



His *Descent into Hell* is a solemn negation of representation. How could such an event or moment be portrayed? Finster conceals the inscrutable with language; Brown with unsubdued spatters and flecks of paint.

Gregory Gibson gathers fragments of image and text together to question the meaning of each. *Ecce Signum* ("Behold the Sign") is a paint-slathered collage of cardboard, wallpaper, newsprint, advertisement, and a reproduction of Albrecht Dürer's *Four Horsemen of the Apocalypse*, which is an illustration of one of the visions of St. John recorded in the sixth chapter of the book of Revelation. Each of these items is a sign in its own right: signifiers of commercial culture, the world of events, art, and scripture. Gibson implies that the sacred threatens to manifest itself in the profane world, in the refuse and the chance configurations of remnants. Images, objects, and scraps of rubbish form a modern hermetic script that proclaims the advent of a spiritual order that begins with the end of time.

Another prophetic biblical text, a leaf from the book of Malachi, the final book in the Jewish Bible, floats over the surface of Willie Little's print, *Birthright*. In fact, the