

# BRAIN WAVES

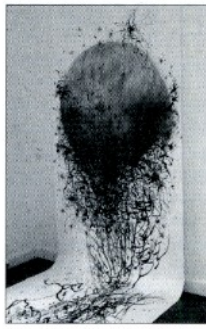
Paul Gough

In the world of contemporary fine art practice the continuing impact of drawing is often conveniently overlooked. The skillbase of so much work seen in commercial British galleries seems to embrace video and wiring, screen and sign, but rarely the crafts of making and construction. Obviously this is a crude caricature, but it is perhaps significant that throughout the UK we are seeing the emergence of degree (and master) courses in 'Drawing', formerly a staple part of the Fine Art ethos.

Drawing can, of course, take multifarious forms; it need not be limited to the cabinet, or to graphite on modest sheets of paper: in terms of scale, process and medium, drawing is now an unlimited field of possibilities. Artists such as Margarita Gluzberg have embraced the expanded domain of drawing. Her large scale drawings depict

often oversized and overgrown images of familiar creatures and artefacts: cats, moths, spiders, cacti, wigs, beards, grass and in this current exhibition at **Seven Worcester Terrace**, Bath, human hair and wires. Constructed from the tiniest individual elements her tactile, yet untouchable, drawings play with texture and illusion, object and surface, evoking themes of obsessive mimicry and anxieties.

Recently Gluzberg has started to create works that extend themselves as installations into actual 3D space, with imagery borrowed variously from shop window displays, consumer goods and fictional creatures. In Bath, the second floor rooms of the gallery contain two huge drawings on distant walls; one seems to depict a woman's head with a hydra-like emanation of precisely drawn lines that flow onto the floor and connect to another drawing of the back of a



Margarita Gluzberg. Photo: Bath Chronicle

man's head. The technique is obsessive, each line drawn with unnerving exactitude, each seeming to suggest a strand of hair but (as the show title 'Brain Radio' indicates) also suggestive of electromagnetic waves, alternating currents and even telepathy. As if the imagery were not sufficiently disconcerting, the accompanying soundtrack by Cole L. and Al D. adds to the ambient tension.

This is the gallery's first installation show, an impressive inauguration from an artist of real standing and conviction ●