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## ART

### Parallel expressions

By Malcolm Preston

Two artists, one a sculptor, the other a painter, are the current exhibitors at Port Washington's Central Hall Gallery. At first glance, their work seems miles apart. Shirley Gorelick, the painter, gives us large, figurative canvases, inhabited mainly by handsome blacks. Alexandra Luman-Dain, on the other hand, shows a group of slender wood carvings that only at times have realistic elements. Still, beneath the obvious differences of material and subject, their work is related.

Gorelick's canvases, big and bold, gain a great deal from their matter-of-fact objectivity and the larger-than-life-size scale of her figures. "Seated



'Chess Game,' by Shirley Gorelick.

Nude" and "Double Libby" are both handsome works. The latter, with its two views of the nude model, is tightly composed and its color, soft and warm, combines reds, browns, violets and oranges in an exciting way.

Her "Westchester Gauguin" mimics the Tahitian studies of the Frenchman. In Miss Gorelick's version, the three figures of Polynesian women are seen draped in middle-class bathrobes, standing against a sparkling background of suburban foliage. Color, texture, scale and plastic form, all suggest Miss Gorelick's own brand of the new realism.

"Willy, Billy Jo, Leroy" is another huge, sharply detailed view of three black men. They, by the way, all work at the school in which Shirley Gorelick teaches. The painting grew out of their interest in her work and their desire to have themselves painted. Their bright jeans and colorful shirts add attractive notes to this commanding canvas.

In addition to her paintings, which have a considerable immediacy and impact, Miss Gorelick shows a group of etchings and drawings. They, too, use the black models of her acrylics. And like them, the handling is big and bold. There is the same sensuous play of form and rhythm, the same repetition of curve and sphere and the same forthright intensity of the visual experience transferred to paper.

The carvings of Alexandra Luman-Dain, with their lovely handling of wood grain and tone, are more abstract, more subjective in form. "Dragon Fly" and "Insect" make only slight concessions to their titles. Yet they manage to convey, in large scale, a good bit of the feeling, lightness and emotional response to structure that most of us have toward insects.

Slender ribbons extend outward from more massive biomorphic shapes. Often small bronze details add a bit of realism to "Snail" and "Insect." But in the main, there is a lyrical use of materials and a fluid expression in the handling of wood that gives grace to the space surrounding the sculpture. Even in the one, large, relief, "Owls and Moths," the carved surface flows in a charming, decorative way.

What ties these two together is found more in the underlying concerns rather than in the outward themes. Miss Luman-Dain's use of wood parallels, in rounded forms and tonal quality, the color and shape Miss Gorelick gives to the nude anatomy of her models. Then there is the undulating, rhythmical and sensual quality both artists impart to their work.

Beyond that, both work in images that considerably extend the size of their subjects and by that device alter our psychological response to nature, intensify and heighten it.

Once again, this exhibition (which will run through Sunday) marks the high professional level of the women who are associated with the cooperative Central Hall Gallery. A lecture, entitled "Nature—A Sculptor's and Painter's Work" is scheduled to be given by the artists at 8 PM Wednesday. It is open to the public. /II