



Denise Regan Studio

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ART REVIEW/Phyllis Braff

Photos With Individuals' Bent, and Landscapes

The East End: Photographer's Favorites

Sag Harbor Picture Gallery, 66
Main Street, Sag Harbor. To Mar.
31. 723-3190.

When a photography exhibition concentrates on East End themes, we expect a measure of handsome skies, shoreline views and perhaps references to architectural gems. While such subject matter is certainly basic here, this well-orchestrated show reaches out for still broader content by requesting each artist's favorites. The results inevitably comment on individual creative goals.

A partly abstract composition centering on a formation of shrubs, for example, calls attention to the importance of texture in Ann Chwatsky's work, while the luminous sand ridges in Karola Ritter's "Low Tide" emphasize her interest in finding patterns in reflected light. Ms. Ritter's best contribution, however, is a close-up of tangled pond weeds in which wonderful tonal nuances are applied to the ribbonlike strands.

A lacy screen over water also served as the genesis for "Wetlands," a beautiful photograph by Tara Woods, whose goals clearly include a degree of sensuousness and whose selections provide the show's only work in color.

As might be expected, the possibility of manipulating the region's intense light fascinates many. Vincent Giordano's architectural images reveal his efforts to capture shadows that are so substantive they can become independent visual themes.

Though quiet and with a pristine character that makes them somewhat detached, Daniel Jones's often eloquent pieces provide many of the show's most memorable moments. There is an odd majesty and monumentality in the way he situates a hay roll against a cloud-filled sky, and in his view of a lonely life preserver and flotation jacket standing as a sentinel over sand, rocks and ocean he uses dramatic placement and light effects to turn a fleeting view into something grand.

Isolating commonplace articles and studying their shapes and gray tones is central to Lou Spitalnick's approach to the still-life compositions that provide another strong exhibition segment. These are prints that glorify the subjects and give them a magical aura.



The Winter Show

Lizan Tops Gallery, 66 Newtown
Lane, East Hampton. To March 28.
324-3424.

In this sprawling, multi-artist presentation dominated by recent landscape paintings, the examples that are most upfront about painting strategies command the greatest attention. In some of the best canvases, especially those by Cornelia Foss, Cynthia Knott and Jane Wilson, the viewer is always conscious of how several elements from nature have been selected and then recast as a painting experience that stands on its own.

Ms. Knott seeks the drama in skies and clouds, then emphasizes these qualities with richly evocative metallic glazes. A neutral, warm gray border highlights the abstract interpretation of tones in Ms. Foss's "Wainscott Beach" and vibrating, resonant thin bands of strong color suggest land and horizon definitions in Ms. Wilson's "Preserve."

There is an emphatic sense of transformation, too, in Whitney Hansen's "Jetty," a painted woodcut with crusty color blobs that looks like an old published image so greatly

enlarged that it has lost its focus and detail. Loose gestural markings also create vibrant perceptual responses in Joel Corcos Levy's "Long Island Light," although in this instance the faceting of surface owes much to Cézanne and the Impressionists.

A work that brings nature indoors is one of the show's more successful pieces. Semi-abstract, synthetic forms in Denise Regan's assertive "Lemon" include a silhouetted black vase and three lavender blossoms that burst across their orange backdrop.

Drawing fleeting figurative expressions in open space, Monica Banks's animated iron sculpture gives the show an added dimension. Her multiple figures, like "The Family," have a certain relationship to the artist's famous 164-foot piece that is permanently sited in Times Square.

Don't miss the downstairs gallery, which is devoted to photography. Richard Caivo's haunting black and white images star here. His view of a light pathway between giant vertical overgreens, "Gothic Impressions," is a mesmerizing manipulation of contrasts in tone and texture.