

ART REVIEW

A Lively Celebration Of the Abstract Form

**HEMPSTEAD HARBOR ARTISTS
ASSOCIATION 10TH YEAR SUMMER
CELEBRATION** at the Discovery Art Gallery,
3 Brewster St., Glen Cove, until July 25.

By Elizabeth Wix

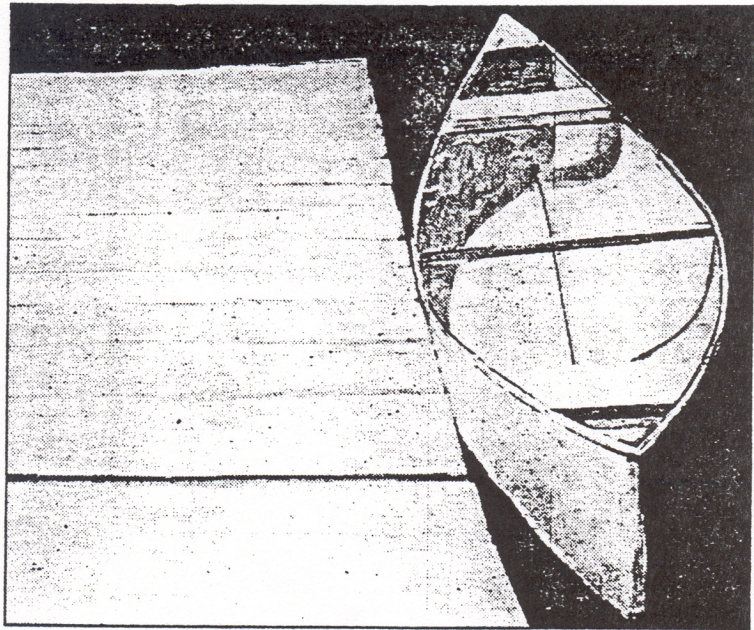
THIRTY-EIGHT of the 40 members of the Hempstead Harbor Artists Association have works on display at the Discovery Gallery in Glen Cove. Most of them are large-scale abstract paintings in oils, acrylics or mixed media, ranging from Chris Coffin's startlingly orange "Looking at Sun Has Burned My Eyes" to the understated cool coloration of Meg Pierce's "One Winter."

Both Helen Stewart's "Realm of the Cell" and Fred Moore's "Red One" are sensuous and richly colored evocations of enlarged microorganisms. Susan Drzewicki's minimalist "Venetian" invites the onlooker to ponder the subtle variations of bands of closely related colors applied with coarse brushes, which add texture and sheen.

Two interesting pieces — which might at first be taken for abstracts — deal with dreams and memories. Margery Small's haunting "Something Borrowed" is a densely packed collage / painting including family photographs, words and muted images of suburbia. Mildred Hermann's "Twice Told Tales III" is a multilayered meditation on maps and masks where the historical is blended with the mythic.

Ann Sklarin's bold acrylic, "Canoe:3," juxtaposes the rounded shapes of the boat with the straight lines of the dock and is powerful in its simplicity. Another image of summer is Gloria Bodouva's "Backyard II" where vivid pots of geraniums bloom on a patio table with expressionist exuberance. Quite different in mood is Richard Schreiner's "Seated Figure" where a man's face is seen atop a violent conflagration. This disquieting figure, set against a formal grid of black squares, seems a metaphor for the travails of urban experience.

One of the most arresting pieces is Ruth Poniariski's "Limbo" an allegory in which a nurturing woman cradles a child with an old person's face. In the background we see the planet earth from a distance,



Ann Sklarin's acrylic 'Canoe:3': 'powerful in its simplicity'

while in the foreground the moon's surface invades the picture. The woman reclines on a sofa beneath which water flows. The symbolic use of the human form is also invoked in Lin Giliberti's "Re-Entry/Earth Space Interface" in which an infant's body is divided into sections that flow in an arc above an image of Eros. Here we are led to consider the continuum of human life and rebirth.

I enjoyed Stefany Benson's "Semiotic Surrogates or Absolute Garbage" a six-part construction in which black letters form piles and heaps as seen at a dump against a scarlet sky. I'm not quite certain what her exact message is — perhaps the impossibility and pretentiousness of trying to express things verbally that can only be understood visually.

There is much more that is visually engaging including Anna London's sensitive portrait bust in clay called "Dolores" and Bert Winsberg's "Irises" — both atypical works in a lively show devoted, for the most part, to the celebration of purely abstract form, color and mood. / ■

Elizabeth Wix is a free-lance writer.