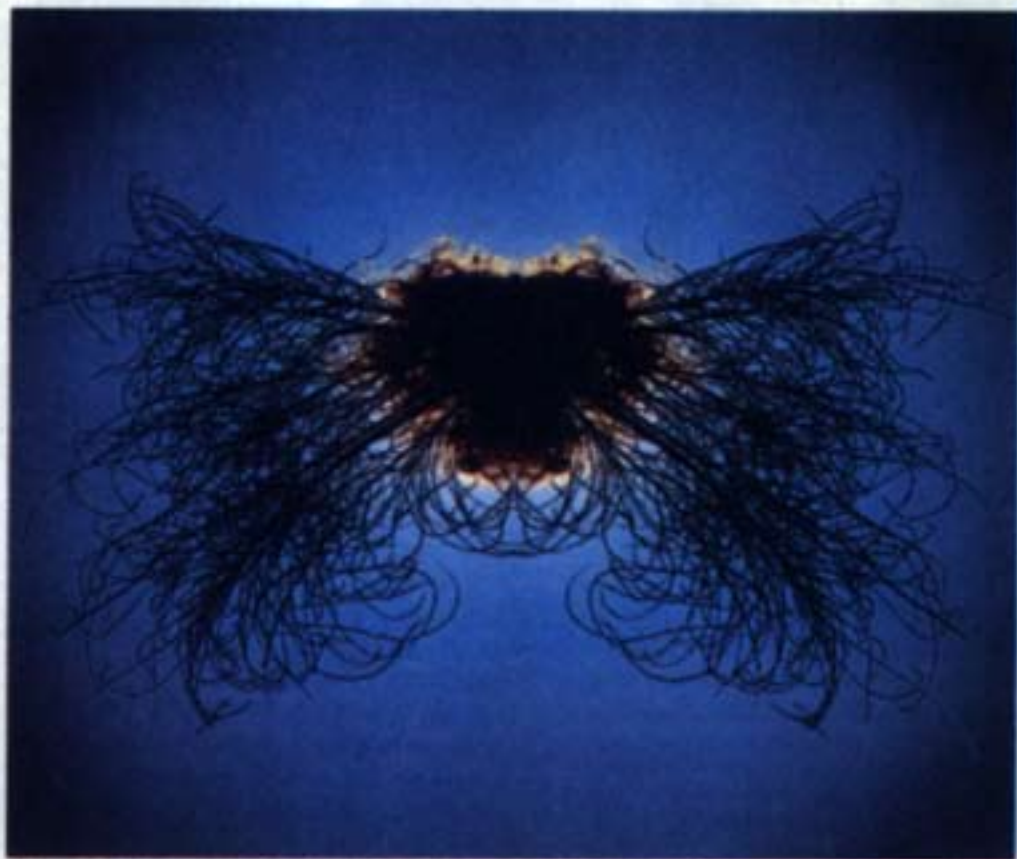


ART REVIEW/Helen A. Harrison

Transcending Cultures In Work About Memory



"Crown Prints" by Julie A. McConnell.

Photography Exhibition

Avram Gallery, Southampton College, 239
Montauk Highway, Southampton,

(631) 287-8234. Through July 28.

Robert Moore, one of the workshop's co-directors, uses digital collage techniques to create hybrid prints in which various elements are seamlessly unified. In "Suffolk County Fair," for example, details of flashing lights and dynamic shapes are combined in an image that, while static, communicates the excitement of a carnival ride. Velvety black-and-white Iris prints by the other co-director, Christa Bowden, are also built from separate pieces, in this case scanned directly from female bodies. The woman in "Embryonic" is curled into a fetal position and compressed against the picture plane; she clutches a pair of root vegetables as if they were weapons that will help her break out of her confinement.

Julie A. McConnell's digital cibachrome prints show objects made of plant fibers, backlit and mirror-printed to create head-like shapes. They also resemble insects, as in "Crown Prints," with its spidery connotations, and "Skullduggery," which resembles a beetle as much as a skull. Cheryl Machat Dorskind applies subtle color to black-and-white prints to amplify the romantic feeling of mist-shrouded coastal landscapes. In "Muse," the sense of space is almost completely dissolved by the humid atmosphere.

Deborah Klesenski takes a more objective approach, using a traditional view camera to study the world around her. "Ann in the Dairy Barn," her portrait of an alert corgi returning the camera's inquisitive look, is enlivened by the many details that are usually ignored in passing.

Corey George, also a keen observer, examines the environmental impact of development. In two selections from his "Billboard" series, shots from inside a moving car frame double-edged messages, apparently added digitally, that question the concept of progress.