

More of April's gorgeous gallery offerings in

Editor's Note: The first part of Arlene Distler's two-part review of April's art offerings in Brattleboro ran in the Thursday, April 17, Ovation and can be found at www.reformer.com.

BRATTLEBORO

Windham Art Gallery shines its one-person spotlight this month on Susan Wadsworth.

"Brittany Summers, New England Winters" fills the front end of the gallery with expansive, spare and graphically inventive work.

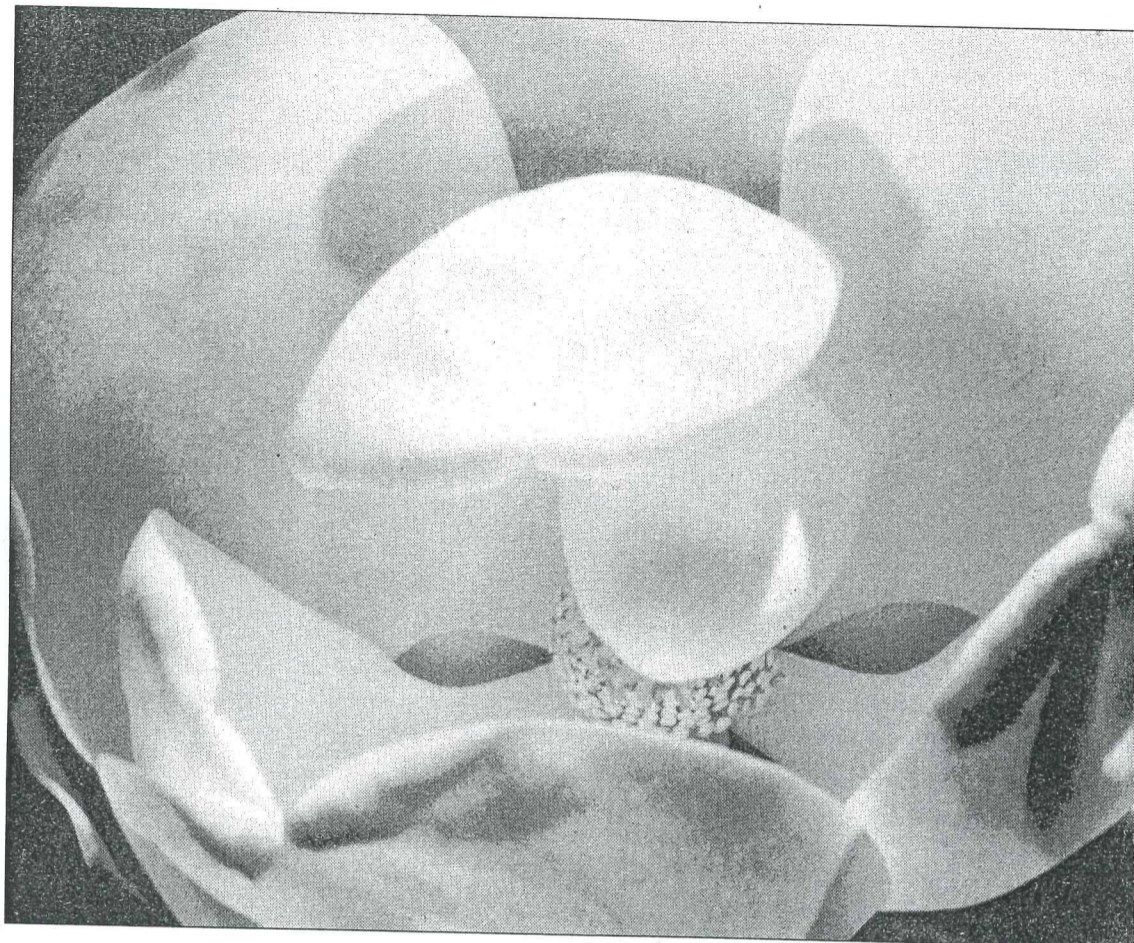
REVIEW BY ARLENE DISTLER

I think Wadsworth must love to hike, and she has found an art that translates the views from on high into wonderful, playful statements that are absolutely her own and yet are accessible — she has found a way to share the wonder of a particular view without getting caught up in definition and detail.

