

Kitty Sweet Winslow

**Felice Cavanio, Curator, Widener Gallery, Trinity College,
Hartford, CT, 2001**

Written for catalogue for show, "Skin" at Nicholas Davies Gallery

"Winslow has developed a painting style that corresponds to the layers of meaning within her work. Densely painted squares form an aggregate of quilt-like pieces. Within these concentrated spaces the human form makes it felt. Abstract and bodiless as it may be, its intensity of presence is clear, recognized only by a sense of its residue that pervades the space."

Grace Glueck, New York Times, 1997

Review of show, "New Work", at Nicholas Davies Gallery, NY, NY

"Using the most muted of earth and clay colors, Ms. Winslow lays down minimal images that suggest ancient vessel forms on the stained, worn surfaces of painter's drop cloths. The meditative calm of the paintings bespeaks her interest in eastern religion, and the time she has spent in Nepal. In "Dialectic," for instance, what could be a ritual container, simply built up of graduated, ring like layers, sits on the mere hint of a ledge in a hazy tonal atmosphere of clayey tans and grays. With its Zen-like forms and indeterminate grounds the work evokes the West Coast painter Morris Graves, but has a delicate flavor of its own."

Jude Schwendenwien, Hartford Courant, 1997

Review of show at 100 Pearl Street Gallery, Hartford, CT

"Winslow is a prolific artist. Her art in 1997 continues to be sophisticated and assured; even if her intentions to create paintings that are unconventional in appearances and approach may not suit everyone's tastes. In her series of paintings on drop cloths Winslow takes a cue from Julian Schnabel, who recycles huge tarps as substitutes for traditional canvases. Surely Winslow dares to go against all the ideals of perfection, by literally letting it "all hang out," the unsightly droppings from other paintings become the start of something new and gustier.

It takes some exposure to Pollack and his abstract expressionist peers to find the strange beauty in these dropcloths, covered with stains and evidence of physical abused. Paintings like "Helix" and "Plexus" have a nervous feeling, as the artists stretches and rewraps the cloths taut around the hidden supports. Floating over a spray of earth tones with green tints are more carefully rendered floating vertebrae."

Patrica Rosoff, The Advocate, Hartford, CT

Review of show at 100 Pearl Street Gallery, Hartford, CT

“There is a quiet, pensive quality to the summer exhibit at 10 Pearl Street Gallery. In this gray, polished, hard-surfaced-dominated by massive support columns and glossy marble floors-the soft; spattered surfaces of Kitty Sweet Winslow's work offer a subtle relief. They are executed on smallish parchment-like papers and on fraying canvas drop cloths tacked over wooden stretchers. Both drawings and "paintings" are scruffy and manhandled, which lends them a satisfying lived-in quality. The drawings, which present small active squares upon a larger framing document, are scraped, drippy and opaque with wax. The paintings are not as graphic as the drawings and are more incidental in their efforts, despite their grander size. Yet in both, a drawn element emerges, as if conjured in some kind of runic reverie on a grimy-and in some case literally threadbare field. The impression is slightly, derived, as the artist likes to define it, from a kind of painterly “archeology”. Yet the most interesting element is spatial rather than mystical, less a matter of what Winslow puts in is indecipherable-but how and where.”

William Zimmer, New York Times, 1993

Review of show at the new Britain Museum of American Art

“Kitty Sweet Winslow's paintings and works on paper re-create a silent meditative world as a few skeletal objects from a limited lexicon move in and out of vaporous grounds that have a jade tonality. Flower buds and small vessels are a couple of discrete objects that reoccur most often, but in some cases the back of an ordinary wooden chair is outlined and it works to anchor the other objects-which despite their ubiquity remain ephemeral-in common or exterior reality.”