawn lines, *Let It Ride* quietly but powerfully suggests the artist's careful yet vulnerable hand, bringing to light his originality, skill, and ability to be creative in a self-imposed system.

—Reena Jana

Daniel Zeller

PIEROGI

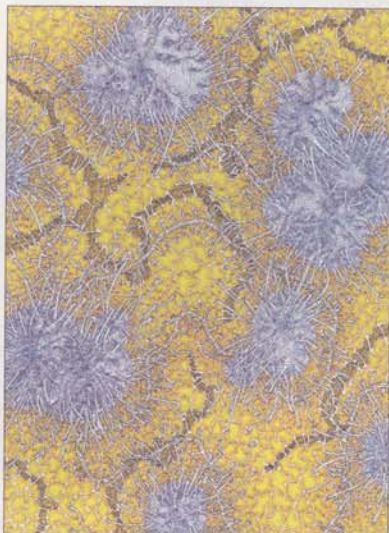
At play in the fields of the line, Daniel Zeller keeps up his compulsive gambols, making stunningly complex yet immediately engaging images. Zeller continues to derive inspiration from science, nature, astronomy, and technology. He explores these realms from the inside, breaking them down into nearly microscopic units that establish loose, rambling relations of their own—stunning maps of vessels, cells, microbes at work.

Zeller's art, unlike that of many so-called micro artists, does not suggest writing so much as it does visual stimuli, from maps to handicrafts, including knitting and crocheting. Never seamless, the weavings establish a personal cosmos sewn together with a wide variety of stitches.

Outlined shapes resembling metal clips also helped establish links. Zeller insists on the "natural" connection between nature and craft.

Among the less successful drawings were those in which cartoonish outlined forms, appearing as tentacles or arteries imposing on the drawn fabric, are too prominent—interjecting a disconcerting dose of reality—although, interestingly, they serve as a device for regulating the way his works are viewed. This is evident in *Fluid Membrane* and *Nominal Linkage*.

And where Zeller uses color, often orangish-yellow or blue, the area seems to highlight brain activity as in an MRI. In *Squamotemporal Relinquishment*, a sea of yellow flows eloquently through the pictorial mesh.



Daniel Zeller,
Parasitic Symbiosis,
2003, ink on paper,
13½" x 11".
Pierogi.



Nina Yankowitz,
Femme Fatale, 2003
fiberglass,
aluminum, glass,
feathers, and lights,
8'5" x 6'4" x 7'1½".
Wooster Arts Space.

Among the most beautiful of the compositions was *Vapor Trap*, a purely abstract work of such intricacy as to suggest the cross-hatchings of Hendrick Goltzius. Figures and forms could emerge, but, fortunately, don't. Zeller's work tracks the mental process of creativity and allows it a natural rhythm in schemes where the beauty lies not merely in the colors and compositions but in the intelligence of the well-crafted design.

—Barbara A. MacAdam

'Outside/In'

WOOSTER ARTS SPACE

Artist Joyce Kozloff donned her curator hat for this starstruck show featuring five women artists. Elizabeth Demaray's eye-catching re-creation of NASA's Mercury reentry module (2003) almost knocked you over at the entrance. Suspended from the ceiling and wrapped in silver duct tape, the unit is cozily upholstered in cushions and throw pillows and is large enough for one person to climb inside, lie down, and be soothed by music and a projection of starry skies, space-travel domesticated—frequent-flyer miles accumulating.

Donna Dennis contributed an encased, miniature winter landscape of Styrofoam snow in cross section, with a tiny telescope pointed toward a twinkling night sky like a submachine gun (2002–3); and a larger installation (from 1996–2003) picturing the derelict underbelly of Coney Island, a wasteland glamorized by a heaven made from a ceiling-to-floor cascade of black tulle studded with glass jewels.

Nina Yankowitz, long enamored of airplanes, presented them as images on paper and as a stunning installation, *Femme Fatale* (2003). Contained within a glass greenhouse-like structure, a black F-15 fighter hung upside down over a drift of feathers, on pause. Yankowitz has upped the ante from cars to planes in her ironic equation of war machines with the female body.

Abby Robinson's C-prints, from 2000 to 2002, most closely mirrored the title of the show. Shots of photography studios, the subjects were various backdrops that bring the outdoors inside;

one of them, of course, depicted a painted night sky. Simonetta Moro deconstructed the process of fresco painting, from the transfer of images via cartoons, to the graphite underdrawing that stands in for the earth-tone pigment, to examples of finished fresco on board. The images were based on Piranesi's "Carceri" series, although some resembled constellations. Altogether, it was a smooth-riding show, easy takeoff, easy landing, and good to look at.

—Lilly Wei