

ART REVIEWS; Sensuous Imagery With Social Commentary By Helen A. Harrison
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'Artists Invite Artists'

Graphic Eye Gallery, 301 Main Street, Port Washington, (516) 883-9668.
Through March 3.

In this show, works by each of this cooperative gallery's 24 members hang in tandem with pieces by invited guests. In several cases, the members and guests are related, and at times the kinship is reflected in their art.

José Luis Seligson uses polymer resin as a glaze on "Incisions," a provocative relief that includes a transparent mask in that medium. For his son, Jonathan, polymer resin is a binder in "Memory Banks," a whimsical jumble of fanciful souvenirs trapped in a tank of the stuff.

Clear resin also features in a work on paper from Ellen Brous's "Second Sight" series, where it focuses attention on patterns under the surface. Its crystal quality is echoed in "Blue Bowls," a pair of glass vessels by her son, Todd.

Michael Fishman has adapted "Las Vegas," a lovely schematic etching by his mother, Barbara, into a multipaneled print that combines impressions from two of her plates. Added color, rotated imagery and a shadowy overlay transform the original landscapes into an appropriation Ms. Fishman obviously endorses.

Although not related, Susan Kornblum and her guest, Barbara Rosenzweig, share an interest in chromatic abstraction. Both artists' oil paintings allow undertones to peek through the surface, creating a rich interaction of color harmonies.

Mara Szalajda's gouache, "Towers 2," a study in strict linear geometry, and Fay Arton's "Watching the Surfers," a naturalistic, snapshot-like colored pencil rendering of a beach scene, are at opposite aesthetic extremes

Raisy Derzie may admire the stark stylization of the jazzy cavorting figures in Barbara De Gregoria's monotype, "On Fire," but her own monotype, "Adirondack," a painterly treatment of hills and foliage, shows that she and her guest are on different creative wavelengths.

Photos: "Moment," left, by Yuka Hasegawa is on view at the Port Washington Public Library. A work from Ellen Brous's "Second Sight" series and "Blue Bowls," by her son, Todd, are at the Graphic Eye Gallery in Port Washington.; "Abandoned Female Form," part of a survey of work by Margaret Curtis, is on display at the Amelie A. Wallace Gallery at the State University of New York at Old Westbury.