

FROM THE COVER

# Arts groups double-team viewers in New Hope

Members of Artsbridge and the New Hope Arts Center combine forces, showing 140 works this month in New Hope.

## If You Go

**What:** Summer Art Salon, collaborative exhibit by members of the New Hope Arts Center and Artsbridge  
**When:** 1 to 5 p.m. Friday through Sunday through Aug. 27  
**Where:** New Hope Arts Center, 2 Stockton Ave.  
**Information:** newhopearts.org, artsbridgeonline.com or 215-862-9606

By GWEN SHRIFT  
STAFF WRITER

Two well-populated local arts organizations put their palettes together for a summer show in the art capital of the region, juicing up their showcase possibilities by filling most available wall space at the New Hope Arts Center.

Painters, sculptors and photographers who belong to the center, and those from Artsbridge of Stockton, New Jersey, contributed work to the Summer Art Salon Collaborative Members' Show, on view through Aug. 27. Juror Illia Barger chose 140 pieces by well-known names, emerging artists and enthusiastic amateur talent.

The large number of entries means they are closely spaced on five walls, which doesn't prevent notable works from leaping at the viewer's eye. None of the pieces are very large; many are quite small, but big in impact.

Among the most vivid is "Date Night," Ellen Masko's watercolor of an aquatic bird preening its feathers. The painter's technique is crisp and energetic, the tightly cropped composition full of coiled power as the bird bends its neck and beak to groom its wing.

Coincidentally, two other small but potent works reference birds: Nancy Shill's abstract



PHOTOS FROM NEW HOPE ARTS CENTER  
"North Union," oil, by Tom Chesar

mixed media "Fancy Bird" and Gail Bracegirdle's watercolor monotype "Nest with Speckled Eggs."

Shill, known for her collages of salvaged paper and other scraps, stays true to her roots but applies some very effective strokes of paint that reference and complete the colorful patches of found material. Bracegirdle surrounds the eggs in a soft and nearly abstract vortex of subdued color that points up the mysterious quality of nature.

One striking work has no objects in it at all. Kelly Money's "Summer Rain" is pure atmosphere rendered in oil on canvas, a look at a formless but deeply real phenomenon.

R.J. Haas and Tom Chesar offer dueling cityscapes; Haas with "Demoralize," in which spectral skyscrapers loom over an old-time urban cul de sac, and Chesar with "North Union," a miniature composition that denotes a powerful sense of place.

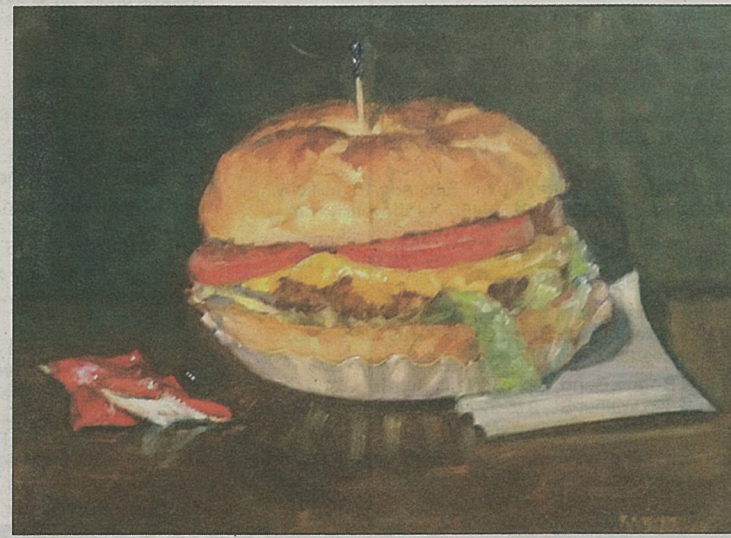
Haas fully renders his old buildings in pulsing color, in

contrast to the tall modern buildings that are pale and lifeless. Chesar's rear view of row houses is all angles and searching light, complex and intimate in the way the buildings seem to depend on each other.

Kathleen Zwizanski, meanwhile, composes "Arcidosso," an impressionist arrangement of blurred rectangles and fields of color conveying retreat and prospect, in that order, to convey the mood of an empty street in a Tuscan town.

Still lifes can leave a critic cold, but not the ones in this exhibit. In a moment of visual high spirits, the gallery staff hung Robert Beck's "Dillyburger" next to Larry Chestnut's "Tomatoes with White Cup." Both reference food, but in very different ways.

"Dillyburger" is a portrait of a sandwich in all its sensual dimensions, from crusty roll to oozing cheese to juicy meat. In approved classical fashion, Beck adds pendant figures — a paper napkin and some packets of



"Dillyburger," oil on panel, by Robert Beck



"Tomatoes with White Cup," oil on board, by Larry Chestnut

ketchup.

Chestnut's "Tomatoes with White Cup" is more analytical, comparing and contrasting the objects on view in a meaningful study of related, yet visually opposed forms. Most effective is the mannered style the painter chooses, rendering the fruit with subtle angles and the cup in a mosaic of vigorous brushstrokes that break down the gleam of light on its surface.

Barger chose some superior photography from a number of contributors, notably Debra Fedchin, Dwight Harris and Doré Vorum, one representational, one abstract and one abstract-representational.

Fedchin's "Pennhurst," an interior study set in an abandoned mental hospital, is a poignant composition of a decayed, neglected space in which one very significant bird roosts. "Delayed Response," Harris' digital photo/Plexiglas composition of shiny, brilliant and layered abstract forms is the polar opposite of Vorum's digital C-print "Reflections: Seattle," a minimalist study of an object illuminated just enough to draw the viewer in.

The exhibit includes notable small sculptures from, among others, Melissa Benzinger McGlynn, Jerzy Tufman, Linda LaRose, Andy DiPietro and Jan Wyatt.

McGlynn's "The Drummer Bear" is endearing yet serious, suggesting that totem animals have their own drum circle out in the woods, where, as this bruin does, they wear bracelets, sit on painted rocks and play decorated drums.

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THURSDAY, AUGUST 10, 2017  
**TODO**  
ARTS & ENTERTAINMENT

# Double Vision

A summer exhibit in New Hope draws on a deep field of local talent with an extra-large art show. *Page 12*

