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ART REVIEWS/Phyllis Braff

## Diversity in Origins, in Outlook, in Media

### 'Celebrating Diversity'

Nese Alpan Gallery, 1499 Old Northern Boulevard, Roslyn. Through Jan. 6. 484-7238.

This often stimulating show of works by 25 artists show may be installed in modestly proportioned space, but it does justice to its title by featuring well-chosen examples of new painting modes, Conceptual art, sculpture, mixed media and photography. A number of selections are sharply tuned, notable contributions to the current avant-garde.

In an approach combining the real and the artificial, as well as differently textured appeals to the senses, Chris Coffin juxtaposes a video of waves breaking along the shore with an etched glass jar holding sand and water from the site captured on film. In another engaging Conceptual piece that reformats the commonplace, Susan Kornblum weaves a lattice-type collage object from half-inch strips of book type, saving the page headers, "Unity of Thought" and "Clarity by Reference."

Non-traditional materials also become part of the content in Gloria Frey Yudkin's wall-mounted book-shaped boxes bearing wood-grain designs; Ginny Fox's stately sculpture of rubber tubing and branches, and Cosimo Cavallaro's bed pillow wrapped with threatening barbed wire.

A comparatively large example representing Frank Wimberly's new direction in painting is one of the show's highlights. An abstraction built up with dense layers of varying textured and thin white markings occasionally tinged with delicate grays and pinks, it creates a web of short gestures that lock into the white field. The background becomes as energized as the surface, and the resulting instability generates impressive force.

Paintings by Ai-Chen Lee, Tati Herrera and David Slater also contribute to new trends. In the Lee piece, molecular circles painted in a casual arrangement on absorbent, synthetic fabric subtly but effectively toy with illusion. Mr. Herrera's dark circular brush gestures are structured to act as both shadows and central configurations on a highly glazed surface, while Mr. Slater's hip use of bold, cartoonlike collage images seems very much of the moment.

Katie Seiden tests social issues in a multiple-photo essay that comments on tabloid images, while both Annette Merlis and Mimi Hein use mixed media to combine several approaches to abstraction in a single piece.

In addition to Mr. Coffin, several others use the ocean in their blends of internal and external sources of inspiration. Patrick Alfieri's pinhole photograph and John Digby's ink-and-collage drawing that depicts a lighthouse growing out of a plump fish are particularly successful.