

Time Out

New York

"microwave, six"

★★★★★

José Bienvenu gallery, through Sept 13 (see Chelsea)

In this age of big-budget artistic spectacles, an exhibition devoted to delicacy and detail is somewhat of a rarity. As such, "microwave, six" is a subtle but resonant success.

Comprising works by 17 artists, it explores the limits of drawing as a medium, playing along the boundaries of precision and distortion.

Jacob Dyrenforth's pencil drawings—exceedingly exact depictions of indistinct, pixilated photos of crowds at '70s rock concerts—are thoughtful and exhaustive, blending the shortcomings of one medium with the limitless possibilities of another. Ernesto Caivano's *Echo*, which employs a similar bare-bones palette of ink and graphite on paper, is an engrossing abstract illustration that evokes movement and explosive force. The precision of Caivano's rendering is countered by the work's expression of unconstrained energy—a duality present in Dean Smith's *bi-polar #3* as well.

Other artists in the show apply a similar diligence to experiments with methods of communication. In *Rambo: First Blood Part Two (1900 + Edit Cuts)*, Brian Lund represents the famous action film's plot as a series of dashes and colored dots. As the information encoded within is indecipherable to perhaps everybody but the artist himself, one is left to admire the graphic representation of a camp classic, and to assume that the ubiquitous patches of red signify Stallone, mowing down commies in the jungles of Vietnam.

While the show lacks a prevailing conceptual framework, the individual efforts are uniformly impressive, making "microwave, six" dreamy and evocative throughout.—*Jesse Coburn*

Graham
Dolphin, 25
*Leadbelly
Songs*