And yet for the most part she also avoids the pitfall of over-generalization. This she has gained, and I don't imagine it was without a very lot of hard work. Wadsworth has set her tightrope over these twin troughs, and it is in a thin, rarefied air she negotiates her way. When she makes it across successfully, the result is breathtaking.

Take, for example, "Crotchet Mountain Magic Twilight," one of the gems of the show. The pale blue mountain looms before us, ski lodge and condos at its base (somehow not a jarring inclusion — including particulars like this keep the pictures from seeming too idealized and pretty). Ski trails are illuminated in a pale light, while the entire mountain is dotted with little lights; deep blue mountains in the background are outlined against an orange and mauve sky. Magic indeed!

In general, I felt the Brittany pictures are the more successfully realized, and — what can I say — I like blue. Particularly blue the way Wadsworth does it. Tinged with green, big bold hunks of it. "Canaret Sur Mer 11 Pen Hom Beach" scintillates, the shore curving around an ovoid of blue thrust into the picture plane's center; "Brittany Seaweed Patterns" is a brilliant translation of the seen into the realm of abstract design: a striped pattern of light and darker green fans out from orange and green



Kate Cleghorn is one of the photographers featured in the current exhibit at the Vermont Center for Photography which celebrates the organization's 10th anniversary.

cliffs that almost divide the picture in half; the shoreline wraps around far into the distance giving the drawing a spatial depth at the same time as it creates a very satisfying two-dimensional design. The shoreline is for Wadsworth what the desert-dry bones of the west were for O'Keefe — a window into form and space; a doorway into place.

In the back half of the room, the WAG members' "Works on Paper" show holds some delightful surprises, among which are Carolyn DiNicola Fawley's "Across the Field," a soft-as-a-summer's-day pastel that I found charming; and Judy Hawkins' group of small gouaches, surprisingly restrained for this artist. There is a very nice tension between the limits of the medium, not being quite as plastic as oil or acrylics, and the artist's natural dramatic flair. "Finding Peace," whose subject is sky, was my favorite, but I found all the small tree paintings lovely as well. "Thundercloud," more in keeping with the dramatic timbre of Hawkins' work, is a great example of her (attempts at

drang" and an affecting study.

And then there's the wonderful exhibit at Vermont Center for Photography, celebrating its 10th anniversary. Wow, congratulations! This is an impressive show.

The exhibit features photographs from the artists who have had one-person shows there over the life of the Center. I was particularly taken with two Evie Lovett prints, "Acqueous" 1 and 11, of a figure diving into water, the water a deep black, the body distorted by the water into unusual shapes, the splashes seeming to lay on the surface of the print like bright jewels. Also loved Lynne Weinstein's two prints from her "Working Women" series — "Laundry" and "Broom"; Kevin Bubriski's "Tannery at Fez," a photograph that is travelogue, social statement, fascinating for its detail, and just plain gorgeous; and Kate Cleghorn's "Magnolia Grandiflora," a re-seeing in a most new and original way, the floral close-up. In this Iris

perfect for the image, the artist has transformed petal and calyx dramatic world of shape, light, a shadow, inviting the viewer to re-

"see" these elements for the first time. And lastly, Xi Cai is showing large abstract paintings (enamel house paint!) at several venues in town much enamored of the more recent series out at the Asian Cultural Center. Cai must have been a woman posing when she executed these extraordinary paintings (an earlier series, by several years, is hanging in the Latchis Theater).

Big slashes and gobs of color are laid out on vertical canvases — mostly black and white, but with a lively assortment of colors playing supporting roles: red, bright blue, pink, chartreuse. Paint is applied in amplified calligraphic gestures. Watching a video of the work, which you can find on YouTube, the process reminds me of Pollack straddles, bends over the canvas, is laid out on the floor; buckets of