

ART

A High-Quality Juried Show That Puts No Limits on Media

By HELEN A. HARRISON

42d Annual Long Island Artists Exhibition

Heckscher Museum, 2 Prime Avenue, Huntington. Through April 6. 351-3250

This is the best juried show to come down the pike in a very long time. The art dealer Holly Solomon and her gallery's director, Tom Farmer, are to be congratulated for their excellent choices, as well as for making only 55 of them. With two-thirds the usual number of works, the show, sponsored by the Art League of Long Island, allows each piece enough space to make an individual statement.

The jurors also refrained from pursuing any particular esthetic biases, selecting examples of numerous styles and media, from Asian brush painting to found-object sculpture. Such variety is the normal juried-show bill of fare, but it is seldom as consistently high in quality.

"Foggy Mountain," Xu Yingpei's ink and watercolor landscape, is a captivating example of the free adaptation of traditional Asian techniques. For sheer painterly exuberance, it runs neck and neck with Priscilla Heine's "Light Bulb Fac-

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ture," an honorable mention winner. To this viewer, Ms. Heine's mixed-media abstraction looks like a riotous garden, its earthy metaphor reinforced by the paint's sandy texture.

Abstracted nature motifs feature prominently in Lisa Lolodice Fleischman's "Madre," a collaged painting in which motherhood is generalized as fertility itself. Shapes resembling seed pods seem about to burst with new life, while other forms concealed beneath the surface struggle to emerge and grow.



Layering also provides visual intrigue in Bryan Gutman's "Holiday," with its imagery superimposed in latticework progressions. Figures and landscape elements vie for attention against a watery backdrop, as if all the parts of an experience were floating together in a sea of memory. Winn Rea took an award of excellence for "Sitting on the Sky Holding Stones," a floor sculpture that combines real stones with a painted evocation of a cloud-flecked sky. The piece suggests an act that defies the laws of physics but becomes possible through conceptual gymnastics that render the stones weightless and the sky solid.

Processions of dancing curves and squiggles intersect and separate in Richard Roth's cryptically titled "Moop 228." Indeed the whole painting may be a kind of visual code, since the shapes suggest organic calligraphy.

New Visions In Printmaking

East End Arts Council, 133 East Main Street, Riverhead. Through April 12. 727-0900.

Several of the 15 artists in this group show illustrate the experimental trends that have revitalized printmaking in recent years. In addition to traditional techniques, artists are now using new technologies like solar plate printing and computer-generated imagery as well as monotype processes to create novel and sometimes singular graphics.

Michael Knigin's "Iris" prints are montages of material from other printed sources. The computer acts as an image bank, allowing Mr. Knigin to juxtapose disparate elements in provocative combinations. The works on view appear to be critiques



of popular culture, simultaneously titillating and sarcastic, although "A Different Kind of Abuse," with its detached observer coldly surveying anonymous victims, is more pointedly critical of modern society's indifference.

Dan Welden translates the random patterns of rock fissures and tracks made by animals on barren ground into an intricate network of calligraphic markings. His innovative solar printing process yields delicate textures that he often enhances with drawing and watercolor, fruitfully violating printmaking orthodoxy.

Monotypes demonstrate the range or effects possible with this medium, which yields one-of-a-kind images usually printed from glass or plastic plates. Helen Smith Jones uses a painterly approach, as in "Cliff Village," with its freely brushed treatment of houses sheltering under craggy hills. In a softly modeled style, Pat Moran deftly captures the translucence of a calm morning in "Six A.M.," when the day seems to be holding its breath.

Beth Giles's multiple self-portrait etchings use handmade paper as a curtain that both conceals and reveals, emphasizing the face's dual role as mirror and mask. Obscured



"Six A.M.," upper left, by Pat Moran, on display at the East End Arts Council's exhibition, "New Visions in Printmaking"; "Highway Glimpses No. 11," left, by Pamela Long Nolan, in show at Gallery North; "Golden Field" by Marilyn Turtz, also at Gallery North.

self-images also appear in a collaborative screen print by Dan Richholt and Teddy Haggarty, in which the two artists carry on a lively correspondence of signs and symbols.

Yoshi Higa's elegant embossings beckon the viewer toward what might be doors, or perhaps the pages of a book, decorated with raised geometric patterns. Devoid of color, the prints use minimal means to stimulate rewarding contemplation.

Women Painters

Gallery North, 90 North Country Road, Setauket. Through April 6. 751-2676.

Women's History Month routinely provokes shows devoted to female artists, but it is hard to see how gender distinguishes the three represented here. Perhaps the fact that the show introduces them to the gallery, although not to the regional art

audience, is enough of a rationale.

It is always enjoyable to see a unified group of works hanging together harmoniously, and both Marilyn Turtz and Pamela Long Nolan have given us that pleasure. Ms. Turtz is showing a selection of impressionistic small-scale landscape paintings, while Ms. Nolan has assembled examples from her "Highway Glimpses" series.

Working primarily in oil pastel, Ms. Nolan isolates and simplifies landscape elements, reducing them to abstract arrangements of color and texture, and above all to combinations that evoke atmospheric moods. They are impressions, but not in the sense of that term that applies to Ms. Turtz's work. Ms. Nolan is less interested in observation than in sensation; she has more in common with the Symbolists than with the Impressionists.

Ms. Nolan's series works best on an intimate scale. Her largest "Ear-

ly Spring" canvas, evidently on a recycled tarpaulin, is insistently autumnal in tonality and rather shapeless, while the little pastels draw the viewer into their mysterious microcosms. Ms. Turtz has perfected the art of distilling a scene's essence without getting bogged down in fussy detail. She has an especially sensitive way with atmosphere, catching with equal skill the mist over morning fields, afternoon's golden glow and the lengthening shadows of evening.

Dorothy Zilkha is also showing landscapes, but her approach is more schematic and gestural. Her results are somewhat inconsistent, occasionally bogging down in overworked collage. Among the successful examples, "Stony Brook Winter" scintillates with icy clarity, and "Unbound" stands out for the flowing energy that seems to define the confluence of sea and sky.