

Around the Art World

with Linda Margolies

Art is many things to many people, but whatever your particular preference, it is sure to be satisfied at the fourth annual Arts Exclusive Invitational Exhibition which opened last Sunday at the gallery in Simsbury.

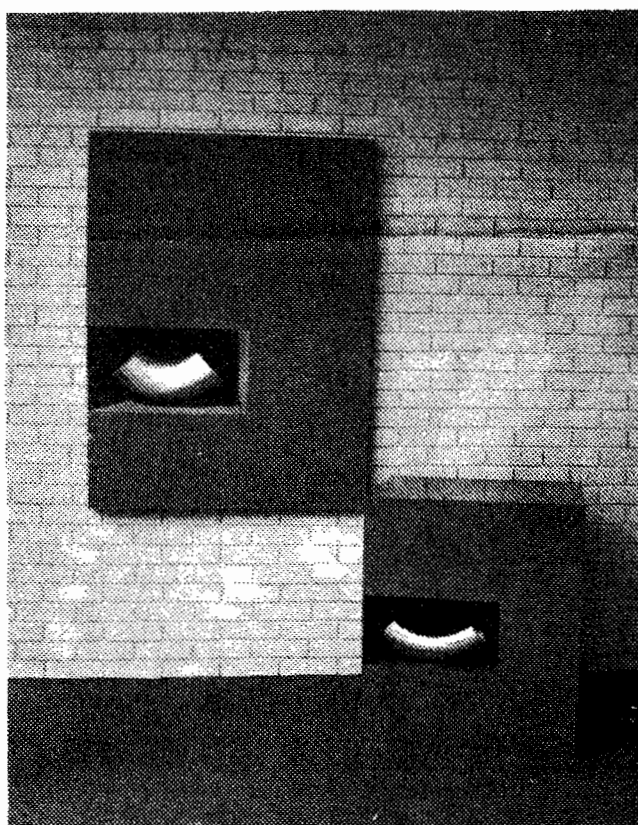
The thing that makes the show so successful and satisfying is the fact that 12 gallery artists can show their works to their own individual advantage as well as having their work harmonize with all the others to produce an integrated whole.

Most of the artists were in attendance at the opening and mingled with what was the largest turnout in my memory for a show of this kind.

Pamela Miles is represented by several works, each more enchanting than the other. She has taken up the somewhat neglected artform of primitive American painting.

The works harken back to an older, simpler time in our history and each succeeds in its own way to captivate the viewer. The colors are bright and vivid and the scenes, florals and experiences he depicts are as charming and lyrical as can be. That the perspective is strained only heightens the intense aura and beauty of the work.

"The Harbor in Autumn" depicts a simple and familiar scene to us in New England, but Ms. Miles manages to make her own stamp on reality by her rendition of it, making it seem extraordinarily new and fresh. The choice of framing for the paintings



"An Analogous Progression: Interim" By Jo Kord

were extremely suitable and lent themselves to the overall presentation of the work.

Ms. Nat Lewis showed her expertise in the realm of traditional themes done in watercolor. One work, in particular, caught my attention. Called "Wellington Dining Room - Waterloo," Ms. Lewis presents a sketch and finished painting together on the canvas so one can follow the mental progression used in completing the work. All her works show tremendous humanism and are extremely popular with art

lovers because they are able to be enjoyed by even the most timid collector.

Gail Edmonds and Jo Kord both contribute a more avant-garde tone to the show. Ms. Kord shows her "An Analogous Progression: Interim." This is a group piece (as is all her work at the show) which is deceptively simple at first glance. An oil painting of an elbow piece of metal on a clear red background is repeated in sculpture. However, the geometrical relationship between both pieces, along with the interplay of two and three dimensions, lend great

intellectual depth and balance to the works. As for Ms. Edmonds, she is an exponent of the genre which presents painting with great texture and shape resulting in a soft sculpture or even a collage effect. Her "Rock Strata Series" is a huge work (50" x 101") combining paper with oil and acrylic paints to produce a powerful, yet sensitive portrayal of a natural phenomenon which interests her.

The show also includes the works of Leonard Sawyer; Glo Sessions; the collagraphs of Gail Page Bolger; Reynard Milici, working very successfully in charcoal; and Charles McCaughtry, whose winter scenes were particularly noteworthy. Robert Hrynkiw presents his opulent abstracts, whose bold and slashing partitions of color never seemed more powerful or well managed.

Janet Suisman and Keith Merrill round out the show with their sculpture. Merrill works with smooth surfaces in the manner of Henry Moore, while Ms. Suisman produces the ultimate in metal sculpture which expresses her own interpretation of reality.

The show runs through November 30.