

Galleries and Museums

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Art Review By Victoria Donohoe

Master of lines and landscapes

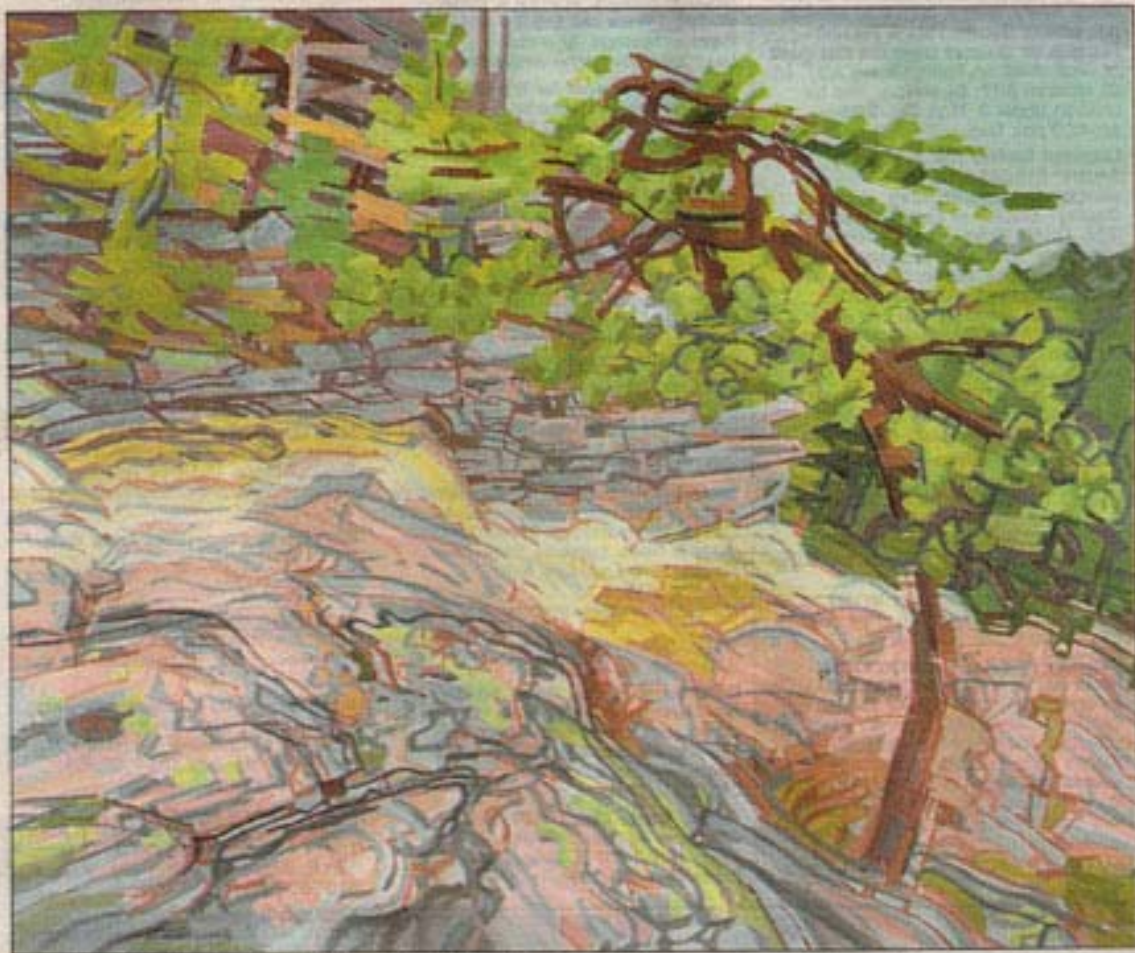
The outdoorsman Norman Turner shows how relevant contemporary landscape painting can be in his solo display, "Norman Turner: A Survey," featuring 27 canvases and drawings, at Haverford College.

Turner, an Iowa native, has been painting the outdoors for decades, and his images make you feel that you are right there in the midst of very rough terrain. Now with 17 solo shows in the Northeast region to his credit, he divides his time between portraying, at close range, the leafy, rugged mountain views around his home in New Paltz, N.Y., and those in Vermont — both settings that seem to groan under the weight of their solid land masses.

Yet sinuous lines in Turner's paintings are made to do almost everything. They swirl past, over and around one another, suggesting space here and hunting for solid shapes there. Geometry is the structuring force that puts swatches of flat color in place, layer upon layer, or omits them, leaving a glow of lighter hues beneath. Although these paintings of rock ledges, rocky stream banks, lakes, and a farm or two with a solitary figure avoid distortions, there are at times plenty of lines defining the edges of forms. This is especially true of his excellent drawings.

One of the handsomest works on view is *Over the Bedrock and into the Void: Above Awosting Falls*. Pristine and sensual, this scene glows through Turner's painterly brushstrokes, which glide across the canvas with an airy grace, imparting to the creek a radiant milky-white flow. Very restrained, this painting succeeds because it avoids filling up the canvas with strokes of paint and thick webs of line that, in certain other works, block out the subject.

Turner's best feature: He truly celebrates the art of painting in this show, occasionally striking a pristine



One of the standout landscapes in the Norman Turner show is "Over the Bedrock and into the Void: Above Awosting Falls." The falls are in the Shawangunk Mountains, west of New Paltz, N.Y., where the artist lives.

note in the process.

Haverford College's Cantor Fitzgerald Gallery, Haverford. To March 30. Mon-Fri 11-5, Wed to 8, Sat-Sun noon-5. 610-896-1287.

Rosemont College. The exhibit here by the distinguished Korean fiber artist Ke-Sook Lee, "Threads of Memory / An Installation," is one of the Philadelphia International Fiber Symposium activities.

The special magic of Lee's highly individual vision is the quiet poetic way she incorporates sensitivity into each part of this room-size installation.

Initially this Kansas City resident identified closely with needlework by women of her grandmother's generation who could neither read nor write.

Seemingly they poured all their passionate expression into useful household textiles: making doilies and hand towels, mending socks.

Lee reuses old linens that she washes, starches and irons, stitching small marks at their center or embroidering the holes in worn-away cloth.

Most interesting are her pieces of needlework loosely tethered to a long wall that move with agility, like free spirits, with any slight air current.

Rosemont College's Lawrence Gallery, Rosemont. To March 31. Mon-Fri 9-8. Free. 610-526-2967.

Fine Arts People Gallery. In Minjoo Lee's 33d solo show, a first in our area, on view at this Exton gallery, abstraction

appears to be commandeered into the service of figuration, allowing for a sense of pictorial tension or surprise.

Strong in contrasts of shape and color are the acrylics and ink paintings by this Seoul, South Korea, easel painter and muralist. In particular, the deliberate simplicity of her images of horses and of a dog on the loose in Venice announces a commitment to large, open, almost childlike forms, undeniable in their presence and energy.

Fine Arts People Gallery, 305 N. Pottstown Pike, Exton. To March 30. Mon-Sat 10-7. Free. 610-363-6721.

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