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*ART REVIEW;**3 Viewpoints, and Winners All By Phyllis Braff**Jan. 10, 1993*

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VERY different areas of art are explored in Guild Hall's presentation of three individual shows, each devoted to the top award winner in the most recent members' exhibitions.

The sculpture, paintings and works on paper by Robert Richenburg, offered here as a 50-year retrospective, reveal many style shifts and experiments and tend to call attention to developments in the art world during that period.

Jeanette Saget's use of oddly assembled real-world materials to convey personal emotions offers insights into the pithy possibilities of conceptual art, while Douglas Tausik's hazy blurred combinations of images and letters represent a kind of visual language that seems to belong to an age accustomed to receiving its visual information from a monitor screen and from aggressive commercial advertising.

It is the Saget show that engages the visitor most directly, because materials and sentiments touch on common experiences. In one group of recent pieces, for example, the artist incorporates photographs, documents and mail sent by her husband while on war duty in the 40's.

A free-standing construction with an appended pocket of loose, supplementary photographs meant to be handled, "A Thousand Days in the Life of 8th Field Hospital WWII," features an enlarged image of

nurses giving one another hair permanents the day before the Normandy invasion. Ms. Saget wants to imply that women are women, regardless of the circumstances.

Many of the Saget projects are developed around emotional thoughts and capture subjective experiences that are not usually visual subject matter. Her own recent heart surgery inspired several constructions. One incorporates cubes wrapped in pages from "Gray's Anatomy" that depict the inside of a woman's body. Another, "Shrine," is based on the artist's chest X-ray illuminated with a light box and reverently draped with strands of beads.

A particularly successful assemblage commenting on replacement implants uses a box from which one chooses from many kinds of hearts, like candy, cookies and plastic novelties. AIDS is treated with pointed wit in a piece that offers Band-Aids in a plastic dispenser as a comment on the bureaucracy that takes only a temporizing approach to an urgent situation.

Changing historical attitudes involving women are explored in a series based on the queen stereotype best known through playing cards.

Invented scenarios that stretch the details of life around us are part of the Saget repertory, too. Her most prominent examples are projects involving items from the Guggenheim Museum, including one that presents a stained dropcloth, ladder and worker's pants as an art work in itself.

Mr. Richenburg's work ranges from abstraction to clever self-portraits. The mix has to be regarded as a survey or it will appear incoherent. There are thickly pigmented and gestural paintings from the 50's; three-dimensional pieces that are simplified, sharp and crisp; multimedia assemblages, and works on paper characterized by a degree of wit. A tendency to superimpose order on randomness is one fairly consistent

quality. This comes across in a big energetic canvas, "The End of the Trail," which adds cutout collaged units of abstract paintings in a brick-building manner that successfully conveys an internal struggle for a more defined organization. A handsome smaller and slightly earlier piece, "Silent Thoughts," has a similar spirit.

Three Richenburg sphere sculptures, each composed of a densely crushed mass of thin wire, are also good examples of a sense of disarray that is forcefully controlled.

The use of heads is a leitmotif within the Richenburg exhibition, too. "Hyde and Seek," a tall construction with outstretched arms fashioned from thin wire, has a central core fashioned from a mass of individual portraits. Faces have eyes reminiscent of Miro or Klee, and the entire grouping seems to be a comment on multiple personalities.

Touches of humor accompany a number of the figurative images. A twirling pinwheel projects from the head of one self-portrait on an undulating backdrop designed to rest on a pine box. There is the implication that we will all end in a wood coffin no matter how much the mind spins.

Mr. Tausik's exhibition is based on recent canvases, including "Have," which boldly emphasizes that buzzword in capital letters above an aggressively thrusting hand holding a half-peeled orange. The image is scaled and framed to suggest a tongue-in-cheek glorification of a forceful message to consume.

Another high-impact painting emphasizes the words "myth" and "destiny" and places the cartoonlike outlined man and woman in a beach locale. The sense of isolated forms borrowed from multiple pre-existing sources and awkwardly annexed to a Tausik canvas is effective here.

In addition to the blurred characteristics appearing in some Tausik works that take into consideration the mechanized aspect of contemporary perception, there are others that incorporate regularized dots and different degrees of clarity and brilliance, an unnatural glow and strokes that are sufficiently substantive to capture and reflect an artificial light. The triple units in "Raster Scan Three," the best example of the theme, seem to be a metaphor for swiftly moving sequential forms.

In a few instances where the surface features only a technical simulation of the kind of artificial regularity associated with a monitor screen, there is an emptiness that might be intentional.

The shows are on view through Jan. 31. The museum, 158 Main Street, East Hampton, is open from 11 A.M. to 5 P.M. from Wednesdays through Saturdays and noon to 5 P.M. on Sundays.

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