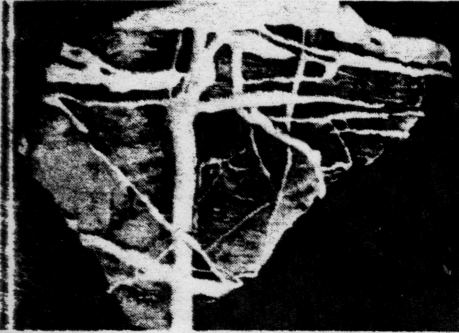
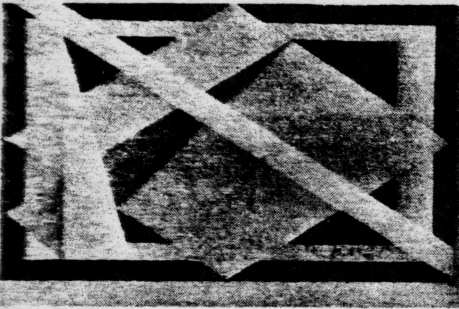


# Foreign artists run the gamut



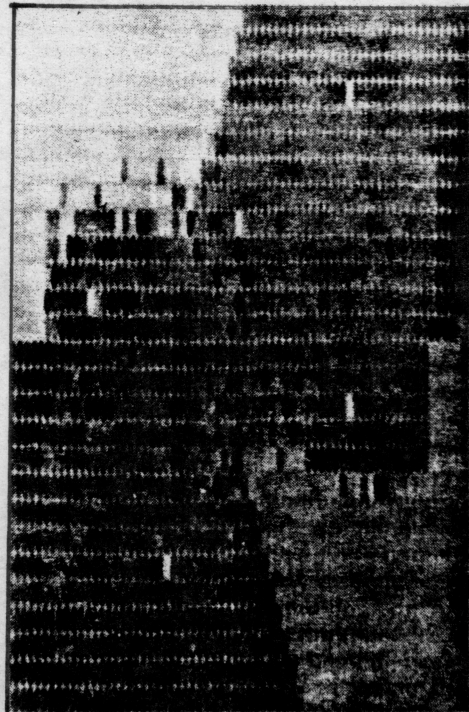
Libia Monteonate, "Marine Fossil," Passaic County College



Elizabeth Rocha, "Third Dimension," Passaic County College. Photo M. Montecilli



J. Moreaux, "Turtle," Erotics Gallery



Sumiye Okoshi, "Plenum #86," Port Washington Public Library

is evident that an artist of such vigor and skill has respect for what he is expressing.

In her art, Japanese American Sumiye Okoshi creates nuances of tones as though she is playing the piano. In her solo of 14 paintings at the large gallery space of the Port Washington Public Library, 1 Library Drive, Port Washington, New York, her paper on canvas works, from the four 6 foot panels and the two 5 foot high and 9 feet wide, on down, are composed of 2 1/2 inch long vertical lozenge shapes in regular rows across the canvas. Their variety through change in color and base is as infinite as nature itself.

One phenomenon is that when the lozenge shapes are darkened, the space between them stands out, creating an entirely different image. In a large "Plenum #86," a huge image travels diagonally up the canvas. In these recent works, Okoshi often creates a central image with a variety of play and interplay. In her series of "Plenum" and also in those called "Persistent Light," Sumiye Okoshi transforms the sensations of Nature into a land of purity. One breathes and hears its evanescent language in subtle colors and sublime intentions, yet its form gives the work power.

The Japan of the past is an entirely different world, as one sees in the fall exhibit at the Glass Art Gallery, 315 Central Park West (91), October 14 to November 11, which features 19 prints of Nô actors and 25 of Kabuki theater. The former are highly stylized tableaux of the classic theater of the nobility, while the Kabuki are of the working people and highly emotional, individualized renderings, the subjects of the ukiyo-e woodblock print. Kôgyo is the great later artist who revived the art of the Nô theater in his work, painting masked people with elaborate costumes and using metallic gold and silver pigments and gashirage (embossing) for these figures against a bare background.

The works of Kabuki are very emotional, showing the faces of actors in grimaces of feeling, including the 'onna-gata,' men dressed as women, a special class of actors. The works of Toyokuni I on to Hiroasada have large single figures with dramatic silhouette lines. One rare print by