

**"1867 1881 1981": Elaine Cameron-Weir & Ben Schumacher at Bodega**

Bodega Gallery is a great Old City space, a labor of love run by five artists with the philosophy that gallery space should completely belong to an exhibiting artist for the duration of his or her show. The curators like to bring artists together in pairings or small group shows; this month, New Yorkers Elaine Cameron-Weir and Ben Schumacher have teamed up on "1867 1881 1981." The title of the exhibit comes from its cornerstone piece, a found drawing of asparagus that the two came across on a road trip. The year written on the drawing in a childlike hand, depending how you look at it, could be interpreted as any of the above three. This piece sets the tone for the rest of the show, which seems to explore space, movement and the ambiguity of found materials.

The show is set up so that the main gallery is relatively stark except for two very large canvases covered in material facing each other on opposite walls. There are a few tokens around, like lemons and some unidentified metals. In the back room are three woodcuts, carved from pieces of found plywood that already had markings and writing on them. The show evokes images that could be car-related, which makes more sense when you know where the inspiration came from. I'm not sure I fully understood the pieces individually, but I was definitely confronted by that feeling of release, the it's-out-of-my-control-and-I'm-great-with-that attitude that takes over when you decide to hit the road.

*Through April 22, Bodega Gallery, 253 N. Third St., [bodegaphiladelphia.org](http://bodegaphiladelphia.org)*