

## Art

# Fine Show Enhances Gallery's Reputation

By Gerald R. Kelly

On any given day, the Gay Head Gallery has a steady stream of visitors who have made the trip to next door to land's end to see the art, a tribute to the owners, Megan Ottens and Bill Sargent, who select their artists with taste and show them with intelligence. The gallery has a growing reputation for excellence that the current show will enhance.

Each new show is lightly sprinkled with a few from the stable - a "found art" statue by Sharon Edell, "Dixie Flyer," or a delightfully fey mask by Richard Lee, molded over an Island face and then madly enhanced.

The show includes the abstract works of Katherine Zens Twombly, who is mainly represented by large works, but includes two less abstract smaller works that are at a far end of her artistic range: "Pears" is a medley of pears - dark ones, brilliantly bright ones, outline pears, pear shadows. It is utterly charming. The other one is a still life of fruit in a sunny garden. Their inclusion in an otherwise abstract show is an inspiration to highlight Ms. Twombly's variable modes.

The large canvases are all mixed media, with subtly used segments for a collage effect. "Beach Findings" has the pale sun suggested by a white line, and the critical line between sand and sea and sky is suggested, not defined.

It is a painting to spend time with, for beach findings are not obvious and immediate. Like much of her work in this show, there are slight emanations of color that hint at discovery.

"Winter" is a compelling work with Japanese rice paper curling from it, half concealing a fragment of ice-like silver material that - like all mirror fragments - changes color and darkens as the viewer moves away from it. Only then does the viewer notice the slight shadow cast on the canvas



"Large Orange Morning" by Katherine Zens Twombly.

by the dark mirror - a nice conceit of a mirror being mirrored itself by shadow.

"Winter" has the edge and chill of the cold season, sprinkled with slight ice. The surfaces are scoured, as if by brutal winds, and the white is a quiet enchantment of color.

"Abandoned Garden" is another large canvas. The names of the paintings express their lonely, introspective quality. This one is overlaid with strands of gauze that are painted into the rest of the canvas. There are sprinklings of sparkling material, suggesting the hint of snow in the air that goes with abandoned gardens.

Nan Tull has a series of deceptively stark paintings called "Native Wand." They were inspired by a large pod, opened like a desiccated wooden flower, but the artist turned them into primordial wands. They are scepters, too, each with its own powers and rich, dark colors from dark coffee to cave-black.

Like the two small canvases by Ms. Twombly, there are a pair of totally different paintings called "Leaves of Gold." In these, there are fascinating variations on gold

as if to suggest the disparate qualities men have ascribed to it over the years. Not often are the subtle colorings of gold captured in art.

But the native wands dominate the show. Each is strong and individual, and of particular interest is one with a bed of almost glowing red embers that end up in black, curling flames.

Paul D'Olympia is represented by an elegant smattering of jewelry, from rings to earrings to bracelets. The bracelets are the most striking, combining gold, silver, and stones. One is composed of silver tiles, each with a pale moonstone, enhanced by gold and accented at the very end by a sapphire, like a period.

Another bracelet has silver and gold tiles, each with a spread-out palm of a hand in various positions. This is a theme that appears in art along with cave paintings and some Mexican pre-Columbian art. It is used here to nice effect.

A pair of earrings has trilobite fossils that are wonderfully textured, set in the sleek smoothness of silver.