

tions showing a scratched-out figure in an abandoned house; David Rocamora's time-lapse digital video that turns moving people into ghosts and stationary people into statue-like, solid figures; Thomas Carabasi's slow-motion film of Brazilian drummers; Emanuel Waters' depictions of Black Panthers; Mandi Castro's dissonant fashion photography; and Philip Lawson's enormous contact sheet showing scenes of the moon and a crow over Yellowstone Park.

Katranis' follow-up exhibit is as strong as the first "Pure/Impure" exhibition. Each in their own way, the image-makers of this art show have all documented the fact that the reality we live in is largely made up of images — bombarding us on all sides from billboards, TV monitors, newspapers, magazines, T-shirts, ad displays and, now, even on our cell phones. Faithfully documenting the reality of the early 21st century means documenting its pervasive unreality.

Imagine that.

'Bianca Pratorius: Recent Paintings' • Allyn Gallup Contemporary Art through April 9

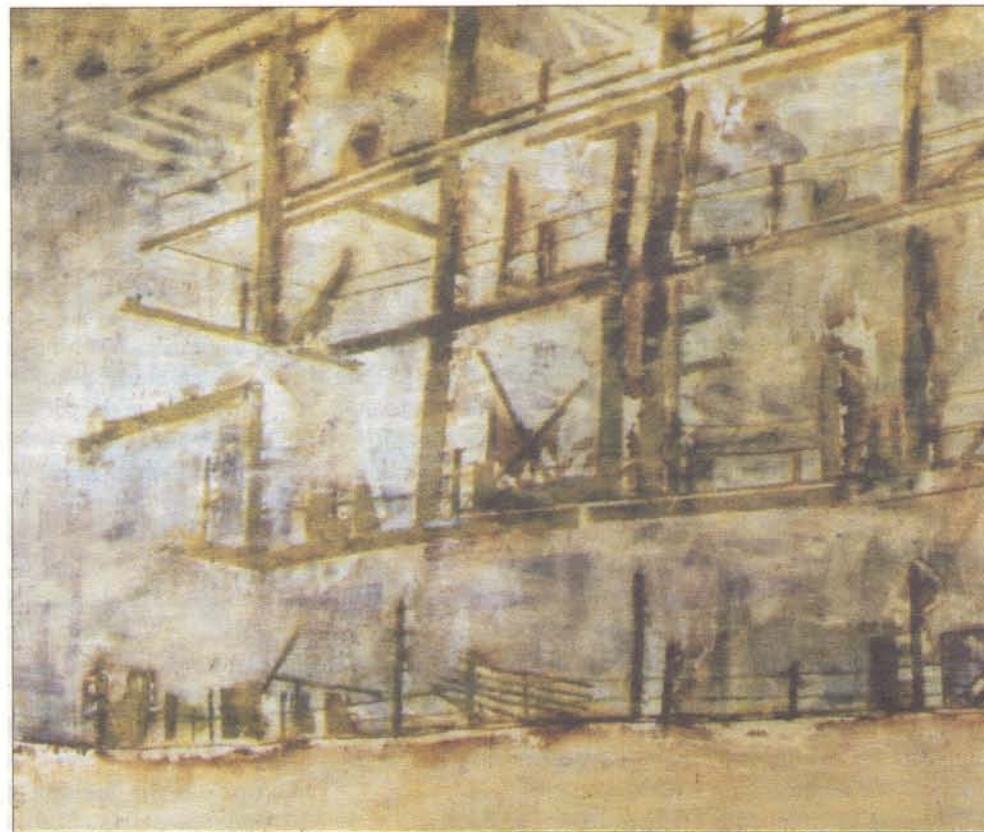
Bianca Pratorius loves buildings. One look at her art in this exhibit is enough to make that clear.

Like a true fan of architecture, she loves buildings from the inside-out. She loves the DNA of a building's structure in its original plan, the surprisingly small outline of a room on a foundation before the walls go up, or the honeycombed look of a structure under construction. Her "Filmed Edifice" is the best example of that. Where Pieter Breughel the Elder's "Tower of Babel" depicted man's fevered attempt to send a structure into the heavens as a form of blasphemy, her painting imbues the builder's art with a kind of holiness.

"Meridian and 17th Street" depicts a



Mandala-like fascination — Katharine Butler's "Joyous Solitude" at Katharine Butler Gallery



Courtesy photos

A tower, but not of Babel — Bianca Pratorius' "Filmed Edifice" at Allyn Gallup Contemporary Art

building going up from a corner perspective. The building has no skin yet. You can still see through it to its structural bones inside and the sky beyond.

It's gutsy work — in more ways than one. Pratorius, a longtime master of oil-on-canvas, has taken the risky step of learning a new medium to create this series. Applied encaustic is her new medium — a process in which the artist applies powdered pigment to layers of hot wax on canvas. It's a treacherous medium. But done right, it results in a beautiful waxy surface, providing the viewer a great sense of depth. Pratorius has done it right. Her sense of structural beauty and brilliant color is clear to see to anyone. Her sense of courage is there, if you know where to look for it.

If, as Alan Watts once said, the mind creates space, that makes architecture the most mindful of the arts. Pratorius' latest paintings are the most mindful of paintings.

'Katharine Consenza Butler' • Katharine Butler Gallery through April 9

If you want to say nothing, try to say everything. To get out of that trap, artists from time immemorial have seized on some arbitrary subject — a deliberate restriction, like the 14 lines of a sonnet. Cézanne had his mountain; Slab had his cheese danishes; Butler has her boats.

In her latest series, she rings seemingly infinite changes on the simple iconic form — walnut-like and minimal, almost the ideogram for a boat.

Her "Joyous Solitude" surrounds the icon of a boat with stylized swirls. It has the hypnotic fascination of a mandala. "Moon Dance" approaches the same subject with diffuse romanticism.

Restricting herself to graphic simplicity, Butler speaks volumes. □