A Force in the Golden Age of Photojournalism

Margaret Bourke-White's interest in capturing dynamic patterns makes her a particularly dynamic force in photojournalism. The show is relatively modest, yet passion comes across in its argument to remember great traditions. The emphasis is on intellectual driven schemes and a respect for theory and philosophy. Examples are well chosen to include oils, acrylics, mixed media, and even two pieces of sculpture by Steven Posner that make points about the transcience, fluidity, and morphing of shape.

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"Punk and Bloat"

Meloy College Art Gallery, 100 Hempstead Avenue, Rockville Centre, Through Dec. 17 (516) 678-6560

The title of a software design program is used with a measure of irony here, for this sometimes seductive exhibition intended to remind viewers that hard-line abstractions have been inventing potent visual experiences since the pioneer efforts of Malevich and Mondrian.

"Vintage Game," left, by Lori Ortgreen; and "2," above, by Christian Haub; both are part of an exhibition at the Meloy College Art Gallery in Rockville Centre.

"Answers/Questions," left, by Ken Apter, is part of a show at the State University at Stony Brook's Art Gallery. "Taxi Dancers, Fort Peck, Montana, 1936," above, by Margaret Bourke-White, is on view at the Sag Harbor Picture Gallery.

"Intersecting Identities"

Art Gallery, State University at Stony Brook, Through Dec. 18 (631) 522-7240

By including projections, video, audio, an interactive CD-ROM, photography and sculpture, this frequently engaging exhibition takes a multifaceted look at a difficult subject. Subtitled "Jewishness at the Crossroads," the show's starting point was a consideration of crossroads and identities as something relatively urgent to people of various backgrounds. The guest curators were Nicholas Mirra, professor at Stony Brook, and Karen Levitav, assistant curator of the Jewish Museum in New York City. Works by just five artists carry the message, yet each has a different and ambitious direction that the show feels like it has a substantial breadth. Symbol, metaphor, and sequence are part of most pieces and in many instances mean to emerge slowly. It is a show that asks something of the viewer, but usually brings rewards.

Contrasting Jewish anxiety with Christian certainty, Ken Apter's effective two-section painting, "Answers/Questions," borrows a Raphael image of Ezekiel and Rembrandt's image of the angel stopping Abraham from sacrificing Isaac. Anxiety is present, too, along with a haunting discordance, in Albert J. Wier's autobiographical photographs of derelict summer camp cabins. Their realism evokes a parallel with the rough buildings in concentration camps. Rachel Schreiber and Susan Silas also create situations that re-examine emotion. In one Schreiber project, three symbolic photographs document New York City pedestrians passing the Wednesdays of Anne Frank that the artist has staked out over public streets and buildings. Ms. Silas mines history and social memories with a three-screen installation that uses the handmade of a forced march of German prisoners in 1945.

Stephanie Snyder's sculptured wax bodies are visually successful, but have a big body that makes them less immediately gripping. Each bears a relief derived from the fields of electronically transmitted topographical maps representing sites that have significant meaning to the artist's heritage.