



Darius Yektaï, who was born into a family of artists, is exhibiting his "White Grass" series at the Sara Nightingale Gallery in Water Mill.

## *From The Studio*

BY ROSE C. S. SLIVKA

Darius Yektaï's short history as a young artist charges in many directions — abstraction, geometrics, expressionism among others. Looking restlessly for his own individual turn of mind, at the same time he encourages the viewer to share in his excitement over the shapes through which he explores his visual intellect.

He has a show, "White Grass," at the Sara Nightingale Gallery in Water Mill that concludes Monday.

Using abstraction to intensify symbols, Mr. Yektaï works on small canvases with last-minute daubs and strokes. Viewers find themselves studying the brushstrokes for further signs of spontaneous action.

At times, like Pollock, he discards intermediary tools all together, spilling directly from the tube of pigment onto the canvas as it runs and bounces in ribbons of overlapping streams. Defining the figure, at the same time, he also conveys the moods of weather and landscape.

His collages of cut canvas on canvas further show his gift for original, originating forms and their placement as well as his provocative use of color, a melange of improvisation and invention.

Abstraction becomes visionary feeling and instinct before conscious observation and thought, as well as understated doodling brought to conscious discovery. He arranges the materials, floral and entangled, to dramatize realities in contrast as well as to share the spirit of the Abstractionists and their search for new interpretations of objects and forms.

To achieve this, furthermore, he puts out barely discovered tangles of the stuff in questionable balance. This takes a highly intuitive intelligence. Whether it is inherited from his father, the painter Manoucher Yektaï, he is clear about what he is after — the unpaintable, yet to be painted picture that he, Darius, after all is said and done, will paint. One hopes his great promise will not be compromised by the early success that seems to be his.

### **At Arlene Bujese**

The spring show this season at the Arlene Bujese Gallery appears to be full of the same surprises as last year, so although we did not encounter anything unexpected, we enjoyed the continuing sense of true authenticity.

The group — Deborah Black, Priscilla Bowden, Ronnie Chalif, Rae Ferren, Brooke Laughlin, Bruce Lieberman, Michelle Murphy, Clare Romano, Ty Stroudsburg, Timothy Tibus, Evelene Wechsler — which has shown together before, is made up of individuals with disparate approaches to the making of things, yet united in support of originality with high standards of craft and workmanship.

Outstanding are Michelle Murphy's drawings of porch details which make the familiar unforgettable, while Deborah Black's landscapes may well have been put into the East End scene so they could wind up as these fresh renderings.

The exhibit closes May 4.