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ART REVIEW

ART REVIEW; Show Brings Together Works of 12 Artists New to New York

By D. DOMINICK LOMBARDI
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THE current show at Krasdale Galleries, "Shown In Philadelphia -- Not Yet in New York" features 12 artists who have built substantial fine art careers in Philadelphia, but have never exhibited their work in New York.

Burt Wasserman, a noted art critic for the Philadelphia art newspaper Art Matters, selected the artists for the exhibition. Sigmund Balka, general counsel for Krasdale, selected the individual works that are on exhibit at the Krasdale galleries in White Plains and the Bronx.

Of the 12 artists, Francine Shore's abstract paintings show the greatest stylistic range.

Works like "Figures in Foliage" (1995) show a concern for representing volume and movement. A second style is featured in "Linden Lane"(1997), which is moody and dark. A third type can be found in works like "Via Abbondanza" (2000) focusing on a balance between mind and body.

Helene Ryesky offers two different approaches to her photographs. In her "Parallel Lines" series, the artist includes visual references to how the different aspects of one's life can coalesce or collide over time by including in her photographs a clustering of many keepsakes, as well as her own arthritic feet.

On the other hand, her formal portrait pieces focus on subjects who display pensive postures that in some instances border on melancholy.

Most of Libby Newman's works center on one lone, and somewhat personified, tree. Her most successful work, however, is "Tree Without Leaves -- Landscape Series III," which has an allover composition. This piece has no particular focal point, which allows Ms. Newman to use line and color to suggest rhythmic action.

Like the Impressionist painters of the late 19th century, John Schmidtberger is very intent on capturing the effects of filtered sunlight as it works its way through branches and leaves. In "Ravine No. 1 (Rocks)" (2000), Mr. Schmidtberger captures the feel and presence of the quiet calm and coolness of a large grouping of massive blue stones.

This effect is amplified by a shimmering background of sunlight, as it visually ignites a stand of trees.

Janet Sullivan Turner creates wall sculptures out of metal, wire and various found objects. "American Icon Series No. 134 -- Short Circuit" (1999) is her most memorable work.

It consists of countless, variously colored phone wires that resemble the twigs a bird might gather when building its nest. The resulting effect looks like a three-dimensional model of a detail from the multicolored water in Claude Monet's "The Boat" (1887).

Peter Miraglia's black and white photographs of Africans show his subjects to be prideful and mysterious. In "Martrida, Zanzibar" (1998), Mr. Miraglia injects a bit of High Modernism by using mechanical textures like woven palm and fabric patterns in contrast to the organic forms of the subject's face. Two curious details, a safety pin earring and an

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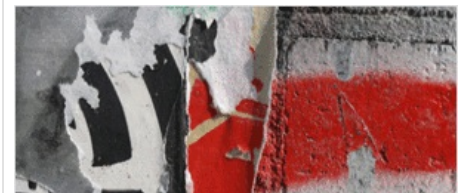
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out-of-place area of grass at the bottom of the picture plane, add even more interest to this already stunning portrait.

Mary Anne Bartley's "Kite Triptych" (2000) consists of three kite-shaped paintings that are individually titled "Reflections," "Images" and "Reveries." In each, Ms. Bartley paints on a reflective surface that appears to be some sort of metallic-silver vinyl.

This is important, because after she splatters and swirls her paints across the surface of this material, she then scratches some of the paint off, leaving tightly compressed, squiggly silver lines.

Both the splattered effect of the paint and the scratched lines bring to mind the destructive aspects of graffiti, while the kite shape adds whimsy.

Kay A. Klotzbach's paintings are based on some of Modern Art's most famous works. "Tea With Meret" (1998) is a direct reference to Meret Oppenheim's "Cup, Saucer and Spoon of Fur" (1936), which is a spoon, cup and saucer covered with animal fur. In Ms. Klotzbach's version, she adds fur to her forehead, hands and the picture frame, while the lizard she depicts crawling across her lap suggests that the fur is some form of camouflage.

Elaine Sooy Goodman makes abstract paintings. Sometimes she uses fungus (mushrooms) as a model; other times she garners her shapes and forms from ancient symbolism. Whatever the case, Ms. Goodman achieves a level of expression that is always visually stimulating. Kumiko Murashima's art also suggests antiquity. Using Japanese paste and dye to make curious disc-like symbols, Ms. Murashima creates works that are both mystical and tribal in feel.

Corinne Lalin is at her best when she is painting vaguely referential landscapes like "Storm" (1992) and "Path" (1992) where the line between sky and earth is blurred.

Stamatis Burpulis works with found metal, creating the exhibit's only free-standing sculptures.

Using texture, volume and gesture, he makes visual poetry from the chaos of industrial debris, while the static spaces that surround his sculptures become energized and liberated.

"Shown In Philadelphia -- Not Yet In New York" runs through June 3. Krasdale has two locations: 65 West Red Oak Lane in White Plains and 400 Food Center Drive in the Bronx. For more information, and to schedule a visit, call (914) 694-6400, ext. 2125, or (718) 378-1100, ext 2125.

Photos: The exhibits at the Krasdale Galleries in White Plains and the Bronx, "Shown in Philadelphia -- Not Yet in New York," include "Fungus" (left) by Elaine Sooy Goodman, "Martrida, Zanzibar" (below) by Peter Miraglia and "Homage to Dennis Leon/Within You, Without You" by Stamatis Burpulis. The show runs through June 3.

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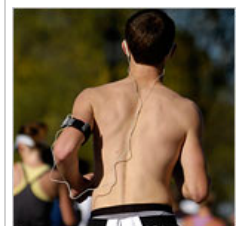
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