

The most interesting works here are Keith Long's two wood pieces, *Untitled (Feather)* and *Untitled (Three Feathers)*. They hang on the wall, and look like half-moon cuts from some weatherbeaten table top or cable spool, but on closer inspection turn out to be individual sections carefully shaped and joined. The surfaces are scarred and eaten away, creating continuous revisions of texture and color and exposing strata shaped by structures inherent in the wood. The pieces are natural histories of themselves, recording patterns of change and experience like lines in a human face. The artist's presence is attested by one or more tiny feathers roughly etched into the wood. The feather is both sign and symbol. Like initials carved in a tree trunk it is a human mark which becomes part of a natural history, but it is also itself a natural structure, a reaffirmation of

the delicate, bony, textured quality of these delightful pieces. (James Yu, December 7-January 17)