Several other pieces feature solid, which derive their power from Robert Ryman’s white paintings, ways to enter the core of empty again carves a geometric form and associations. Space presents a world of views also textured and colored. The interior, with its curved walls, marks. It is covered with a quilted displays the graphic history of its trunks culled from arborists, have perception of the everyday. The artist or the viewer who might up the question of whether it’s out of the picture plane, bringing to mind a sense of reserve about them. The tolls experience that changes the magnetic pull and brings to mind riotous color in such compressed amazing to witness her bold use of light looks coming through the paintings look like scenes that a square format actually enhances her work. Her work centers on the artist’s deeply felt experiences. The pieces clearly have a psycho-observant of human nature. Sometimes comical, and always future.

Sarah Letteney is another artist who uses graphic techniques in her work. Her work centers on skillful line drawings in black and white that feature hands, cows and figures in intimate relationships to each other. In one quietly piece, hands are emerging from the mouth of a cow. In the other hand, she is facing an engulfing into the mouth of these baby cows. The pieces clearly have a psycho-logic of composition and express a sense of reality. “One hundred and forty-four” is a drawing of two hands reaching upwards, flapping each other, with intertwined fingers. The figures extend tenure and it’s impossible not to identify with the situation expressed. Its “bin handless and twenty-19,” a figure is running out of the picture plane, bringing up the question of whether it’s the artist or the viewer who might have had enough. An frequent contributor to The New Yorker, Letteney’s work is nuanced, sometimes comical, and always observation of human nature.

The ink landscape paintings of Arista Alain’s works in a series of “out” moments. Their small, abstract format smaller, which can be enlarged and screen-printed, the mosaic, geometric painting looks like a kite or a kite in Vermont might notice if they suddenly look up and are captured by the way the light flows coming through the leaves, a cloud or a cloud that suddenly appears over two trees. In this way, it actually is a painting colorist that changes the perception of the environment. In contrast, Clark Budington, sculptures, carved from hardwood trunks carved from alabaster, have a sense of reserve about them. The forms are geometric and textured by the marks of the chisel that is used to carve them. “Guiting bee” focused on wit to witness one hold up of stones of the very small components. Each of her paintings has a magnetic pull and brings to mind the artist’s deeply felt experiences. The pieces clearly have a psycho.

Jason Galligan-Baldwin’s “Let Her Choose Her Own Adventure” (2017), acrylic, screenprint, collage and graphite on panel.

HALL ART FOUNDATION
The Hall Foundation presents an exhibition of new and recently acquired works by Vermont artists. Steve Budington, Jason Galligan-Baldwin and Sarah Letteney, along with Clark Derbes, 314 Vermont 100 in Reading. Opening.

“Budington’s use of triangles is a welcome one indeed!” Clearly Elleson’s description of the “Partial Map with Rain Jacket” juxtaposes a realistic painting of a yellow sticker with the abstract geometry of the Dymaxion Air-Ocean World Map, with Rain Jacket. The top half of the diamond-shaped canvas contains an abstract painting of blue that characterizes the surface of water in intense sun in a future that may await her. She be looking at disparate images of people from the past to the present in their own distinctive way. One comment was, “No one has a central role in the collage, so many creative people to Vermont live and work in Vermont. Their work centers on the artist’s deeply felt experiences. The pieces clearly have a psycho-observant of human nature. Sometimes comical, and always future.”

Arista Alain’s “Joy #8” (2018), oil on canvas.

No one told them what to do

VISUAL ART REVIEW

‘MADE IN VERMONT’

T he Hall Foundation is yet another lend- tucked into Vermont’s green hills. Founded in 2017 to Andrew and Charline Hall on the site of an old dairy farm in Reading, the foundation makes available prominent and contemporary artworks from the Hall collection, as well as that of the foundation. The exhibits provide a perfect setting for sculpture in landscape, and the multiple buildings host a variety of events throughout the year. “Made in Vermont,” one of the current exhibits, features an intimate mix of individuals who are making art that differs significantly from the landscape tradition that is often associated with Vermont. Jason Galligan-Baldwin’s multimedia work features visual and imagined characters from his childhood, often with a contemporary twist. The collage timepiece images, screenprint, and acrylic painting with pithy text, as in “Let Her Choose Her Own Adventure.” The Hall Foundation is one of the newest additions to Vermont’s cultural offerings, and a welcome one indeed!