

BRIDGETTE MAYER GALLERY

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Galleries By Edith Newhall

Bendler Browning's kaleidoscopic images

If you travel through a city regularly, as Arden Bendler Browning does in Philadelphia, you'll recognize the shifting, overlapping views in her paintings as images glimpsed on the move, even at the various speeds at which they might have been encountered. If you use Google Maps, as Bendler Browning also does, you might notice a correlation between the effect of zooming in and out on digital maps and the sense of compression and expansion in each of her compositions.

In her first solo show at Bridgette Mayer Gallery, Bendler Browning has merged these two familiar ways of experiencing Philadelphia's urban spaces into paintings that are denser, lusier, and more kaleidoscopic than ever.

This is a more tropical Philadelphia than the one conjured by Bendler Browning in her previous works. In *Clickpath*, roofless structures and fences seem on the verge of collapsing near a dump site overshadowed by palm trees, but the overall image and its individual components are merely strokes, shapes, and hot colors ignited by strong contrasts of light and dark.

Stage, among the most assured and ambitious of Bendler Browning's new works, pulls one's eye far into a scene that looks like an excavation of ruins in a jungle in Indonesia or Thailand, though it could easily be Fairmount Park.

One of her least referential works, *Two Directions*, could nevertheless be taken for a view of an alley or a polluted inner-city canal. Agitated strokes of blue and gray float downward to planes of glowing fluorescent orange and pink. A structure resembling a Germantown or Ridge Avenue storefront leans forward in the painting's upper right. Bendler Browning often catches the essence of a place while giving very few clues to any actual site or sites.

I enjoyed *Construction Project*, the interactive digital animation projected on the gallery's back wall that the artist made with her husband, Matt Browning, which shows her marks and brushstrokes orchestrated into illusions of various formations and actions, such as clus-



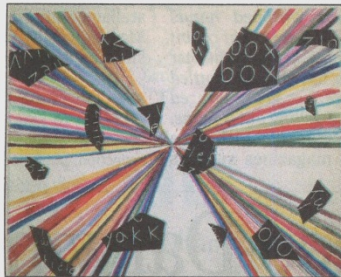
Arden Bendler Browning's "Two Directions" (2012) is in the show at Bridgette Mayer Gallery through Jan. 19.

tering together and dissolving, but it distracts from contemplation of her paintings and should have had a room of its own.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m. Tuesdays through Saturdays. 215-413-8893 or www.bridgettemayergallery.com. Through Jan. 19.

The people's choices

Vox Populi has the first of three shows of works by nonmembers (mostly out-of-towners) who sent in applications to the artist collective's Guest Artist Series. As in the current iteration — of artists Taylor Baldwin, Caroline Wells Chandler, See GALLERIES on H12



Chandler Wigton's "Apparent Motion" is among his works in a four-person exhibition at Vox Populi.



"Waiting" by Caroline Wells Chandler, also in the Vox Populi show, through next Sunday.