

artsmagazine

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MID-MONTHLY SELECTION

The regular issue of ARTS MAGAZINE always incorporates the reviews in the MID-MONTH SUPPLEMENT as well as MANY ADDITIONAL REVIEWS. Galleries will often find more than one of their shows covered. (In a few cases, limitations of space may prevent the inclusion of MID-MONTH SUPPLEMENT reviews in the regular issue of ARTS MAGAZINE.)

These reviews are printed between regular issues of ARTS MAGAZINE so that reviews appear concurrently with the gallery exhibitions discussed—or as soon after as possible. We feel that shortening the time gap between the exhibition and the review is in the best interests of the galleries, the artists and the public. ARTS MAGAZINE'S widely distributed MID-MONTH REVIEW speeds awareness of new exhibitions well in advance of normal coverage from monthly art magazines.

Reviews of Art Exhibitions

Staff Reviewers: William D. Allen, Jacqueline Barnitz, Gregory Battcock, Jerry Bowles, Gordon Brown, Miriam Brumer, Anita Feldman, Noel Frackman, Colta Feller Ives, Henry T. Hopkins, Jenette Kahn, Peggy Lewis, Cindy Nemser, Rita Simon, Mary Stewart, Frederic Tuten and Melinda Terbell.

Where to find the Exhibitions Reviewed

Alonzo Gallery	26 East 63rd St.	Mr. and Mrs.	Galerie Internationale	1095 Madison Ave.	Stephen Bagnell
Avanti Gallery	145 East 72nd St.	Karoly Dean Hadhazy	Gimpel Gallery	1040 Madison Ave.	Sergio Camargo
Babcock Gallery	805 Madison Avenue	Clyde Lynds	Graham Gallery	1014 Madison Ave.	Stephen Pace
Borgenicht Gallery	1018 Madison Ave.	Homage to Matisse	Hammer Gallery	51 East 57th St.	Andrew Shunney
Bykert Gallery	24 East 81st St.	Bryce Marden	Martha Jackson Gallery	32 East 69th St.	Wall Works
		David Paul,	Sidney Janis Gallery	15 East 57th St.	Seven at Janis
		Richard Van Buren,	Kennedy Galleries	20 East 56th St.	James Earl Fraser and the American West
		Lynda Benglis and Chuck Close	Kozmopolitan Gallery	168 West 86th St.	Limited Editions in Jewelry
Capricorn Gallery	11 West 56th St.	Corwin, Glynn and Kroeplin	Kraushaar Gallery	1055 Madison Ave.	James Penney
Caravan House Gallery	132 East 65th St.	Lennard Jones	Larcada Gallery	23 East 67th St.	Gordon Russell
		Deborah Dorsey and Harold Toledo	Lefebre Gallery	45 East 77th St.	Jean-Michel Folon
Castelli Warehouse	103 East 108th St.	Jack Krueger	Charles Z. Mann Gallery	1226 Third Ave.	Lea Levin
Cerberus Gallery	903 Madison Ave.	Antonio Joseph	Midtown Gallery	11 East 57th St.	Robert Vickrey
Chapellier Gallery	22 East 80th St.	Phoenixes from Ashcans	Phoenix Gallery	939 Madison Ave.	Gertrude Shibley
Chase Gallery	31 East 64th St.	James R. Colway	Lawrence Rubin Gallery	49 West 57th St.	Tim Scott
Bernard Dannenberg Gallery	1000 Madison Ave.	Recent Acquisitions	A. M. Sachs Gallery	29 West 57th St.	Group Show
DeMena Gallery	453 East 88th St.	Collected in Old-Time China	Sculpture Studio	202 East 77th St.	XII
Dorsky Gallery	867 Madison Ave.	Richard Hunt	Spectrum Gallery	1043 Madison Ave.	Irene Krugman
East Hampton Gallery	22 West 56th St.	Plastics 3 x 6	Starturtle Gallery	306 Bowery	Ann Wilson
André Emmerich	41 East 57th St.	Dan Christensen	Allan Stone Gallery	48 East 86th St.	George Deem
FAR Gallery	746 Madison Ave.	Rufino Tamayo	Thomson Gallery	19 East 75th St.	G. St. John Simpson
Findlay Gallery	11-13 East 57th St.	Some Findlay Favorites	Tibor de Nagy Gallery	29 West 57th St.	Mimi and Red Grooms
Fischbach Gallery	29 West 57th St.	Tadasky	Vivano Gallery	42 East 57th St.	Cesar Manrique
Gain Ground	246 West 80th St.	Robert Newman	Waddell Gallery	15 East 57th St.	Paul Van Hoeydonck
			Ruth White Gallery	42 East 57th St.	Doris Chase Arthur Kern

