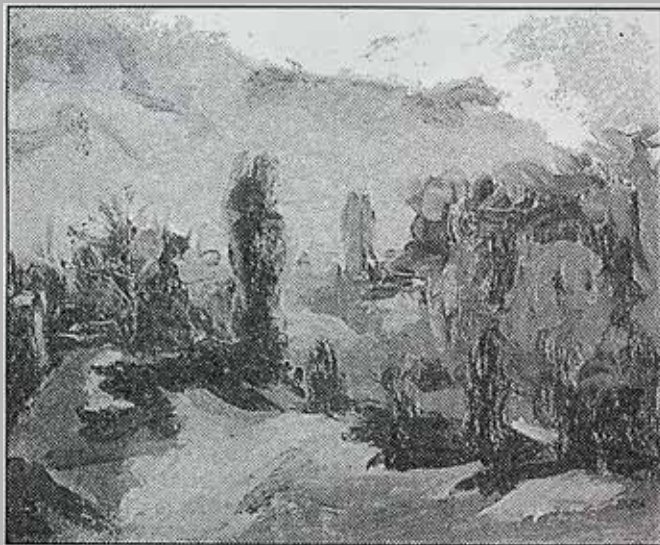


# The New York Times

## ‘Cadmium Glens’

*Nabi Gallery, Route 114, Sag Harbor.  
To Aug. 4. 725-2629.*



*“Awakenings” by Kathy Buist*

This show concentrates on four artists who allow pigment’s tangible viscosity, weight and texture to contribute to the definitions of their landscape forms. It underscores palpable and tactile qualities in painting and demonstrates how these qualities

sometimes build substance and sometimes produce heavy brush strokes that can guide the eye.

The exhibition’s largest canvas, Roy Nicholson’s “Cadmium Mist,” is easily the star. It tries new combinations of painterly approaches by blending areas that are brushed to seem saturated with tonal light and

areas of twisting strokes that shimmer as they denude the landscape. The initial impact, however, comes from a mass of blazing red, heavy horizontal strokes that suggest a face any illusion of conventional view and creating an energizing struggle for dominance with the bold foreground, multicolored grassy growth.

There is also a generous amount of visual energy in Kathy Buist’s Long Island and Vermont scenes, so richly brushed they make the paint seem almost sensual. Her smaller views are the most powerful and successful, for each wide stroke abbreviating a unit of vegetation takes on a comparatively grand scale in this format.

Generally calmer and more serene, Woong Nam use ment to attempt atmospheric parallels to conditions, suggesting horizon, results inevitable and his largest piece, perhaps the most successful and most original, is dominated by a single cascading form that evolves from pink cloud to red sky to the color of night falling over a small patch of green. — Phyllis Braff