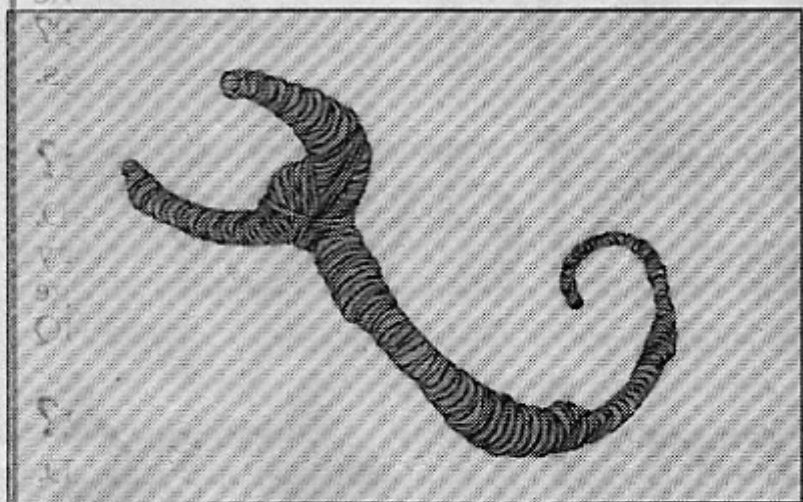


# Turning Photographs



"Duct 12" (1996), ink and chalk on paper, by Tom Sime.

By HELEN A. HARRISON

## 22d Juried Fine Arts Competition

Smithtown Township Arts Council,  
Mills Pond House, 660 Route 25A,  
St. James. Through Nov. 29. 862-  
6575.

Chosen by the art critic Phyllis Braff and Beth Handler, a curator at the Museum of Modern Art in Manhattan, the show includes another piece by Ms. Harnick, this time a painting, "Run/Over No. 7." The ominous title suits a haunting image that suggests gravestones in a blizzard.

Among the other noteworthy examples is Elise A. Freda's "X & M," a collage of word and letter fragments trapped in translucent wax. Like the enigmatic text that results from peeling layers of old posters, the pieces combine to make a new and intriguing meaning. Similarly, in "Incident Series No. 1," Sonita Singwi allows precious motifs to emerge from a creamy surface. Their nature, whether animal or vegetable, is not clear, but the juxtaposition of opacity and translucence results in an improbable beauty.

David Herman's "Mosaic VI" builds on a structure of interlocking elements to anchor a jumble of leaves, ladders, brickwork and other schematic objects. Strong design and

simplified forms give the painting a patterned, syncopated rhythm. That end is also achieved by very different means in Connie L. Robinson's drawing, "Astrapi, Cheyenne Canyon," a closeup of rock formations that dissolve into sinuous arabesques.

Tom Sime won an award of excellence for his biomorphic sculptures in wax and bronze — strange inside-out shapes that look like alien organisms — and "Duct 12," a drawing of a wrapped form. Mr. Sime's objects are shrouds that conceal more than they reveal. Conversely, Susan Palmisano reinterprets familiar forms in provocatively altered guises in her "Venus Envy" series, two small paintings that cleverly vitalize the innocuous.

## Faces and Figures

Nassau County Museum of Art, 1  
Museum Drive, Roslyn Harbor.  
Through Jan. 4. 484-9338.

Running the gamut from a 14th-century depiction of St. Catherine to Ray Johnson's 1971 memento mori for Janis Joplin, the show is a grand tour without any apparent itinerary or destination. There are some notable stops along the journey, but the absence of curatorial coherence turns them all into detours.

Actually Johnson's collage and the anonymous antique panel painting have more in common than meets the eye, and it would have been illuminating to examine the role of sym-