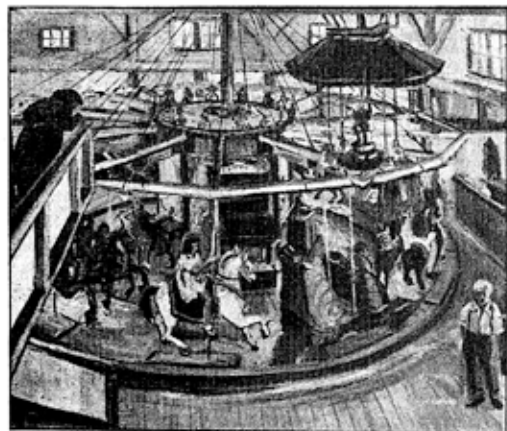




ART BY HENRY WO YUE-KEE.



BY LOIS MAILLOU JONES.



OIL BY STEVE MILLS.

## New Show at the Granary Gallery Features Lively Sculpture and Work of Three Painters

By NIS KILDEGAARD

Every woman who has ever worried about having "thunder thighs," and every man whose secret affection is for the Rubensian figures of another age, should visit the Granary Gallery in West Tisbury this week.

A sculpture by Ella Tulin stands in the front yard of the Granary Gallery. It's a woman, exulting, in beautiful bronze. She is larger than life, especially about the hips. Like all of Ella Tulin's figures, she is firmly connected to the earth — this artist's creations always have gravity, though they are almost never grave. But this woman is stretching her arms straight up, clutching a prize of some sort — a banner, perhaps? The sculpture's title is *Fully Empowered*, and it is an appropriately inviting and inspiring welcome to a powerful four-artist show at the West Tisbury gallery.

Inside, fans of Steve Mills will discover that he has branched out in a fascinating new direction. At Sunday's opening reception, he could be heard eagerly asking visitors, "What do you think of this new stuff?" We think it's a breakthrough for an artist who has so perfected his skills as a photo-realist painter that we wondered what new challenges he could find.

Mr. Mills includes his trademark Vineyard landscapes in this show, and they are typically lovely. But the big news is in his still-life paintings — blow-up images all depicting collections of objects in glass jars. There are match books, coins and marbles in mason jars, glasses and carafes, painted much larger than life on canvases as large as four by five feet. For the viewer, the fascination becomes the play of light shining through layers of glass, glancing off the objects inside, refracting onto countertops. The effect is arresting, and the eye keeps returning to these images with the same question: However does Mr. Mills do it?

This exploration of the play of light seems even to have energized the more familiar landscapes of Mr. Mills. In a painting entitled *Rocks at Lucy's*, light bounces through layers of surf washing over the sand, and glistens from wet boulders. The image seems a freeze-frame, so real you watch to see the waves start moving again. Another painting, entitled *After the Rain*, catches just the mood of the sky you might expect from such a title, but not in the way you might expect. The sky is entirely reflected in the pond water around a floating skiff.

Also opening a new show at the Granary Gallery Sunday was Henry Wo Yue-kee, whose watercolors depict very traditional Chinese subjects but whose techniques extend the tradition in modern directions. Mr. Wo's paintings are poetic images of nature, from the details — birds, flowers, fishes — to complete landscape scenes. But in his brushstrokes and his use of colors and washes, his style is much freer than is traditional.

Mr. Wo's paintings have a wonderful spontaneity about them. The first sketches of each image are laid down very quickly, sometimes in watercolor and sometimes in ink. Then follow days of work layering in washes of color which give the images great depth.

One of the paintings, entitled *Daisies and Dragonfly*, conveys the free spirit and synthesis of Mr. Wo's art. He painted the daisies from life on the Camp Ground in Oak Bluffs this June. The dragonfly was the artist's own addition, giving this Island image a decidedly Oriental flavor. These are paintings which would be easy to enjoy for a lifetime.

Showing her work in the Granary courtyard is the estimable Lois Mailou Jones, whose artistic voice is a familiar and beloved one hereabouts. This show includes several of her sketches, recently shown at the Old Sculpin Gallery in Edgartown, but centers on a vigorous and vivid collection of recent watercolors of the Island scene.

Miss Jones has an "attitude," as one admiring artist put it Sunday. She has a point of view; she knows what she wants to say when she puts brush to paper, and she knows how to say it in her individual way. In this show, Miss Jones covers the Vineyard waterfront, with scenes of docks and fishing shacks, fields and beaches. Our favorite was entitled *Quitsa, Route to Gay Head*, a 1986 watercolor which has tremendous compositional flow. Bridge railings, phone lines and even the ribbon of South Road all draw the eye inevitably up-Island. And her treatment of the pond water — well, words really can't describe it. You'll have to see it for yourself.

And dotted around the Granary Gallery courtyard are the bronzes of Ella Tulin. They are the sort of sculptures Henry Moore might have made if he had an added dose of humor and a tenfold boost in his grasp of the feminine principle.

There is great joy in these sculptures, a palpable celebration of the flesh. Ella Tulin speaks of her sense of the body as a landscape; walking around her sculptures, you begin to appreciate this. Our favorite is entitled *Bronze Arch*, a two-piece work which transforms the gallery courtyard into a pool by disappearing beneath the bricks and coming back up. Again, words cannot convey the pleasure of walking around this piece. Come see for yourself.