



"Woody" (detail shown at left) by Linda Sundlin is a 22-by-25-inch work made from 35-millimeter film strips.

tones possible with negatives from a large-format-view camera, Mr. Jones frequently chooses eastern Long Island locales as the basis for powerful studies that transform solid rocks, reflected silhouettes and water patterns into timeless images.

'Expo XIX'

B. J. Spoke Gallery, 299 Main Street, Huntington. Through March 19. (631) 549-5106.

Sculpture, real and virtual, is the dominant sensibility in this smartly installed and fairly compelling exhibi-

tion, which was selected from hundreds of submissions from around the country by Beth Venn, a curator at the Whitney Museum of American Art. However, with four of the five winners making pieces that mount against a flat surface, walls still remain important.

Combining found objects with shapes created from rough cement, Carol Boram-Hays achieves strong results in three-dimensional works that consider the power of the object, especially its traditions in non-Western societies. In the most successful pieces, the invented form reads primarily as a pleasing abstraction.

The seemingly tough surfaces in Brenda Garand's abstract, wall-mounted sculpture contradict the pliability of her roofing paper materials. Often bent to create organically swelling, containerlike pieces, they hint at a vitality within their streamlined, controlled shells.

Sculptural shapes featured in Jean-Paul Bourdier's large color photographs based on outdoor settings have the assertive quality often found in staged and manipulated images. His insertions and interventions involving sandy and crusty locales produce dazzling images that often seem like uncanny spectacles.

More ethereal, Connie Legakis Robinson's images are prints derived from special light effects captured with a digital camera. Most build on the wavy, blurring, rhythmic patterns related to technological processes and seem quite valid.

A rear gallery devoted to Linda Sundlin's illuminated film-strip assemblages gives a full view of the possibilities of this novel approach, and also reinforces the ultimate conclusion that these experiments are only momentarily engaging. ■