

Stefan Stux Gallery 530 West 25th Street, Chelsea Through Oct. 15

For several years, the French performance artist Orlan has repeatedly gone under the knife, having her features surgically reshaped to resemble those in various famous paintings for the sake of her art. The good news about her current exhibition is that she has found a bloodless alternative. It is, not surprisingly, digital.

An appropriately synthetic computer program has enabled Orlan to combine her features with those of artworks, in this case various pre-Columbian ceramics and stone carvings. The resulting images are fierce, colorful, grainy, a bit preposterous and patently artificial. They suggest a rather well-balanced collaboration by Cindy Sherman and Peter Saul. And while they may not be very original, they represent a welcome reduction in the sensationalism that has previously been the salient characteristic of Orlan's art.

Brian Belott's image manipulations are strictly low tech, of the paste-and-scissors variety. His radiant collages (some quite large) and collage books are notable for their hot colors, compositional playfulness, sensitivity to images and general dedication to recycling the detritus of life.

This dedication peaks in Mr. Belott's "Found Images," a DVD presentation of 1,000 snapshots that Mr. Belott retrieved from eBay or the Salvation Army. As fragments of scores of anonymous lives flash before your eyes, you may consider pledging to never pick up the camera again, however great the urge. ROBERTA SMITH