

ART

Works on Paper From Across Nation

By HELEN A. HARRISON

FOR the last 18 years, the Firehouse Gallery of Nassau Community College in Garden City has been host to an annual exhibition of works on paper. Until now, the show's scope has been regional, but this year its horizons have been broadened to encompass the entire country.

Advertisements in art magazines brought responses from around the nation. Preliminary judging from slides was done by Terry Dintenfass, a New York gallery director, and the final choices were made by Audrey Isselbacher, a curator of prints and drawings at the Museum of Modern Art.

The 85 participating artists, of whom 33 are from Long Island, represent 20 states from Maine to California.

In addition to cash prizes, the gallery offers several purchase awards, which, over the years, have built a college collection of contemporary works on paper.

Two of this year's purchases, Connie Legakis's "Reflections" and "Swedish Ivy," by Luz Aveyra, illustrate the range of effects that can be achieved with graphite pencil.

"Reflections" pushes the linear

patterns of branches on the water's rippling surface to the point of abstraction, while the study of ivy realistically examines the soft, rounded contours of the plant's leaves against an equally delicate background.

Maureen Rogers, another realist, employs a similarly subtle technique in her portrait of "After Dinner Treats," a purchase-award drawing that was also shown in Bellport some months ago. Her sensitive handling of little paper-wrapped biscuits, accented by muted color, is a lovely exercise in restraint.

The same kind of subdued tonality is used by Paul Feinman in "Newel Posts II," a pastel closeup of old wooden posts piled up and ready for restoration. The repeating rhythm of their horizontal bands is broken by the variety of turned shapes, and by the many textures of peeling paint and stripped surfaces.

"Pipe Dream," William A. Berry's still-life arrangement of geometric solids on a table top, shows how linear patterning can suggest volume without the modeling of form.

Line at its most elemental is the subject of Nicholas Barbieri's untitled drawing, which consists only of two pencil marks and two linear incisions in a sheet of paper.

This handsome, minimal work recalls the reductive studies of Josef



"After Dinner Treats" by Maureen Rogers

Albers, whose line expressed an equally mathematical purity.

Steven D. Poburko's drawing, "Childhood: The Early Scars," also achieves its ends with minimal means, but in his case the technique is deliberately crude and childish. Mr. Poburko has succeeded in conveying the explicit emotion that one sees in the artwork of children.

Charlie Steinbrecher demonstrates old-fashioned good draughtsmanship in "Squab Pump, Bounce," a sensitive study of a group of plucked chickens.

This unappealing subject, a variation on the classic motif of dead fowl, is made fascinating by the artist's deft handling of charcoal, as his line dances around the birds' contours.

"Apple Blossom Time — Baxter Pond," by Gladys Teitz, is a jazzy pastel in which stylized landscape elements cavort in colorful interplay.