

Paintings draw from Italy's beauty

A combination of meticulous craftsmanship, art historical references, and rigorous composition is the key to Anne Connell's jewel-like paintings, which show (big surprise) the influence of Florence.

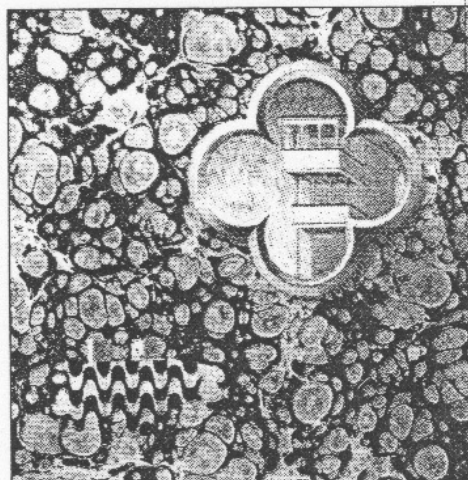
Not that Connell, who recently returned from several months in Italy on a Fulbright Scholarship, has veered too far from the past in work shown years ago at Robischon Gallery. Small panel paintings in an exhibition five years ago indicated her skill at bringing out the gleam by polishing layer upon layer of paint and gesso.



Mary Voelz
Chandler

The new pieces, though, are more direct in their allusion to a world of beauty and symbolism — including an annotated title list for this show. Connell has borrowed architectural details (the house viewed through a quatrefoil window in *Still Life With Loggia*, for instance, is derived from a 13th-century fresco), or portions of scenes (part of *Imbrication and Umbrage* is drawn from a 15th-century painting by Bellini). The credits help those who experience a sudden flash of recognition, and wonder why and where.

Judicious application of gold leaf, surfaces worked and reworked until they gleam (the pearls in *Bathymetry* appear almost three-dimensional), and a mix of perspective and stasis work in concert. As delicate as these paintings first appear — Robischon's front gallery has taken on the air of a chapel — Connell shows a strength at balancing the sacred and the humane.



Anne Connell's gouache on paper *Still Life With Loggia*.

Anne Connell

■ **What:** New paintings, with "Dichotomies," work by Jamie Brunson, Lidya Buzio, Gary Emrich, Tom Judd, Ken Iwamasa, Christopher Pelley and Jeanne Quinn

■ **Where and when:** Robischon Gallery, 1740 Wazee St.; through Jan. 3

■ **Information:** 303-298-7788