MIMI AND RED GROOMS

Mimi and Red Grooms traveled through Yugoslavia, Italy and Sicily last summer and returned with a travelogue of drawings and watercolors. Mimi's sunny color crayon drawings have a naïve quality that captures the spirit of Italian villages. In Red's felted pen drawings, children appear in abundance, generally in the foreground, all but obliterating the view he had apparently set out to sketch. Drawings of elaborate churches in small towns and villages such as Aquileia (Northern Italy) and Korcula (Yugoslavia) exude a joyful spontaneity. The baroque architecture of these churches provided an occasion for delightful passages of decorative charm. Red Grooms caps the show with a humorous construction that occupies the center of the gallery. The top of a small car, containing the two travelers and surmounted by luggage, pokes through a herd of sheep led by a harassed shepherd; and anyone who has traveled through rural Europe by car knows the perils of plowing through cattle and children. The tone of this happy exhibit suggests that the Grooms turned their sketching expedition into a sort of happening. (*Tibor de Nagy*, May 10-on)—J.B.

RICHARD HUNT

In this show of recent sculpture, Hunt contrasts biomorphic elements, in his steel pieces, with the rigidities of welded metal; when he works in aluminum these biomorphic elements are primary forms, appearing to grow from the arbitrary, almost random directions taken by a malleable substance, rather than being constructed, like the steel sculptures, from a resistant one. The larger, more varied steel pieces, suggest, at their most successful, creatures which move in an imaginary landscape, formed by some principle of organization which adapts them to a different gravity or atmosphere than our own. The single graphic included in this show, a large lithograph, is a particularly well-realized crystallization of this quality, but some of the sculptures seem lumpy and amorphous, compared to the clarity of this artist's best work. Hunt, a Chicago-born artist, is represented in several important collections, including those of the Modern and Whitney Museums, and the Chicago Art Institute. He recently completed a monumental sculpture for the Chicago Museum of Contemporary Art, and participated in the Brooklyn College "Current Trends in Afro-American Art" exhibit which ran concurrently with this show. (*Dorsky*, Apr. 15-May 15)—A.F.

DEBORAH DORSEY, HAROLD TOLEDO

Both Dorsey and Toledo do best as figurative painters. Toledo shows watercolors which he did within the last year in Block Island and upstate New York. They range

in quality from crisp and sensitive renderings of nature to opaquely painted expressionist evocations. When Toledo does not deviate too far from the literal landscape, his color sparkles and breathes, otherwise he loses control. Deborah Dorsey blends figurative elements with abstract organization in her oils and collages. Members of her family serve as her models. The figures look very much at ease. Miss Dorsey is a very good draftsman with a flair for capturing the human figure in natural poses. When she composes these figures into fragmented or overlapping images, they don't always function as a unit. Miss Dorsey has not quite made her transition into abstract form, but the quality of her figurative drawing makes up for it. (*Caravan House*, May 13-31)—J.B.

