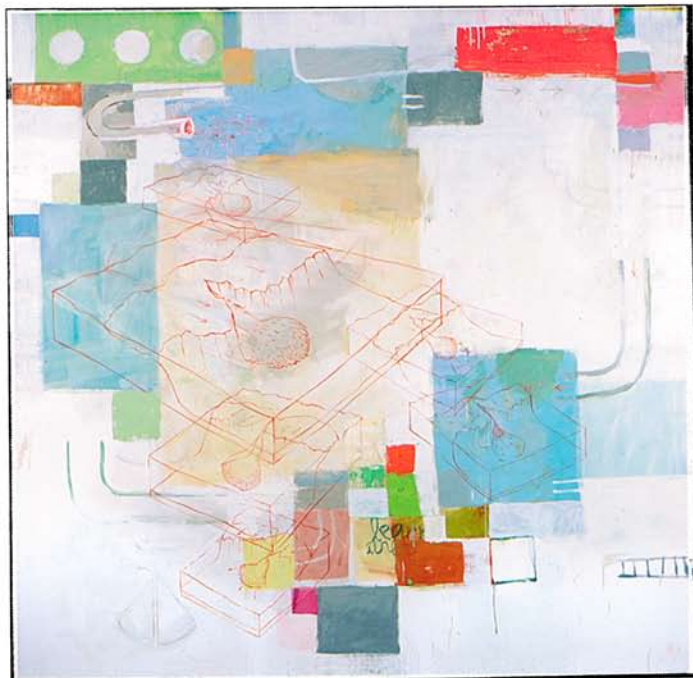


Art



"Submarine Canyon Under My Skin," by Rebecca Rutstein, is in the Fleisher Art Memorial Challenge Exhibition. Emma Varley and Barbara Woodall also are showing work.

scale, the abundance of nature and the variety of human experience.

Bowlby has fastened hundreds of individual, shaped drawings to the walls and covered most of the floor, leaving a narrow arching path through the room.

Each image is drawn in heavy black line on white paper shaped to its subject in a casual, cartoony style. The objects are mostly commonplace, from light bulbs and scissors to bottles, shovels and hammers.

Study this visual torrent long enough and you'll begin to suspect that it's a metaphor for an artist's life, which involves noticing things and investing them with meaning. *Leaves of Grass* is beyond words; you just have to sit on the bench provided and let it flow over you.

Varley's installation at the Fleisher Art Memorial, part of the second Challenge exhibition, is far less effusive. She makes the same kind of outlined, shaped drawings but organizes them structurally — in this case as a broad band that joins two walls across a corner.

Varley's images consist mainly of flower forms and satellites (the kind that orbit the earth) — nature paired with technology as the twin poles of human experience.

Seen in an otherwise empty room, *Corral* becomes a quiet, meditative presence, a striking counterpart to the exuberance Bowlby generates with a similar technique.

Varley's partners in the Challenge show, Rebecca Rutstein and Barbara Woodall, work in a similar way, but in different media.

Rutstein's lively and provocative paintings employ references to geological processes as the ultimate benchmarks against which human activities are measured.

Woodall cuts up road maps and assembles highway strips into collages that allude to metaphorical journeys. Her largest piece, a two-part, weblike construction pinned directly to a wall, makes this connection most directly.

Drawing as sculpture. As practiced by Astrid Bowlby and Emma Varley, drawing has become sculptural in the way it occupies and transforms space.

Bowlby's installation in the Morris Gallery at the Pennsylvania Academy of the Fine Arts not only fills the room, it flows out into the museum stair-hall. It's a cornucopia of images that replicates, on a small

Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets.
10 a.m. to 5 p.m. Tuesdays through Saturdays.
11 a.m. to 5 p.m. Sundays. Through Nov. 10.
215-972-7600 or www.pata.org.

Fleisher Art Memorial, 719 Catharine St. 11 a.m. to 5 p.m. Mondays through Fridays and, when classes are in session, 6:30 to 9:30 p.m.