

3 Exhibits Mark Summer's End

By Robert Long

"Artscapes" at Amagansett Square, Ann Harper Gallery, and Elaine Benson are among those mounting end-of-the-season shows.

Eric Johnson, a landscape consultant, has curated "Artscapes," an anthology show of outdoor sculpture by 14 artists. Amagansett Square, just off Main Street in that village, is the site of the exhibition. The Square, which is not at all square, is lined by generic looking one-story wood sided buildings that house retail outlet stores, and there's a slightly seedy look to the whole place. On the down side, many of the sculptures are hard to see, because there are so many shops and often a lot of people milling around; on the plus side, there are benches upon which one can sit and observe the scene. On a recent Saturday, a good number of people stopped to look at some of the works, and one person asked if they were for sale. (They are.)

Seventeen works are scattered across the grounds, almost all of them "abstract," although many refer, either overtly or subtly, to figures.

Stephen Loschen's 10 foot high "Satchmo" is among the most abstract works, and is also one of the most successful. The piece is formed from three tall, spindly, tubular black metal rods that curve gently or are bent into convoluted forms, some of which allude to the paper clip-like profile of a trumpet. Each form is topped with a small green sphere, a kind of punctuation mark. There is the faint suggestion of music frozen in space, a translation of sound into something concrete—or at least that's the direction in which I found myself guided by the homage to Pops implied by Mr. Loschen's title.

Bill Kiriazis and Mary Antczak's "Mist and Rain" is another highly suggestive work, although here the allusions are more specific. The piece is made from nine upright slats and sheets of brushed aluminum positioned one behind another so that the work both literally and figuratively refers to the density of mist. This layering of forms,

along with little splashes of yellow-orange and blue paint across the front of the work, lends the sculpture a calm and pleasantly mysterious presence.

Larry Mohr's "Bull" and "Walking Figure" are recognizable outlined figures made from short lengths of aluminum fastened together with very large bolts. The bolts and the harsh angles in the works suggest corporate outdoor art of the Sixties and Seventies, although the scale of these pieces gives them a more playful look than anything likely to have been seen on Sixth Av-

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enue back in the boom years.

The most whimsical piece here is Leon Allemon's "The Kiss," two eight-foot-high, one-foot-wide sheets of curved aluminum that symbolize a pair of figures; the figures are bolted together at the "waist" and, as they sway back and forth in the breeze, look fairly animated.

There's lots more here, including works by Abby Abrams, Jack Gray, Kathy Ince (who has a pair of great wooden crows at the Benson Gallery), Michael Ince, Dennis Leri, Peter Lipman-Wulf, David Porter, Steven Zaluski, and Merle L. Steir. As this is an outdoor show, you can see it pretty much any old time. "Artscapes" remains on view through September 11, and further information can be obtained by calling Eric Johnson at 329-3944.