

**Finegold Contemporary
Art, Walkleys, Hebden
Bridge: Jill Kay, Claire
Wiltsher. Until September 2**

THE attention is seized first by Claire Wiltsher's paintings because of their grandeur of scale.

For a young woman only newly graduated (from Lancashire Polytechnic) to use oil paints so lavishly over such large canvases must take remarkable courage.

Aligning herself in the tradition of Turner, and sharing his swirling vigour, she bases her work on Northern landscapes and on nature's processes of renewal and decay.

Man-made features such as flights of steps leading nowhere, an angel on a tomb or a hint of a fairy-tale castle blend with striking impressions of natural scenery.

The colours are rich and the mood often apocalyptic, though not without glimpses of hope in, for instance, patches of light-blue sky. Remarkable

work, from a painter with a future of real achievement ahead.

The Hull artist, Jill Kay, has already made her mark.

Her sensitive use of colour in oil-on-canvas works like *Man Drinking Tea and Kitchen Work* — in which directional light falls tenderly on a woman busy near a window — is most pleasing.

The Women (oil on card) is suffused by a rich orange-red glow and conveys succinctly the intimacy of three women engaged in deep and thoughtful talk.

But sheer virtuosity shows in her monoprints.

The tonal qualities achieved in nudes, such as *Dreaming*, the character in the faces, the muscular vitality and dignity of the bodies, her capturing (as in *Getting Up*) of a moment in time, rather than a model's pose, these qualities show that a fine artist can use a simple b/w technique, working with light instead of dark, to create subtle and memorable work.

D. P.