

# GALLERIES

## Women, conflict, neon provoke in trio of shows

### **Craig Kraft and Camilo Sanin**

The title "Unintentional Drawings" won't seem that odd to gallerygoers with some grounding in dadaism and surrealism. Artists shaped by those movements have attempted to escape their own mind-sets by creating work through dreams or random choices. But the auteur of this small Heurich Gallery show is D.C.'s Craig Kraft, who's well-known for his neon sculptures. How can a sculpture be a drawing, let alone unintentional?

The answer is that Kraft has taken scraps of paper on which he doodled or jotted notes, and faithfully reproduced their squiggles with bent tubes full of glowing gas. Using only shades of blue, the artist made compositions of multilayered swoops and scrawls, amid which some numbers and words can be discerned. Kraft has long "drawn" lines with curving or jagged neon tubes, but those were disembodied and ethereal.

These two sculptures intentionally show the man, and the technology, behind the curtain. The show also displays the original doodles — "found objects," Kraft calls them — and the rear of the sculptures, so viewers can see the lineups of transformers and the tips of the glass tubes, some of which pulse with blue vapor. Like Roy Lichtenstein's giant sculptures of brushstrokes, Kraft's "Unintentional Drawings" both celebrate and demystify artistic technique.