DORIS CHASE

Multiple groupings of similarly shaped units formed out of plexiglass, wood, and steel make up the content of Doris Chase's latest exhibition. Through the use of geometric forms such as circles, squares, ovals, and arches, the artist experiments with the interactions of positive and negative space: In *Three Modules*, she uses the variations on the ovoid theme to emphasize the endless possibilities of spatial relationships. The viewer is invited to become an active participant in a fascinating game of "mix and match 'em." Solid ellipses of steel and wood fit into spatial ovals carved out of the same materials. Similar forms are designed to balance on top of each other. Somehow; no matter how one scrambles the modules, the entire arrangement always looks right: This essential harmony and balance holds true for the other works as well, even, in the case of a ring series, where physical movement becomes part of the total effect. This uncanny sense of timing and balance on Miss Chase's part, may be a result of her collaboration with dancers and choreographers. Her moving modules, enlarged and constructed out of fiberglass, play an active part in the ballets of Mary Staton and Peter Phillips. Miss Chase's involvement with the performing arts opens up possibilities for kinetic sculpture that, as yet, have gone untapped. (*Ruth White*, April 1-19)—C.N.

DAN CHRISTENSEN

Looped arabesques of color-light dart around a luminous spatial surface in these unconstrained works. The effect is achieved through sprayed acrylic which here permeates the surface with an agreeably hazy quality. Basically Christensen, a recent participant in the Corcoran Biennial, emerges with more of an elusively glowing-light-space "effect" than a distinctly designed painting. The elements seem to float, dart and swirl with luminous abandon. (*André Emmerich*, May 17-June 25)—M.B.

CLYDE LYNDS

Lynds chooses to use the "new" materials—rather than be used by them. This he accomplishes with unusual finesse and a stalwart resistance to gimmickry.

His plastic-wood-light constructions reveal a fascination with electronic devices, skillfully restrained from degenerating into meaningless automation. *Computed Landscape* is a galaxial universe of elegantly evolved geometric forms. Some of them are cylindrical, others are painstakingly carved into, others are angular. Light, projected from underneath, sends slowly transmitted color messages flowing sinuously through the transparent forms. These luminous greens, blues and violets transform the landscape into a hypnotically, ever-changing entity.

SJL is a mechanical "man" evolved through machine parts, plastic forms and a freakishly irreverent sense of humor. Touch the metallic member of this geometric figure and he promptly responds with a series of startling audio-visual reactions. A rhythmic staccato of beeping sounds and coordinated light patterns are emitted with unnerving impact. At regular intervals, red, yellow and green lights dart geometrically across the surface of this "computerized" creature. With a continuous red "pulse" beating at his "neck" the disturbingly ambiguous image is complete. Somehow, Lynds has elegantly managed to transcend a grotesquely "cute" idea—into a work of intriguingly controlled subtlety.

Each work is marked by the artist's refusal to submit to the mechanistic seduction of his materials. In *Orb Phase 3*, a sculpted plastic sphere majestically as light glows from within. *Starport* is an illuminated circular landscape, painstakingly composed. Each work is approached as a separate entity—with the creator, not his materials—adamantly in control. (*Bobcock*, May 3-29)—M.B.

TADASKY

Using the circle as his motif, Tadasky has created pure floating discs out of varying shades of ethereal blue tonalities. His blue rings are built up out of seven different hues of sprayed-on color. The bumpy texture of the surface of his canvases help to model and intensify the quiet impact of his concentric shapes. Alternately expanding and contracting against a clear expanse of blue canvas, these glowing, light-filled, light-reflecting centers resemble mysterious icons of some other world religion. They are abstractions that have the solidity of concrete objects. Like Margritte's horse bells, floating undisturbed in the netherworld, Tadasky's spheres and rings are simultaneously illusions and realities. Breathtaking in their pristine clarity of form and color, these configurations suggest the universal oneness sought by everyman throughout eternity. (*Fischbach*, May 17-June 5)—C.N.

ANTONIO JOSEPH

Known as one of the foremost painters of Haiti, Antonio Joseph has two distinct manners of painting. On occasion he uses a semi-abstract style faintly reminiscent of the American synchronists. At other times, his works appear to be a direct outgrowth of a native tradition. In *Etude* and *Bird of Night*, he allows graceful shapes of soft pale color to make gracious patterns on the surface of his canvases. In *Christmas Night* and *In the Church*, his same pastel hues are translated into realistic depictions of local activities. Most arresting among all his works, are two large portraits of native girls. Sweet of face, yet powerful of limb, these young Haitians have a dignity and appeal that is completely beguiling. Joseph unconsciously mixes his haphazardly acquired sophistication with his innate knowledge of Haitian tradition, to produce paintings of gentle but undeniable charm. (*Cerberus*, May 10-June 20)—C.N.

