

Contemporary Views, From Doctors and Others



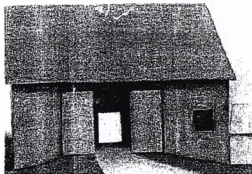
By D. DOMINICK LOMBARDI

"EXAMINATIONS," a show curated by Katherine Gatz and Lisa Hatchedorian, at the Gallery @ Pfizer Learning Center in Rye Brook, features the art of three doctors.

Vanda Playford, a general practitioner, produced a video, "Scrub," that shows her meticulously and ritualistically scrubbing her hands and forearms. This process, and the surgical mask she wears, suggests that she is removing her identity as well as germs.

In two other works, Dr. Playford takes head-on, full-body photographs of two male colleagues in full surgical garb. The only break in the cool grays and whites are the areas around the eyes and tiny flashes of color around each wrist. Both doctors show a tiny expression in their eyes and hands. Otherwise, the two images are as imposing as they are austere.

The paintings of Thomas Kovachevich, an osteopath, are inspired by how strips of paper curl when placed in water. His



The show at Kenise Barnes Fine Art in Larchmont is called "2002" and is as diverse as it is effective. Each artist has what can best be described as an active approach to making art.

David Collins, who is a stellar colorist, enhances his newest works with detail and depth, making them his best yet.

Lily Proser makes her drawings with ink. By placing a piece of paper above a lit candle, she captures the soot that rises. She manipulates this delicate, amorphous medium with her finger tips, so that her works suggest images like puffy clouds, or rows of markers on the underside of an octopus tentacles.

Hiroko Beebe's abstract paintings are made of layers of looping lines carved into sections for red or like colors. The somewhat automatic, net-like pattern leads the viewer to believe that there is some sort of linear thinking going on. But the content of the



"Bridge View," above, by Derek Buckner and Ted Larsen's "Amish Barn," at Madelyn Jordan Fine Art, David Collins's "Way Home, 2000" at Kenise Barnes Fine Art.

work is far too subconscious in its origin to decipher.

William Seeger's paintings are of large, man-made structures. His painting style emphasizes light, so that the works are reminiscent of an Edward Hopper painting. The exactness with which he points is akin to the work of Charles Sheeler, whose precise paintings emphasized a subject's function so intently that his works were at times seen like an abstract painting than a representational one.

In her paintings, which incorporate collages, Lucy Franklin focuses on images of

women in the 1950's. Joelle Shelton's sharp- and pieced-together canvases, which bear transparent layers of geometric abstractions, are mysterious and edgy.

Gregory Hennes offers his vision of the area in and around his Garrison home. In painting leaves, he uses the intricacies of position. When depicting branches, his brushwork tends more toward the general. This combination of detail and gesture is pleasing to the eye, as it comes just short of overworked.

"2002" remains at Kenise Barnes Fine Art, 1955 Palmer Avenue, Larchmont (914) 834-8077, through Feb. 16.

Madelyn Jordan, a private art dealer, periodically rents a space to curate an exhibition featuring artists she thinks are exceptional. The show "Holiday Group Exhibition" at a Scarsdale space is centered around five such artists.

Of the five, Lucy White offers the most intriguing works, using Band-Aids to apply or remove paint from paper surfaces. The technique results in a number of effects, from stenciling to hand printing, giving the lines and forms a varied uniformity.

Christina Bothwell's glass-and-clay sculptures are far more intimate and emotional. Using elements that are normally thought of as breakable, she creates doll-like forms that are haunting references to the fragility of a child's mind, where trauma can do almost harm.

Ted Larsen's "Amish Barn," a pastel on paper, depicts the side of a barn illuminated by crisp sunlight, almost making the local residents. Amishmen's (art) can't match his work on paper are Matisse-like, but they are lifeless and dull.

Derek Buckner's best of an canvas is "Bridge View." Its success lies in his ability to capture the full range between the sun's piercing rays and the abrupt shadows common to a narrow city street.

"Holiday Group Exhibition" remains at Madelyn Jordan Fine Art, 8 Depot Place, Scarsdale, (914) 724-8028, through Feb. 16.