

# The Washington Post

## Art galleries offer twists and other excitement

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Straight lines haven't entirely vanished from D.C. galleries, but it does seem that many local artists have packed away their protractors. [Cross MacKenzie Gallery](#) has even built a group show on the phenomenon. "Twisted" features the enticing curves of five artists whose work draws on natural forms. The pieces complement one another well, especially in the view from the front of the one-room gallery, which pits the vertical against the horizontal: Laurel Lukaszewski's "Envy" is a cluster of ceramic strands that hangs, vinelike and nearly ceiling-high, in front of Lyn Horton's "Opening Out," a monumental drawing whose gouache and pencil lines gnarl sideways to the very edges of the wall.

Horton's background includes executing wall drawings to the specifications of New York minimalist Sol Lewitt, whose art is known for its linearity but became looser in the final years before his 2007 death. Her "Loop Series" twirls further away from Euclidean shapes; the drawings are still minimalist but with a sensuous ease. They're less stark than John H. Brown's high-contrast photographs of wisteria vines, which divide the black-on-white shapes among interlocking panels. (His "Magnolia Series," while not exactly more naturalistic, offers more detail and color.)

Actual vines and branches frame mirrors in pieces by Charles Anthony, a sculptor and architect. Whimsical yet usable, these pieces are furniture foremost, yet they're put together in ways that preserve as much as possible of the wood's original bends. Ellen Wagener's small pastels of tornadoes reduce nature's ferocity to a manageable size, but much of the work in this show seems ready and able to outgrow the space.

