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ART REVIEWS/D. DOMINICK LOMBARDI

From Romantic to the Edgy,

Enchantment

Glyndor Gallery at Wave Hill, the Bronx, (718) 549-3200. Through Aug. 29.

"Enchantment," the current show at Glyndor Gallery at Wave Hill, explores many of the manifestations, as well as the ramifications of the idea of enchantment. Showing enchantment's evil side, is the art of Chitra Ganesh, whose powerful mixed media wall installation "Broken Spell" (2004) shows how deception and desire can lead to punishment and banishment.

At the opposite end of the spectrum is Angiola Riva Churchill's "Sacred Grove" (1997-2004), a stellar installation comprised of various folded, twisted and draped white tissue paper panels suspended from the ceiling of a sun-drenched room. There are spirits present: mask-like black and white velum paper attached to the top portions of some of the tissue panels. These masked figures command great respect and quietude.

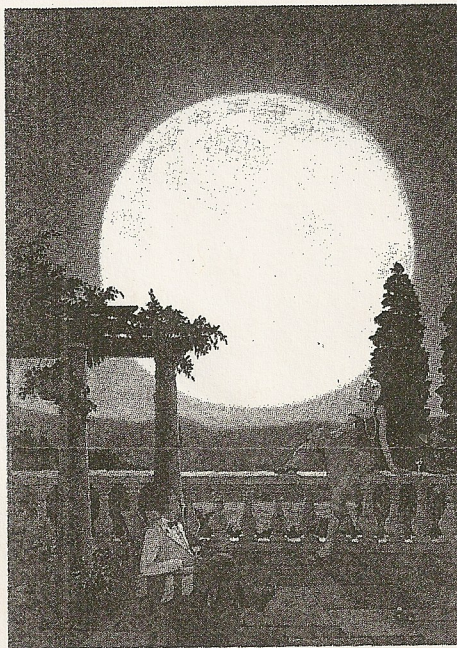
The paintings of Holly Sears fall somewhere between the comfortable and the perilous, with her two magical, Neo-Medieval works "Overlook" (2002) and "Gold" (2002). With great precision and a steady eye, Ms. Sears paints circles around most of her contemporaries, who dare to cover such Surreal, historically laden ground.

Romance is corralled by Robert Kalka, whose sculpture "In a Real Dark Night of the Soul It Is Always 3 O'clock in the Morning" (2003) coolly simulates a moonlit winter's night. K. K. Kozik's three edgy oil paintings explore a child's understanding of sex and violence through a quirky adult filter, while Julie Heffernan takes that early-indoctrination-into-fantasy ball and runs with it in her oil painting titled "Self-Portrait as Random Being" (2001).

The show continues outdoors with a number of compelling installations. I found Alice E. Momm's tree side objects, which comprise "The Root Dwellers Return" (2004), with its fairy town bridges, ladders, huts

and haunts; and Karl R. Unnasch's "Domestic Disturbances" (2004), which features a white kitchen stove with little treescapes inside pots, pans and salt and pepper shakers, to be amazingly simple, yet outstanding.

Works That Compel



K. K. Kozik's "Soirée," above, at Glyndor Gallery. Sergio