

## ART



By PHYLLIS BRAFF

### 35th Juried Exhibition

The Parrish Art Museum, 35 Job's Lane, Southampton. To Oct. 20. 703-2118.

This biennial event is one of the few juried exhibitions open to artists working in all media, and its video and photography entries consistently add creative sparks to the inevitable jumble of styles and interests. What is surprising this time around is the numerical domination of participants from more distant locales and the comparatively large scale of some of the pieces.

Scale gives Carole Feuerman's life-size figures their special impact, and size is essential to the edgy, aggressive force of Margaret Cogswell's scaffoldlike sculpture. Blending memory-provoking old black cooking pots and wax and wire fetishlike bone shapes, her piece builds a good deal of tension by contrasting the informally arranged, machine-made used implements with a more sanctified, precise placement of the resonant, pseudo-ethnographic materials.

Paul Burn adds to the show's comments on visual, mental and perceptual shifts with his handmade copy of

a vehicle. Another sculptural highlight is Deirdre A. Power's sequence of shopping bags that use schematic figures and charged phrases as emblems bearing social insights.

Two chalky, mysterious, disquieting paintings by James Byrne nicely support his best-in-show award. Featuring figures frozen in some important moment of psychological interaction, they offer situations and settings that are believable but uneasy. Other effective approaches to the identifiable image include Louisa Greenwald's vibrant "The Lady" and Janet Culbertson's dynamic scheme of ominous freeways that obliterate nature.

There is a fair amount of notable abstraction, too, led by Lily Prince's bold, richly painted canvas that combines assertive and delicate forms and Christine Hiebert's wonderfully nuanced charcoal drawing that invents illusions of depth and perspective with its layers of dashing nervous line. Claude Lawrence's energetic painting stands out, too, along with quieter efforts by Sharon Loudon and Victoria Wolfe that make dynamic use of large white fields.

Mark Abrahamson's impressive aerial photographs flatten topographical configurations and almost become abstractions.

The jurors, who selected 109 pieces from more than 300 submissions, were Lisa Phillips, a Whitney Museum curator, Jack Tilton, a gallery owner and Penny McCall, a collector.