

## *From The Studio*

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A combination of exhibitions presented in traditional and in "alternative" spaces just now could well prompt reflections upon the vigor injected into the South Fork art scene decade after decade.

Publicity and fame have not tempted recognized gallery programs and artists toward entrenched patterns. Newer generations still are attracted to the region for both experimental work and experimental, often temporary, galleries. The balance is comfortable, and everyone benefits, reassured that this remains a place to think and live creatively.

One handsome alternative space is the pleasant Southampton house selected by New York's Light Gallery for its "Light at the Beach" series of installations this season.

A panoramic view of progressive mini-hills proves to be an appropriate introduction to the serene, solid qualities of the recent paintings by Esteban Vicente currently filling the large interior space.

### **Vicente Work**

The sense of purposeful structure present here is one effect achieved by adding a variety of shaped, sometimes painted, hand-made papers to the linen surface. Vicente uses the technique as an expansion of painting, and devises a language for collage that produces highly original visions.

The feeling is meditative and restful, as colors hold to defined borders, and spacing is often austere. Yet, like the artist's previously exhibited work, surfaces suggest the resolution of complex choices dealing with color echoes, resonances, and dialogues between areas of tonal vibration.

The Esteban Vicente exhibit will remain on view through Aug. 2. The gallery is on North Highway, approximately one-half mile west of Southampton College.

Another "alternative" space uses the lawn surrounding a former carriage house in East Hampton. Now, as the Bonnie Benedek Sculpture Garden, it is the site of a carefully planned installation of contemporary sculpture that attempts to review the range of current ideas and materials. It also succeeds in demonstrating the ability of three-dimensional pieces to make a statement of mood that is something quite apart from its form. Most are thoroughly compelling, and all have a way of prodding the senses.

### **Powerful Pieces**

In addition, several pieces positioned here function quite powerfully with the environment. Jack Youngerman's five-foot petal-like undulating design in white fiberglass is perhaps the most dramatic. It bounces back natural light, adding intensity and a flowing pattern of highlights and shadings. Michael Todd's massive open circle of iron majestically frames portions of the sky and greenery seen through it, making a bold gesture of human control over nature.

Carolee Thea has used some of nature's materials, rocks in particular, to create a profound and ambitious earthwork construction. Its units continue for many yards, eventually rising over and pulling in a boundary hedge. As the eye follows its sequences, a sense of progression takes over, offering an extra dimension and inviting us to adapt to the rhythm of its order.

This installation, which continues through Labor Day, also includes Brad Graves, Nazuma, Ernie Shaw, Marjorie Strider, Andrea Woodner, Isaac Witkin, and Boaz Vaadia.