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By HELEN A. HARRISON

Landscapes of Mind and Nature

Gallery Authentique, 1499 Old Northern Boulevard, Roslyn. Through Feb. 22. 484-7238.

Although this show includes traditional landscape paintings and works on paper, it also features subjective interpretations of nature and responses to the natural world that do not fit the conventional definition of landscape.

Chris Coffin, for example, asks us to take a critical look at our surroundings by examining the consequences of human intrusion. His art is really a series of artifacts sealed in jars like laboratory specimens, with wax as the barrier that preserves the evidence. His paintings, evoking the Point Judith Lighthouse, also have the quality of fragments, salvaged after long exposure to the elements.

Attractive painted panels by Linn Meyer are studies in tone and atmosphere, ignoring any reference to specific locales in favor of generalized effects that imply clouds, diffused sunlight, rippling water and other natural phenomena.

In contrast, Peter Loonam's watercolors are filled with detail that evoke particular places and times, like a country lane in morning, before the sun has burned off the mist, and the grassy dunes on a humid afternoon. Helen Meyrowitz occupies the middle ground in "Lion's Head," a lively two-part drawing that uses sketchy pastel and charcoal strokes to suggest trees and bushes.

Anita Lamb also generalizes forms in her shoreline views that capitalize on soft focus and moody atmosphere. In her "Nocturne" triptych, glassy water and lowering skies invite us to imagine the calm before the storm. ■

"Horseshoe Crab," above, by Meryl Meisler in the photography show; part of the Strand Line Series of artifacts, right, by Chris Coffin and "Veiled Icon" by Sheila Sullivan.

