

VISUAL ARTS

# Excellence is common thread

Diverse works elicit equal enchantment

By JERRY CULLUM  
For the Journal-Constitution

As the new season starts, Trinity Gallery has moved us out of the summer doldrums. Though unconnected by anything other than a level of elegant accomplishment, the four artists on exhibit are almost equally worthy of attention.

Boston painter Cheryl Warrick hit upon her winning combination of expressive words, paint strokes and pictures some years ago, and she has refined the technique ever since. The new work at Trinity Gallery combines sunlit horizon lines, floral and abstract patterns, and handwritten proverbs such as "danger and delight grow on the same vine," with the ensemble united by the atmospheric of glowing color fields that suggest an interior light. Warrick's structure expands to include childlike "house" drawings in one of her inset rectangles, or a grid of other pictorial shorthand. In Warrick's skillfully composed renditions, this small number of repeated elements creates rich variety.

In their atypical postures and choice of a limited palette, Shu-wu Lin's works in the front gallery suggest ways of re-energizing the category of the figure study. Upstairs, Atlanta painter Christopher Parrott reinvents realism in works that capture elements of contemporary domesticity with an intimacy that never gets confused with sentiment. Such works as "Home Office," with its figure at the laptop viewed from the back, are more like 21st-century versions of Pierre Bonnard than Norman Rockwell, though his style resembles neither one.

The cozy domesticity of his view of a young woman brushing a cat illustrates his ability to deal with potentially sentimental subjects while avoiding emotional stickiness. His similarly restrained portraits of young men gazing into space are a bit like 1920s German New Objectivity. In contrast, his "Explorer" gazing at a full moon in a snowy landscape is restrainedly Romantic. Despite this diversity of possible influences, Parrott's particular style is unmistakable. If Parrott's show suggests the maturation of talent over the course of a decade, Anatoly Tsisris' turned wood vessels announce the emergence of something like a new master of the medium.

Those who are familiar with



Above: Christopher Parrott's creations convey domesticity without being overly sentimental. Below: Charlotte artist Anatoly Tsisris turns exquisite wooden vessels with tiny openings.

REVIEW

"Cheryl Warrick, Christopher Parrott, Anatoly Tsisris, Shu-wu Lin"

Through Oct. 2. \$450-\$12,000. 10 a.m.-6 p.m. Tuesdays-Fridays; 11 a.m.-5 p.m. Saturdays. Trinity Gallery, 315 E. Paces Ferry Road, Atlanta. 404-237-0370, www.trinitygallery.com

The verdict: Successful art for a whole range of tastes.

wood turning have announced that the Ukrainian emigre's vessels that terminate in exceptionally tiny openings are almost unheard of. Whether it's true or not, the Charlotte artist's pieces have a grace of shape and scale that places him firmly in a tradition beloved in the South.

