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## AROUND THE GALLERIES

Unlikely survivors in the mean city

By Leah Ollman

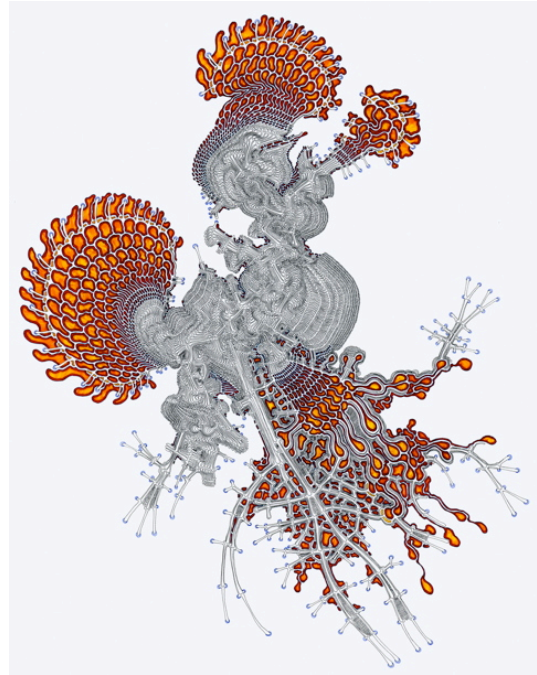
Drawings that can't be tamed

Daniel Zeller's dazzling drawings at Daniel Weinberg articulate nothing in particular and everything in general. Wildly free-spirited cousins to the topographical map, satellite image and electron micrograph, the drawings evoke skin; land; cells; systems; processes of change, connection and growth; and conditions of dispersal and expansion.

The New York-based Zeller draws in graphite and ink, tracing filament-fine lines that pulsate and reverberate. In several large works, his continuous fields of short repeated strokes yield rippling, puckered textures that feel vaguely lunar. In other pieces, both large and small, he builds complex, layered networks of lacings and tubings, radiating arteries and meandering clefts.

Like the mesmerizing work of James Siena, Zeller's drawings are intricate and dimensionally ambiguous. The patterns, elastic and organic, repeat and contort across the page, often from edge to edge, extrapolating from crisp black to the saturated hues of exotic plumage or psychedelic visions.

For his titles, Zeller piles on syllables the way he amplifies line, ending up with combinations that sound both authoritative and elusive: "Cryptoblobulastic Fusion," "Cellular Interdispersion," "Deregulated Uncontainment," "Transverse Misinformation." Whether they are mapping or inducing spectacular neural phenomena (or both), Zeller's drawings are hypnotic marvels.



'MULTIPLE DISPERSION': in his drawings, Daniel Zeller traces filament-fine lines that pulsate and reverberate.