

## Traces Everywhere

at Tracy Williams, Ltd., New York

The title "Traces Everywhere" sounds light and breezy, but this 12-artist exhibition of works on paper was resolute and clearly defined, each piece bearing a psychological weight or emotional residue. The centerpiece, both literally and in terms of emotional impact, was Zipora Fried's *Untitled (Fall)* (2004), a heavily worked graphite drawing that unfurls from the wall and stretches out across the length of the gallery floor. Due to the sheer amount of effort that went into its making, and its large, solid shape, the drawing conveys the sensation of time slowed down.

On an adjacent wall were Judy Ledgerwood's three luminous silver gouaches on vellum, all from 1999. Here, the paint congeals on the surface in delicate patterns of mesh, nets, and lacy circles, with highly controlled drips. Similarly lush are Norwegian artist Olav Christopher Jensen's three pastel drawings from 2004, in which off-kilter compositional choices leave much of the paper blank, addressing issues of balance and proportion with humor. The work evokes influences as



Olav Christopher Jensen, *Untitled*, pastel on paper (22 x 30 in.), 2004. Courtesy Tracy Williams, Ltd., New York.



Zipora Fried, *Untitled (Fall)*, graphite on paper (324 x 53 in.), 2004. Courtesy Tracy Williams, Ltd., New York.

diverse as Dubuffet and Monique Prieto.

Portuguese sculptor Pedro Cabrita Reis, who has described himself as a "transporter of memory," showed two watercolors with acetone and graphite that suggest landscape and architecture; they are intriguing contrasts to his recent outdoor architecture-based installations. A different kind of structural underpinning informs Joe Fyfe's hand-made paper collages, which include felt and newspaper. Formally insistent, his work investigates--through carefully calibrated compositions--the physical properties of his chosen materials.

The quality of line, with references to comics and cartoons, prevails in Matt Mullican's eight 1974 ink drawings of a lone stick figure named Glen, as well as in French artist Anne-Marie Schneider's three works from 2002, one of which

droopy red rabbit that appears to have seen better days. Matters get even less cheerful in Daniel Hesidence's elegantly limned graphite drawings of distorted heads, in which the grotesque vies with the beautiful and would appear to emerge victorious, as melting flesh, strange protuberances, and freakish indentations abound. A more oblique commentary on violence and eroticism is made in Fiona Banner's two text drawings of dialogue from the films *Black Hawk Down* and *Plaything II*. In these, the words and letters, repeated over and over, become abstract markers of time, evoking internal meditations.

All the works in "Traces Everywhere" leave an indelible impression of introspection. As these artists attempted to impart materiality to the ineffable, they simultaneously affirmed the fragility of what we perceive as immutable.

--Amanda Church