



The Southampton Press

www.southamptonpress.com

THURSDAY, JULY 5, 2007

ONE DOLLAR

Artists from Beyond the East End

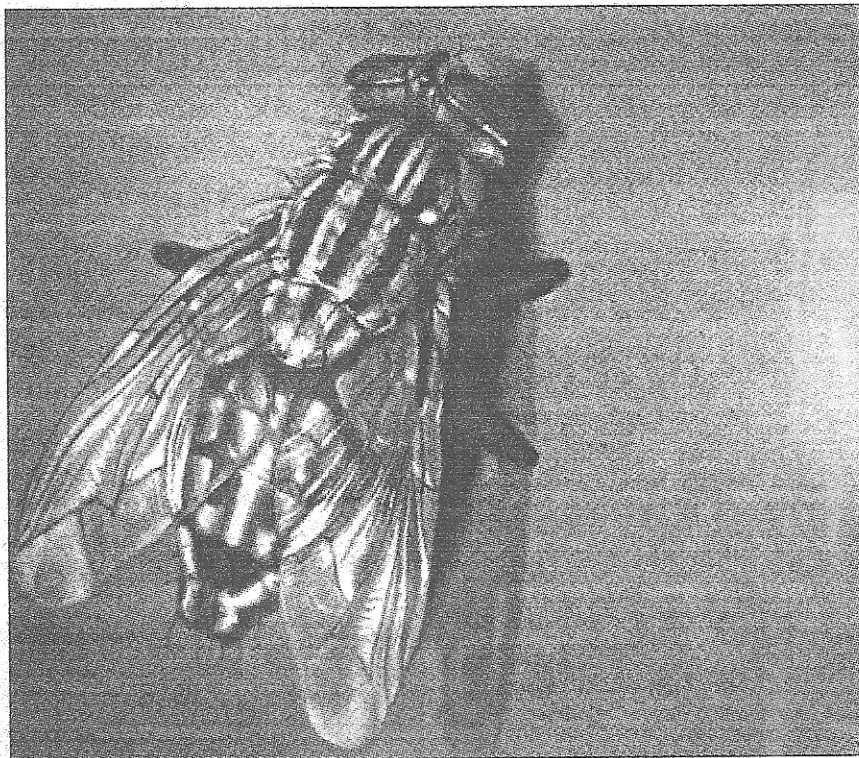
By Eric Ernst

As has been mentioned a number of times before in this space, it is a fact of life that most galleries on the East End focus exclusively on regional talent, due in no small part to the area's storied importance in the evolution of contemporary art and the desire by dealers and collectors to capitalize on that heritage.

Still, there is a growing number of exhibition spaces, such as Sag Harbor's Karin Sanders Gallery and East Hampton's Glenn Horowitz Gallery, that have resolutely charted a completely different path by choosing to import artists from other regions outside the rarefied confines of the Hamptons. This is a welcome development for those of us too sedentary to travel west, while also providing a welcome infusion of new perspectives into a gallery scene that can occasionally seem overly insular and numbingly repetitive (perhaps somewhat like the theme of this all-too-familiar lead).

The aspect of new perspectives offers an apt point of access in considering the group exhibition at the Karin Sanders Gallery, which offers some interesting interpretations of nature, a seasonal theme that in many exhibits is often dumbed down to the point that one doesn't experience the artwork so much as be subjected to it.

In this case, though, the diversity of materials used by the various artists and their disparate renderings and meditations on the natural world are handled with a sense of sophistication and understatement that is actually quite refreshing and is further enhanced by the



Edie Nadelhaft's "Handsome Hu" is on view at Karin Sanders Fine Art in Sag Harbor.

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thoughtful dialogues conjured by their curatorial placement.

Of particular interest are two paintings by Richard Bruce, "Point of Departure" and "Where the Sea Meets the Sky" (both acrylic on birch panel) each of which creates subtly surreal interpretations of nature through a dynamically confident use of colors and washes.

Using surface quality as a means of creating rhythms and eddies that move the viewer's eyes across the canvas, the artist has enhanced this effect by the diffused and yet powerful use of light that energizes the composition but still

allows it to impart a delicate air of silence.

Michael Souter's "Silk" (mixed media on paper), by contrast, offers a markedly more frenetic surface composition that obliterates the distinction in planar dimensions and yet still offers a captivating sense of distance within the work. Using overlapping edges that appear as a kind of surface framing mechanism, the artist has achieved an effect that is actually quite dramatic, allowing the viewer the illusion of looking through a window into some mysteriously hazy garden that is blurred with the movement of an unseen wind.

Also of interest is Eric Demarchelier's "White" (oil on canvas), Angela Beloian's "Sky Catcher" (mixed media on canvas), Edie Nadelhaft's "Snout" (oil on canvas), and Millie Falcaro's "Cosmos Diptych" (mixed media photograph).

The "The Nature of Art" exhibition continues at the Karin Sanders Gallery in Sag Harbor through July 25.