ARTHUR KERN

A sense of bizarre elegance permeates these sculptures. Using epoxy and polyester, Kern takes the basic human head or figure and squeezes, fragments or immerses it in a series of surreal settings. In *White Box*, a pair of hands flutter eerily through a cracked enclosure, as feet seem to be covertly emerging from beneath. Skillfully modelled heads are compressed in aluminum vases, peer unnervingly out of cylinders and cracked spheres, or repose as fragments in a box.

Mysteriously effective are the pieces in which heads seem to regard the viewer enigmatically from within cracked forms, or those in which a human form seems to "press" against its enclosure. Here is highly refined craftsmanship and elegant technical control being employed in the service of the wonderfully weird! (*Ruth White*, April 22-May 10)—M.B.

GROUP SHOW

Along with some new works by the regular gallery artists, there are several paintings by guest exhibitors that are intriguing indeed. Miriam Brumer is represented by several paintings created out of burlap, sheet cloth, and paint. Her square patterns resemble Mayan stone carvings, while her circular motifs have the solemnity of ancient icons. Reinforcing the mysterious intensity of her images is the unearthly light that is projected from them. Her earthly violet browns and reds are lit up with an ethereal golden glow. Other artists who are making their appearance at this gallery for the first time are Therese Schwartz, John Ferren, and Armand Bartos. Ferren's geometric abstractions shading off into subtle color fields are as pleasant as ever. Bartos, also a geometric colorist, offers a glimpse of interesting work to come. Among the new works produced by the Sach's stable is a dramatic black color field piece by Sy Boardman and an illusionist

shaped canvas by Jane Kaufman. It is advisable to pay several visits to the gallery while this show is on, as the exhibit will be constantly changing to expose new works of art. (*A.M. Sachs*, June 10-July 30)—C.N.

SOME FINDLAY FAVORITES

A gallery established a century ago conveys emotional security as you visit any group show of artists to whom it has given one man exhibits. They are surely a reunion of champions.

Of some eight artists in the exhibit, I personally found most impressive Lesieur, Lemesle, Bardone and Asoma: three Frenchmen and one Japanese, aged thirty-seven to forty-seven, all resplendent with awards and rich experiences.

Bardone derives strength from the harmony inherent in nature. Perspective is more realistic in landscapes than in close-up themes when Bardone becomes closer to two-dimensional—a wise acceptance of differences in the human way of looking at the visible world. His use of brush and choice of color in his oils seem influenced by his deep knowledge of color lithography. Pierre Lesieur also seems to cultivate Nature's physical beauties; much closer than Bardone to the abstract; sometimes showing deep influence of a visit he made in 1959 to the Far East.

Tadashi Asoma spent his first thirty-five years in Japan. Then France and finally New York. Understandably his oeuvre is basically Japanese, in composition, in love of startling contrasts of near and far. Very effective use of foreshortened bodies, of repetition through mirrors. Much in him that seems occidental comes from use of oils.

Christian Lemesle is along entirely different paths than the above. He puts in paint philosophic concepts based on an intense meditative life, seeking the eternal back of the transient. His unworldly, mystic notions, such as "giving the ancestors who live within me a chance to speak" surprisingly lead to unique quasi-abstract compositions as delightful to the uninitiated as to the most sophisticated. (*Findlay*, June 2 through summer)—W.D.A.

