

## **Pan American Turns the Facets on Full Force**

By Janet Kutner

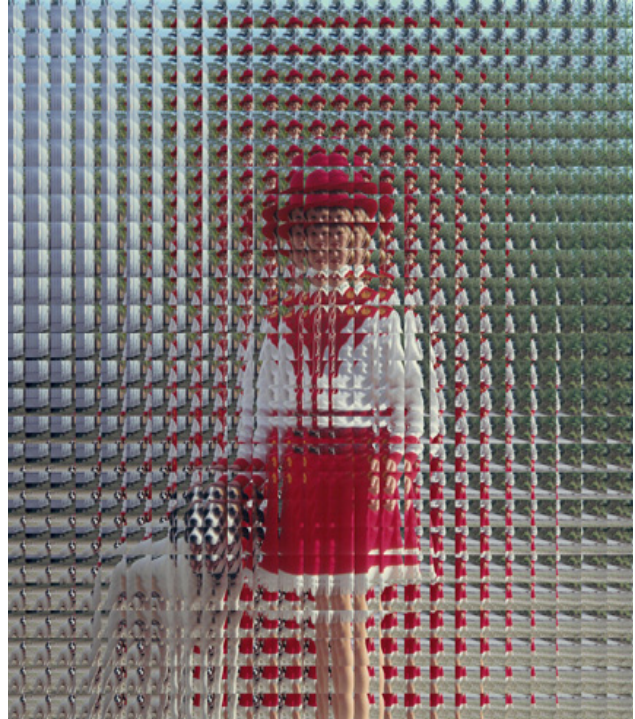
Those prone to vertigo should exert caution. Optical illusions by Dallas maverick Rusty Scruby are enough to knock stable people off their feet.

Recent works on view at Pan American Gallery follow in a direction the former aerospace engineer has been pursuing for several years, a scheme that also reflects his background in music composition and his interest in mathematical theory.

Mr. Scruby's most effective works are interlocking tapestries comprising facets gleaned from snapshots he either borrows from family albums or takes himself. He blows the photos up to huge proportions and reproduces them as ink-jet prints, which he then cutes into tiny pieces and reassembles.

He also makes found-object constructions from oddities such as Bicycle playing cards and Minute Maid orange juice jugs.

Some works take the form of vessels, mobiles or helixes, and motifs are repeated in various formats. Images here include a father and daughter on the beach, a child in cowgirl costume, wildflowers along Jim Miller Road in East Dallas and the facade of Vern's Place, a popular diner in Deep Ellum.



By the time Mr. Scruby is finished, the original content is all but obliterated, having been merged into multifaceted compositions that function as undulating abstractions, even if they're flat.

The pulsating movement of patterns across the viewer's field of vision is akin to that of sound waves, but ultimately the works must be judged on the basis of their visual impact, not some scientific theory being tested.

The least successful work is also the most ambitious. *The Wall*, a 12-by-16-foot piece woven from off-white strips of poster board and suspended from the ceiling in the middle of the room, includes scribbled notations of the numbers one to four. Whether those are indicative of the art-and-music link of merely a key to its construction is unclear. Either way its appeal is overshadowed by process.