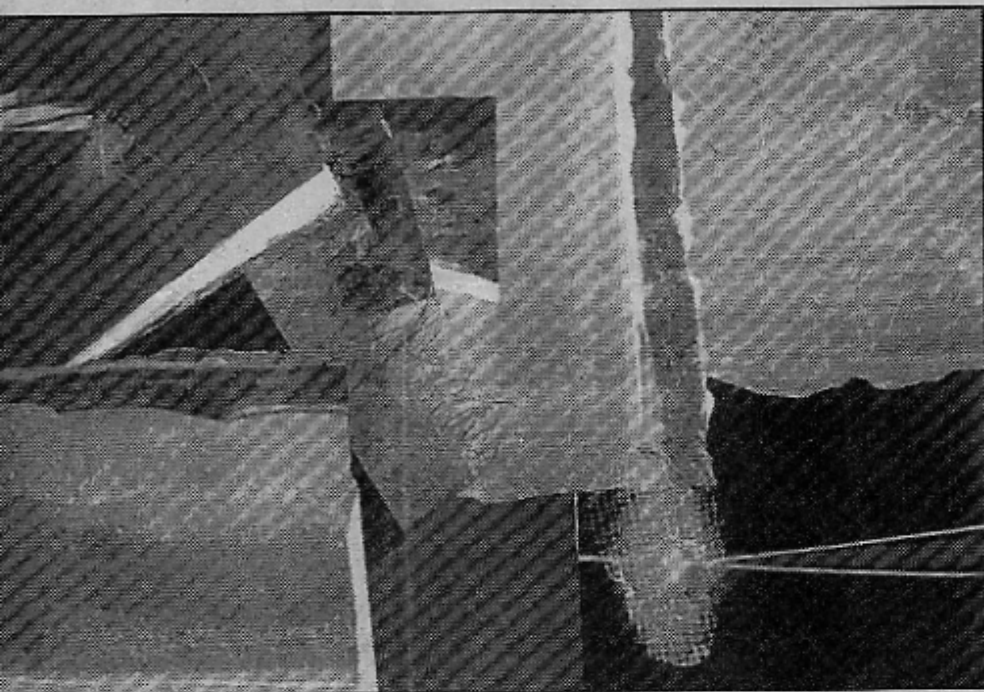


## ART

## No Impediment to an Artist's Invention



Abstract Collage" in mixed media by Betty Cranendonk.



"Telos" by Connie Legakis.

aged box provides the vehicle for Jung Lee's "Self-Portrait," a multimedia meditation on the conjunctions between the artist and the work of art. Beginning as a straightforward series of statements and mug-shot images, the tape builds in complexity until distinctions blur and the artist solves into his own creation. Among the two-dimensional works on note, Sankeum Ko's untitled en-

raw material for a collage that may have been inspired by Arthur Dove. Sylvia Harnick recycles her own work in "The Spirits Don't Live Here Anymore," a grid of nine photographs that reduce her painted wood panels to flat surrogates of themselves.

### "Image and Imagination"

Anthony Giordano Gallery, Dowling College, Idle Hour Blvd. and Biltmore Ave., Oakdale. To next Sunday. 244-3016.

The 12 artists included in this show are the winners of the annual members' exhibition at the Huntington Township Art League.

The selection illustrates the problem of awarding an exhibition based on the merits of a single work. Not everyone can come up with a group of pieces that all equal the standard of the prize-winning entry. Most have risen to the occasion, however, tipping the balance of the show in the positive direction.

In Connie Legakis's "Telos" drawings, pebbles observed through the rippling surface of water seem to mimic the organic process suggested by the series title. Eliminating color, the artist concentrates on the complex patterns created by the interplay of light, shadow and reflection.

In spite of their painstaking technique, Ms. Legakis's pencil studies are not detailed renderings of stream beds. Rather, they exploit the ambiguities that may allow us to perceive forms simultaneously as inanimate minerals and living cells.

David A. Paulsen's etchings are more literal in translating the artist's observations into graphic terms, although he also bleaches out the color to emphasize the formal qualities of each vignette.

In "Country Crocks," a shop window displays a still-life full of old-fashioned charm. Nevertheless, the scene's chief interest is the juxtaposition of curves and angles, shading and highlights. The effects are even more pronounced in "Morning at the General Store," a closeup of a very similar window, in which the smoothness of stoneware and the irregularity of split wood baskets play off against each other.

Nancy L. Stevens also works in monochrome, but with very different results. Her drawings appear to be incised through the black coating on a metal surface, much like an etching plate before it is immersed in acid. That technique gives the lines a metallic glint that enhances the eerie qualities in the imagery.

Ms. Stevens's theme is the cycle of life, death and rebirth, which she symbolizes in skeletal and floral motifs embellished with hieroglyphs. Echoes of Asian and Mexican prece-

dents combine with personal meanings to give the small pieces an engaging, quirky character.

The fabled city of Xanadu has inspired a series of monotypes by June Long-Schuman, who develops the image by adding collage to the prints. With translucent color and soft tonal effects, she pictures the city as a floating realm, one more imaginary than actual.

Betty Cranendonk's abstract collages of textured papers are highlighted with printed and painted colors. "The Past Left Behind" is an especially appealing example, incorporating scraps of ancient fabric as tangible allusions to history and memory.

Imaginative combinations of natural and manipulated shapes characterize Larry Whittle's sculptures. The dull, crusty exterior surface of basalt contrasts nicely with the stone's smooth black interior in "Africa," in which two fragments are lashed together by a leather thong.

Donna L. Marlow's ceramic vessels are covered with lively organic patterns of extruded clay. "Award Vessel" and "Hazelnut" look as if grasses, seed pods and other growing forms have been pressed into them. Rocco Faraldo uses real grass, in the form of raffia cord, to seal the stopper of his "Genie's Place," a stoneware bottle whose eccentric shape suggests the mischievous spirit that it purports to contain.

Winners of the  
Huntington  
annual get a  
showcase.

ustic panel, with pine needles and  
pper wire embedded in the wax, is  
ysteriously sensuous. Frank Saler-  
s painting, "Tree of Heaven," im-  
rts a different order of mystery,  
re akin to the improbabilities of  
agritte or the otherworldly quali-  
s of visionary symbolism.  
In "Machine Wash," Christina Da-  
s makes clever use of shirt fabric as