WALL WORKS

If anyone believes the rumour that painting is dead, this eye-popping exhibition of big paintings by gallery artists is bound to squelch it. Big in size, conception, and spirit, these works by Appel, Brooks, Jenkins, Mitchell, Roth, Scott, Stanczak, and Tàpies are undeniable evidence that painting is alive and well and living in New York. Tàpies's *Two Black Crosses*, with its vitally stroked-on background of white paint and its rough-hewn black imagery, is a marvelous resolution of ferocious energy and iron-tight control. In contrast, Brook's *Nalon*, despite its large expanse of canvas, has a delicacy in its pink and blue bursts

of color that gives it an almost intimate quality. Paul Jenkin's *Phenomena, Blindfolded in Mars Red*, truly testifies to the fullness and intensity of the painter's vision. Great gray, brown, and red swirls of color suggest the awesome flight of some majestic winged creature. *Confrontation* by Julian Stanczak uses a linear motif to arouse the spectator's respect for the sheer force of the expansive canvas. Using only black and white to create monumental forms and shimmering dazzling surfaces, Stanczak's image is overpowering. The works of these artist are big not only because they cover a great deal of canvas; their bigness also resides in the breadth of the vision that engendered them. (*Martha Jackson*, June 4-20, June 24-July 11)—C.N.

ANN WILSON

Works by Ann Wilson, done during approximately the last seven years, are being shown at one of those little-known New York galleries where young artists can do their own thing. The show at 306 Bowery is called *Altar Pieces*. In the gallery, Ann Wilson has constructed an altar surrounded by candles and by small paintings she has done recently. On its cabinet-like shelves are objects the artist cares about—a little Buddha, a cup, other memorabilia. Friends have brought gifts—flowers, a bit of broken ceramic—and these too are before the altar now. Ann Wilson's earlier works are based on the patterns of patchwork quilts. She began by using pieces of quilting in combination with old maps; then created quilt-paintings by using scraps of fabric applied to the canvas and over-painted with patterns—dots, asteriks, lettering. While her quilt-paintings and sensitive quilt-drawings vary greatly in spirit, they have a kind of hip, folk art look. Recently, she has been using Indian and American Indian motifs; her patterns seem related to those of Navaho rugs. Or she combines symbolic, visionary images. Ann Wilson seems in a transitional stage at present; however, she continues to create a highly personal art which deserves to be taken seriously. (*Starturtle*, May 1-25)—N.F.

GEORGE DEEM

George Deem makes pint-sized copies of famous paintings and joins them in provocative juxtapositions. In one remarkable work here, *Ronald Vance and Others*, twelve small, separate canvases, each containing its own portrait, about one another. Among these are a Velazquez portrait of King Philip IV, Holbein's portrait of Sir Thomas More, the artist's portrait of his friend Ronald Vance, a Delacroix self-portrait, an Arrowshirt advertisement from 1923 and a portrait of an Indiana farmer. Sometimes Deem's paintings take on a surrealizing quality as when he sets a Vermeer interior within a stormy, rocky romantic landscape. (*Allan Stone*, May 10-31)—N.F.

MR. AND MRS.

Does familiarity breed imitation? That question is raised by the *Mr. and Mrs.* exhibition in which seven married couples show a single work of art apiece. Represented are Joyce Weinstein and Stanley Boxer, Grace Borgenicht and Warren Brandt, Anne Arnold and Ernest Briggs, Charlotte Park and James Brooks, André Golbin and Don David, Lynne Drexler and John Hultberg, and Jan and William McCartin. Since we know they are married, we tend to look for shared themes; therefore if one looks carefully at the paintings of John Hultberg and Lynne Drexler there is a formal similarity in certain images—in a kind of cubist daub and rectangle motif. Yet Hultberg's painting has an outer-space, figurative orientation while Lynne Drexler is concerned with juxtaposing diversely patterned areas of vivid colors. Grace Borgenicht shows a gentle, blurry beach and sea watercolor while her husband presents a Matisse-influenced reclining woman. The McCartins both like crisp, hard-edged forms, he stresses the geometric, she the organic; are they marvelous housekeepers with those clean, clear, organized shapes? (*Alonzo*, May 13-June 7)—N.F.

