

# Wit and Whimsy From Three Artists

**NANCY PATERNOSTER COMPUTER GRAPHICS.** Primavera Gallery, 196 Spring Rd., Huntington, through Nov. 30. (Selected works up through Dec. 10.) Open 1-6 p.m., Friday to Sunday, or by appointment.

**FRED MOORE and JOEL GOTTLIEB.** Constructions, paintings, wood sculpture and assemblages at Hempstead Harbor Artists Association, 16 Village Square, Glen Cove. **MASQUES.** by Richard Genovese, at the association's gallery at 12 Village Square. All works through Nov. 30. Noon-4 p.m., Monday, Wednesday, Thursday, Saturday.

## By Karin Lipson

Among the accomplishments noted on her resume is Nancy Paternoster's "linguistic" fluency in Pascal, Fortran and Basic — computer languages this 23-year-old Cold Spring Harbor artist uses to produce her graphics. The 59 examples now at the Primavera Gallery in Huntington are all based on computer-generated images, but make use of the additional media of photography, film and video. A far cry from the early days of Pac Man, these works are in the form of collages, silkscreens, Cibachrome prints, laser prints and color photo copies, and can resemble anything from disarmingly childlike drawings to surrealist-inspired landscapes.

A highlight of the show is just one such landscape that combines a neo-classical feeling with something out of "Mad Max" or some other postatomic saga. Here, a green road cuts through

a desolate orange landscape punctuated by a row of columns that cast dark shadows. Indefinable blobs looking like eggs with eyes sit by the side of the road, under a sharp blue sky with purple clouds. Produced as two similar pieces — one a silkscreen and the other a cibachrome print — the work has an ominously compelling quality to it.

Quite different are the friendly mice that appear in several pieces, walking among random letters and computer sensor marks. The mice are actually photographs from a recent mixed-media video created by Paternoster. So are some images of a caveman carving the world's first art into rock and of a lasciviously goofy, bright red mouth with a lolling tongue. Like the video, these works deal in a witty way with the evolution of art and communication. Also from the video are some startling abstractions; with their splashes of color and zooming lines, these are space-age pieces appropriately produced by a space-age art.

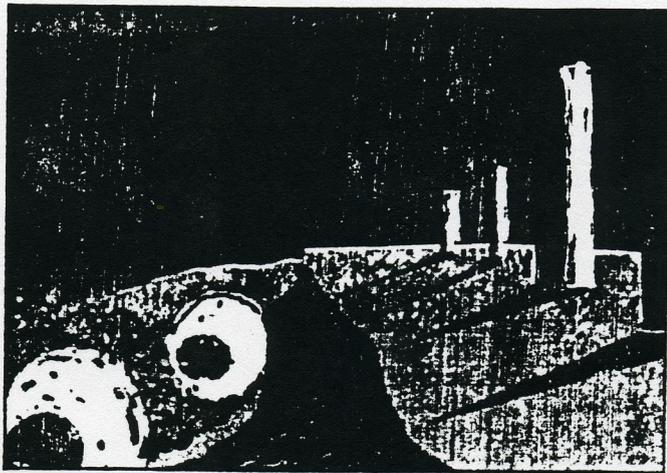
There are some weaker areas — Paternoster's collages, for example, are often on the tame side — but this show is generally an intriguing introduction to a very young artist. Paternoster's announced intention is to make a career of computer graphics. She already has impressive technical mastery of her medium, with flashes of real invention and wit.

Two artists whose work is highly tactile and a third whose pieces, by contrast, have a gossamer, ephemeral quality, are on view at the Hempstead Harbor Artists Association in Glen Cove.

Fred Moore's constructions, in the main gallery, incorporate upholstery material, velvet, bits of photographs and wallpaper, carpeting, glitter paint and sand that give them a gritty, relief texture. Several, in fact, do look like aerial relief maps. A large standing construction, "Standing Tributary," has the outstretched arms of a Christ figure and includes a shape much like an African head cut out of some slick brown and white paper.

Heads and faces — often with a nightmarish quality — once figured strongly in the work of this Harlem- and South Bronx-bred artist. While Moore's past may still be reflected in his choice of cast off materials, he is evidently moving on to new areas, especially with several recent works in monochromatic grays and whites. Resembling amoebalike forms as seen under a microscope, these works have an austere quality relieved by the thickly applied paint and the continued use of a sand mixture to give them texture.

Texture — smooth and bumpy, ridged and knobbed — is also a key

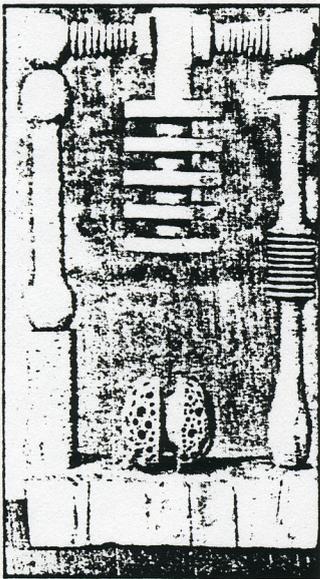


A Cibachrome print, above, is by Nancy Paternoster and is on view in Huntington, while Fred Moore's sculpture, "Standing Tributary," below, can be seen in Glen Cove.

element in Joel Gottlieb's delightful wood sculptures. Several large pieces, completed in the last five years exude an earthy quality, some even looking downright phallic. More recent, smaller wood works are more intricate, with lots of interacting parts. One, with a central, rotorlike shape, could well be some arcane, antique kitchen equipment. Another has a sensuous, dripping quality, with a tubular shape hung over a horizontal rod.

Gottlieb's assemblages, mounted on the walls, are wonderfully oddball concoctions. Several are painted all black and include pieces of industrial tubing, a tea strainer, crab legs and a child's bubble blower and plastic block. The kookiest of these works is also the most colorful, an indeterminate construction of multicolored marbles, golf balls and plastic geegaws.

Just a couple of doors down is "Masques," a show of Richard Genovese's harlequin masks with a cheeky humor all its own. Genovese's masks can be covered with bits of feather, packing strips or pink tissue paper. One says "Fromage" on it and is covered with small, white, toy mice bearing red glitter. Another consists of an obscene photograph demurely covered with black tissue paper that must often get unwrapped for a peek. A few masks conspicuously have the word "secours" — French for "help" — painted on. Far from their traditional functions of hiding identities and true emotions, Genovese's masks seem to betray themselves — as we all do — with their telltale bits of fluff and feeling. **AAA**



An untitled sculpture by Joel Gottlieb

