

Discoveries Abound In Show at Post

By DAVID L. SHIREY

ANYONE who has been making the rounds of museums and galleries in recent years on the Island or in New York City will certainly recognize some of the 18 artists featured in the current exhibition at Long Island University's C.W. Post Gallery. While they are not international figures, Shirley Gorelick, Janet Schneider, Susan Zises, Rhoda Sherbell, Caroline Kaplowitz and Helen Meyrowitz are among those who have exhibited their works on the Island almost enough to qualify as household names. They are artists of a certain accomplishment and it is rewarding to see them in any exhibition, either alone or as a group.

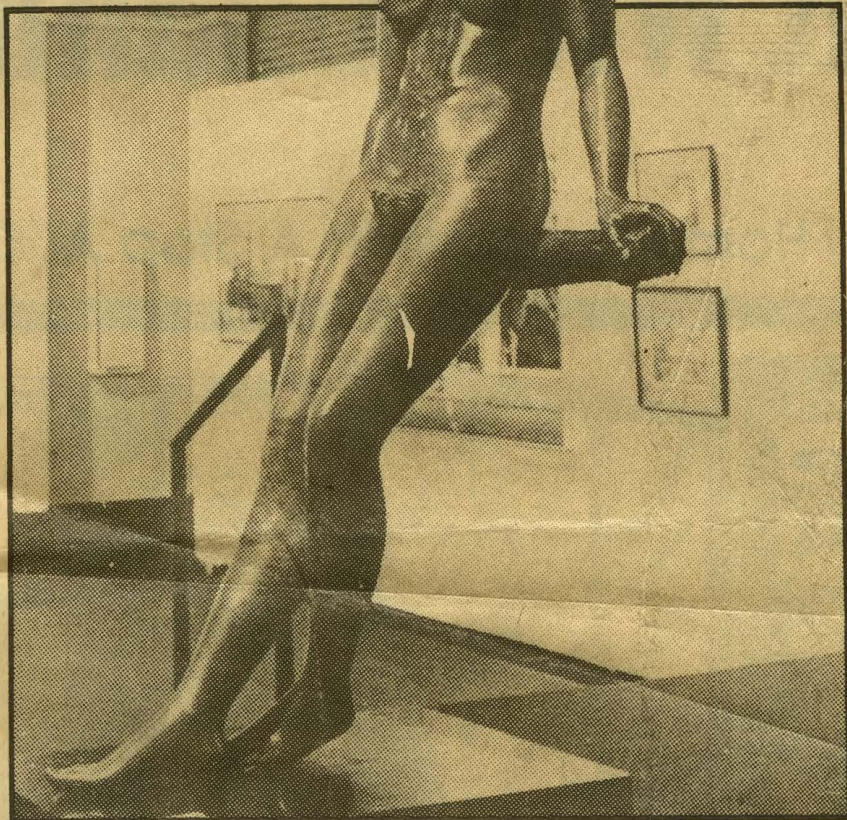
There are other gifted artists, however, who have been less visible, and it is their presence that makes a show like this especially valuable. They have not had adequate representation in galleries because they have not sought it or because their work may not have been seen as currently marketable. Or they have not been included in museum displays because their art may not have been well enough known to a curator or may not have fit the theme of an exhibition.

And, of course, there are a few in the gallery who should not be allowed into any show, but happily they constitute a small part of this one.

One of the big discoveries in this exhibition is Ruthellen Pollan, whose pen, watercolor and graphite drawings of chasms are remarkable not only for their splendid technique, but also for their compelling imagery. They appear as rocky formations of precipitous heights, but can also be interpreted as mystical landscapes of the mind.

Another lesser-known artist of exceptional abilities is Janet Culbertson. Her large ink and charcoal of a Galapagos tortoise is an almost terrifying vision of the eerie reptile seen as a fusion of stone and flesh, a blend of sinister textures, shadows and light.

Realism, or at least work in which the image is recognizable, carries the day in the show. Isidore Margulies's bronze of a young nude woman is a demonstration of both the sculptor's technical prowess and his ability to make the human body affecting as a combination of fluid and voluptuous



"Debbie II," by Isidore Margulies, at C.W. Post Gallery

forms. Viewers will be drawn to the anecdotal character of Rhoda Sherbell's sculptures, finding the plasterwork of Casey Stengel a marvelous vignette of artistry and personality.

Shirley Gorelick is a superb practitioner of Photo-Realism. In her canvas of Dr. Tess Forrest, she uses this technique to achieve a precision of detail, to explore the fascinating vagaries of surface and light and to exact a striking similitude of her subject. Helen Meyrowitz is intrigued by the chromatic and formal imperatives of checkered tablecloths, transforming them into captivating compositions, and Janet Schneider applies a serene, lyrical and persuasive hand to contemporary landscapes.

Hardly anyone can touch Susan Zises for the haunting and melancholy elegance and dreamy nostalgic power she brings to her images of Chippendale chairs.

Among those abstractionists who stand out as noteworthy are Richard Gottlieb, whose steel and brushed aluminum sculptures reveal a sweeping grace nicely counterpointed by a decisive force of curved shapes and suggested movement; and Audrey Feinberg, whose marble and onyx carvings combine a veiled eroticism with an interest in highlighting materials for their natural properties.

Caroline Kaplowitz may refer to her wood sculptures as still lifes, but I see them more as an imaginative ebb and flow of shapes, making their hard material seem as supple as a cotton sheet, and their subject matter is as personal and original as anything viewed in the show.

The exhibition will be on view through Friday. The gallery is open Mondays through Fridays from 10 A.M. to 4 P.M. and on Sundays from 1 to 5 P.M.