

“Fresh Art” at Karin Sanders Fine Art, 126 Main Street, Sag Harbor.

Though only in her second season, Karin Sanders is moving her gallery to a more “progressive and hip” edge, showcasing more emerging and established artists with a “fresh, innovating vision (who are) working in media that are inventive and unique.” By “edge,” she means “cutting edge, NYC style” SoHo or Chelsea, with no distinction made between photos and painting — “it’s all about art.”

Visitors this season will immediately notice that the gallery now has a new ledge as well as edge — an outside deck with seats, pillows, table and candles, not to mention a couple of life-size sculpted male bronze nudes. In addition, Karin Sanders Fine Art is an ample, light-strewn, two-room space that allows for lots of breathing room between pieces, particularly desirable considering the eclectic nature of the gallery’s shows.

Richard Alvarez’s startling *Kate’s Rapture*, acrylic and glitter painted on glass is the first piece to be seen, ascending the gallery stairs. Featuring open-mouthed, ecstatic women whose hair unfurls in intricate two-toned rose-patterns, all three Alvarez pictures could well be titled *Lipped Rapture* as each displays similarly designed, Warhol-like erotica, at once commercial and evocative.

By contrast, Orly Cogan’s playful, witty and ironic mixed media images of sexuality seem both innocent and knowing, referencing olden days and contemporary. Ms. Cogan says her work links “old fashioned womanly craft with and kind of happy-go-lucky postmodern perversity.”

Using hand-stitched embroidery and crochet on vintage fabric, she outlines nudes whose material-busy nipple and pubic areas ruffle up attention, while the figures themselves stray beyond stitched border, unwilling to be confined to the found linens on which they’re sewn. As in *Wild Poppies*, appliqué and paint add to the piquant charm, colorful evidence of the growing woman’s craft movement in the country today and of Ms. Cogan’s mastery of its style.

Jill Corson’s take on feminism, seen in “digital chromogenic prints,” effectively involves the viewer as both witness and critic in photos that combine superimposition, blurry reflections and lettering — all in colorful compositions that deliberately confuse interiors and exteriors. In *Earth Angels I*, impressions are seen through and alongside a window and also as reflections.

In *Hunt for the Right Shoe* legs and street images suggest the humorous superficiality of trying on and discarding, while her bold, red-infused light box, *The Door Between Me and My Calvins*, also invites and mocks with its shiny white, aqua highlighted door handles that bar entry, yet reveal dark blurry figures within, a critique of commodity society, façade, PR come-on and all.

Diane Rollins Feisel, arguably the most enigmatic in the show, presents blurred, smoothly painted oil portraits intended to capture “transitory” nature of life. In *Le Pont*, three male faces, the features of two barely discernible, all streaked and distorted with eerie otherworldly and suggest that the transitory might also be ominous.

Too unsettling? Try Cara Ober, whose mixed media canvases, like Ms. Cogan’s, have serious fun with stereotypes about women and women’s work. Describing her pieces as “narratives,” Ms. Ober uses lettering, paste-ons, paint and ink to create pseudo-primitive views that move from symbols of innocence to experience.

In *I’d Rather See You in your Summertime Skin* a dictionary definition of “pretty” is painting near a stick-figure honeymoon couple. The eye then travels down the canvas, past a blue bird (of happiness?) and a colorful clichéd family beach scene, where black cursive writing scrawls out the picture title. Two smaller works, from Ms. Ober’s “Meshugganah Series,” joyfully continue the gentle satire.

Michael Souter, represented by a mixed media on paper *Red Scream*, breaks up his multi-layered paint spaces with unexpected geometric patterns that brick-like trace a textured faint frame around and over a woman’s face in pain, her black open mouth in sharp contrast to the background’s white smears on red. “Edge” indeed seems at the center of the show. It will return through June 26.



Left: *Scream*, work on paper. 32” x 40”, mixed media, 2006