



Denise Regan studio

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ART

Casting the Spotlight on Female Artists

By PHYLLIS BRAFF



Far left, "Untitled," a work by Mary Abbott; top, "Pink Hill" by Denise Regan and "Moving/Static/Moving Figure," sculpture by Louise Nevelson.

Denise Regan

Lizan Tops Gallery, 66 Newtown Lane, East Hampton. To Oct. 20. 324-3424.

Once an abstract painter, Denise Regan brings this sensibility to her starkly organized, high-impact landscapes and to her bold figurative images. Her tightly knit compositions synthesize impressions and forms as well, and their tones and patterns have considerable gripping power. There is a surface vibrancy, too, that comes from the artist's practice of underpainting with metallic pigments.

In the earliest of the three separate phases shown here, gold pigment actually defines several shapes within a crowded interior, emphasizing the fairy tale quality of "Princess in a Hot Tub" or "Harpist, Blue." Ms. Regan appears to be mediating between an instinct for surface perfection and empathy for her theme,

which she sometimes interprets with a caricaturelike directness that occasionally seems folksy.

The adventurously colored "Bedtime Story" is a highlight among a second group of densely configured interiors that add pastoral views as framed furnishings in a busy room.

The pure, spacious and quiet landscape canvases that are shown here for the first time are inventive and personal, and would seem to have the most lasting visual appeal. In the context of this presentation, they tend to clarify the artist's polished pictorial grasp.