

# The Philadelphia Inquirer

Gorgeous abstractions from Elizabeth Osborne and other shows you'll want to see in Philly galleries this month

by EDITH NEWHALL

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LOCKSGALLERY



*Garden Tea Hill (3)*, 2017, acrylic on canvas, 40 inches x 36 inches

A decade ago, the Philadelphia painter Elizabeth Osborne, long known for her landscapes, still lifes, and figures in moody interior scenes, seemed poised to commit herself to abstraction. Her radiant colors, a hallmark of her work, were now frequently arranged in vertical and horizontal bands.

600 Washington Square South  
Philadelphia PA 19106  
tel 215.629.1000 fax 215.629.3868  
info@locksgallery.com  
www.locksgallery.com



She soon circled back to her signature style and themes, but with a new freedom of spirit. Her paint application was less tightly controlled — even drippy in places. Osborne’s current show, “A Painter’s Place” at Locks Gallery, continues her experiments in abstraction.

Most of her new paintings depict landscapes in Maine, Mexico, Nova Scotia, and on Prince Edward Island, now reduced to their most elemental shapes. In *Cove Tea Hill* (2018-19), those horizontal bands of color form the landscape. In *Storm Warning* (2018), they’re a seascape (which might be a nod to Martin Johnson Heade’s famously ominous 1861-62 painting, *Approaching Storm: Beach Near Newport*).

*Doorway Mexico* (2019) and *Hillside Autumn* (2018) are the only works here depicting the human-built world, and even then their architectural details are relegated to the background.

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Through Oct. 19 at Locks Gallery, 600 Washington Square South, 10 a.m. to 6 p.m. Tuesdays through Saturdays. 215-629-1000 or [locksgallery.com](http://locksgallery.com).

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