PLASTICS 2 x 8

Here are pieces by six artists who work in plastic; some are lyrical and sensuous, others seem cool and cerebral. Leo Amino, who casts his own plastics, makes use of refracted light to give a tantalizing sense of ever-changing volumes and colors within his geometrized sculptural forms. Rodolfo Mishaan uses a highly simplified, symbolic image of the Guatemalan Quetzal bird in his red and blue wall reliefs. Paul Margin employs arithmetical progressions; in one sculpture a series of staggered plastic and aluminum steps climb systematically up a rectangular column. Milley de Caprariis takes candy-colored, faceted, truncated spikes and suspends them within cylinders. One of Aaronel Gruber's transparent sculptures looks like a huge, bulging, crystalline ice cube. Kinetic sculpture which begins a series of ellipses and unfurls and unfolds to create graceful, swelling forms is shown by Hortense Baer. (*East Hampton*, June 7-27)—N.F.

JACK KRUEGER

Environmental sculpture meant to be physically experienced is shown by Jack Krueger. *One Hundred Pieces* is an ordered maze of one hundred slender steel pipes sprayed with automobile lacquer. (Count them? It's impossible without getting dizzy.) The pipes extend up to the ceiling and the spectator can move among them at random as if in a grey, metal forest. However, there is a planned path by which one can move into the piece in a spiraling direction and then spiral out again from the center. Sen-

sations moving inward: a deepening mystery, confusion as to direction, noticing how the gray of the floor is freshly revealed, anxiety, shadows, odd peripheral vision. Sensations moving outwards: carefree, ebullient, an unfolding.

Seamline is composed of two separate units of stainless steel pipes which are reverse images of one another. In shape, these resemble a pair of giant croquet wickets, large enough to walk through, which stand next to one another. Each unit has a pipe which extends out from one leg and runs parallel to the ground. The piece has a stately, linear elegance, as the units form their own rooms of space. The warehouse interior, so right for *One Hundred Pieces*, is distracting for *Seamline* which would look better outdoors. (*Castelli Warehouse*, Apr., 26-May 17)—N.F.

HOMAGE TO MATISSE

Matisse exerts an influence just as widespread as his fame, even up to the present moment. His own explorations opened the doors to new discoveries by many artists that followed him. Some used his concepts as the starting point for their own creative adventures. Some remained merely followers. In this context Matisse is unique, and has no peers. The present show, entitled "Homage to Matisse", is meant to commemorate the 100th anniversary of the artist's birth. Besides a number of drawings by the master himself, there are selections from the work of eleven other artists, all of whom were at one time in their careers somewhat influenced by Matisse. There must be many thousands like them by now. Artists such as de Kooning, Avery, Orozco, Valadon and Brandt have formulated their own individual styles, resembling Matisse only in that they are figurative artists. The other artists represented are also figurative artists: Pace, Grausman, Kadish, Lytle, Frank and de Niro. Some of the drawings seem more accomplished than others; some still wear the derivative look of art-school imitations; all seem to have been chosen not as representative work by the individual artists, but to show their indebtedness to Matisse. This was obviously meant as well-intentioned format, but makes for a rather weak exhibition. Perhaps the only way to pay proper homage to an artist endowed with the stature of Matisse, is by devoting an exhibition confined entirely to his own work. The few examples featured here, provide us with an excellent opportunity to see some of the many different styles of drawings originated by the artist. I found *Head of Woman*, and *Seated Nude* to be particularly good examples. (*Borgenicht*, Apr. 26-May 23)—R.S.

BYRCE MARDEN

This artist's new paintings continue his exploration of the possibilities inherent in

uniformly painted surfaces; they consist of two or three-equal-sized panels to which paint is applied in several layers, making a heavy matte surface. The space between the panels creates a line between them, but they are to be seen as one painting, with two or three separate parts; these parts are distinct yet equivalent. This requires, for the artist, a long process of adjustment, which considers such qualities as weight, density, scale, and color relationships, and takes seven or eight layers of paint.

The process of seeing these paintings should be relatively time-consuming too, but the result is something like what happens when some rather dull pebbles are dropped in water. (Their color, by the way, is very much like that of wet pebbles—greyed, yet surprisingly intense and deep, in spite of their matte surfaces.) Corresponding to this kind of transformation is the process of perception by which, in a two-panel painting, a definite distinction in weight seems to establish itself, or, in one three-panel piece, the section on the right seems to have slid under the purple central panel to appear underneath the one on the left, a different kind of greyed yellow. This seems very well worth the effort. (*Bykert*, Apr. 26-May 17)—A.F.

