

# The Philadelphia Inquirer

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## Two visions, shown in ceramics Kathy Butterly, Jill Bonovitz solos at Locks Gallery.

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For The Inquirer



An untitled grouping of white glazed porcelain works by Jill Bonovitz, part of her solo show at Locks Gallery.



"Potted Wildflower," a Kathy Butterly work from 1996.



"Snake Charmer," another work from Kathy Butterly's exhibit.

Lest you think the twin-bill exhibit by clay artists Kathy Butterly and Jill Bonovitz at Locks is only an attempt at provocation, be reassured - it's really more of a revelation, an illumination.

Tucked up on the gallery's third floor are two small solos by these distinguished artists celebrating the recent national ceramic conference held in Philadelphia. Butterly comes across here as an adventurer, not merely a strategist or someone catering to the public appetite for stimulation. The chief attraction of her far-from-personality-starved work is its nonchalance.

This informality invites us to look closely, and when we do we make a surprising discovery: The work is infused with qualities we associate with high-end decorative ceramics in centuries past, but juggled and twisted and, in at least one example, interlaced with familiar elements of today's popular culture. The considerable power of this New York artist's vision derives from her personal synthesis of all these seemingly unrelated elements. What next for her?

One who goes her own way, Bonovitz offers a show that notably enriches our knowl-

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edge of one of Philadelphia's top-ranked potters. Hers is a stable world enveloped by light. She shapes small, open containers, in pairs and as a larger group. They are made of glazed porcelain in a lyrical style devoid of personal emotionalism yet possessing an intimacy of gesture and intention. The charm of these works is enhanced by the intimate scale and modest white and off-white hues of her medium.

