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## ART REVIEW; A Tasty Morsel or Two From the Smorgasbord Of a Big Group Show

By BENJAMIN GENOCCHIO

LARGE, sprawling group exhibitions are like all-you-can-eat restaurants: There is usually too much available and none of it very good. But occasionally you hit upon something tasty and out of the ordinary, like Masha Ryskin's and Margaret Kimura's billowing fabric installation upstairs at the Westchester Arts Council Arts Exchange Gallery in White Plains. It is raw, inventive and trippy -- qualities that seem an embodiment of the condition of contemporary art now.

Their installation is part of "Winter Solstice IV," an annual holiday season talent roundup shared, this year, between the Studio: An Alternative Space for Contemporary Art in Armonk, and the Arts Exchange. The combined two-site package is a handsome, dizzily eclectic sampler of the work of just over 50 artists gathered from the Westchester area and beyond. About a third of the artists are taking part in the exhibition for the first time.

The Ryskin-Kimura installation, titled "Dusk" (2005), approximates the appearance of a scaled topographical model; the folds, bulges, creases and dips in the fabric resemble the natural contours of uneven, hilly terrain. Here and there the artists have installed bound sheaths of cut paper, which in this context resemble buildings dotted about the landscape. Paper airplanes, or something like them, dangle upside down from fishing wire.

Other installations in the exhibition employ video, projected imagery, everyday materials and light. The bulk are on display at the Arts Exchange, where there is ample room for the artists to stretch out. Among them is Kaz McCue's "Shut Up" (2004), an installation construction of surgical masks dangling from a sort of rack decorated with symbols, suggesting an eye chart. It is hard to make out what this work is about, but I guess it has something to do with medicine.

Mr. McCue has several pieces in the exhibition, providing viewers an opportunity to assess his work in depth. I was particularly taken by a video installation over at the Studio, which was conceived after the artist's mother began to suffer from dementia and the artist moved her into his home. It charts the process of her mental deterioration, while more generally inviting us to pause and reflect on memory and forgetting.

Back over at the Arts Exchange, several works prompt similarly deep thought. "Healing Space" (2005), by Eu-Young Hong, is another medicine-oriented piece, the artist dangling dozens of plastic infusion sets from a wall-mounted square black plexiglass box. It is meant to symbolize a space for reflection and an opportunity for viewers to heal any psychic ailments.

But it is not all gloom and doom. Guaranteed to make you go all warm and possibly fuzzy inside are a pair of Luis Perelman's "Log Cabin" series of paintings, made from cut strips of soda and beer cans arranged in mandala-like fashion on Masonite boards. They are funky and fun, and bemuse you if you stare at them too long. But, over all, they stir an amused empathy in the viewer.

Mr. Perelman, who is from Yonkers, is a well-respected local artist, and among several here who deserve to be better known. The problem is that, solidarity aside, to show in these kinds of exhibitions does very little to advance reputations beyond the Westchester art community. What we really need are exhibitions of Westchester artists outside of Westchester. Otherwise it is just preaching to the choir.

Wendy Wilkinson-Gordon is another serious, committed artist with several excellent sculptures showing at the Arts Exchange. She works with ideas of survival, making cubed podlike formations out of silver-soldered wire and paper. Beyond that they are just beautiful abstract forms, which she often hangs diagonally out from the wall.

Nearby, in what was once the vault of a bank, are several of Andrew Senior's sculptural concoctions based on a mix of ideas about the landscape, money and entropy. None seem terribly exciting, to be honest, but I did like the way in which Mr. Senior, rather appropriately for a bank vault, employed United States currency as a material. There is also something sincerely romantic about his art and ideas, which helps to soften any negative reactions.

The exhibition also includes several terrific paintings, among them a pair of atmospheric abstracts by Bendel Hydes, at the Arts Exchange, and at the other site, Kiyoharu Goto's warm, subtle abstractions with luscious glazed surfaces. The work of these two artists lingers long in the mind's eye -- a compliment to their skill and talent.

"Winter Solstice IV," Westchester Arts Council's Arts Exchange Gallery, 31 Mamaroneck Avenue, White Plains, through Jan. 25.  
Information: (914) 428-4220 or [www.westarts.com](http://www.westarts.com).

The Studio: An Alternative Space for Contemporary Art, 2 Maryland Avenue, Armonk, through Jan. 29. (914) 273-1452 or  
[www.thestudiony-alternative.org](http://www.thestudiony-alternative.org).

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