JAMES R. COLWAY

Rural landscapes of the New York State area—barns, snow covered trees and fields—are handled in a realistic, slightly-sketchy illustrator's style by James R. Colway. At their worst, these paintings suggest formats for forthcoming Christmas cards. At their best, as in *The Bright Side*, Colway shows he can create a more deeply felt, more personal mood. In this latter work, the artist's ubiquitous cracked paint surface gains meaning when it helps unify a scene which has emphatic light-dark contrasts. The corner of a rustic wood house is shown steeped in shadows; one side of the house is illuminated by a nearly white sunlit sky while flowers and lacy leaves give a mottled, intimate look to the scene. (*Chase*, Apr. 15-26)—N.F.

GORDON RUSSELL

A preoccupation with decay and disintegration marks the paintings of Pennsylvania painter Gordon Russell. Visions of moldering earth, of rotting vegetation, and of eroding skeletal forms are set down in delicately tinted feathery strokes of paint that render the melancholy subject matter even more poignant. Characteristic of Russell's oeuvre is a scene called *Birdland*, in which a deserted bird cage presides over a debris-strewn section of an aging villa. The area is richly encrusted with the remnants of a sumptuous repast eaten sometime in the immediate past. Embedded in this simultaneously fascinating and repellent array of rotting fruit and crumpled lobster shells is

the sweet nostalgia of human longings buried under a deluge of decay. All of Russell's paintings are touched with the scent of death. *Toss Up* pictures a bouquet of flowers on the brink of disintegration. *Kindergarten* juxtaposes relics from the past about to be shattered by a toy bomb set off by the hand of an unseen child. In *Tondo* a brutal figure out of Pre-Columbian art is deftly portrayed in the classical pose of a winged cupid. Throughout Russell's work one discovers incongruities and anachronisms. Yet, out of these unlikely elements the artist has created a moving series of twentieth century vanitas images that once more point up the fleeting aspect of man's stay on earth. (*Lafcadio*, May 6-24)—C.N.

CORWIN, GLYNN AND KROEPLIN

Three individual artists: three distinctive styles; three different modes of expression; one result common to all three—a consistently high quality of personal expression. Sophie Corwin is a sculptor, whose metal forms derive from a direct source of inspiration—Nature. The stylized shapes she uses in pieces such as *Vashti* (an Indian nature deity), and *Cellular Sphere*, both resemble trees and bushes made up of spiky "cut-out" patterns simulating leaves. *Wall* is a flat piece from which the "leaves" literally seem to have been "cut-out". The derivations are more obscure in the striking paintings of James Kroepelin. In *Sold*, he paints a large red "dot" in the center of the canvas over which he superimposes vertical stripes, suggesting "bars," as if to imprison the "dot." The most effective aspect in his work lies in the subtle contrasts formed between the rigid geometry of the compositions, and the warm complicated tonal harmonies of the color. Cliff Glynn is represented by "scrambled" letters derived from the names and initials of noted art-world luminaries. These are composed into elegant art moderne designs in a series of drawings he calls "Diversions." Particularly interesting are the "portraits" of John Baur, Iofas, Burton, Tremaine, Marisol and Geldzahler. Some of these have been expanded into large wooden constructions, where each of the black letters seem to be "illuminated" by the use of bright colors in the recessed areas. One piece actually does "light" up. (*Capricorn*, May 13-31)—R.S.

KAROLY DEAN HADHAZY

This small exhibit includes eight new works by this American-born artist, all of whose previous paintings were destroyed in a recent fire. Dominant are the face, hands and baton of Herbert von Karajan, the fiery Austrian conductor, and the multiple subject of billboard-size fragmented panels interspersed with monochromatic study

sketches for the whole. Hadhazy's heavily applied and almost violent colors and his insistence on rather tortured expressions of movement add up to a certain power and dynamism. New directions for this artist are found in the size and thematic scope to which he has now developed his angular, painstakingly academic drawings of the human form and the vibrant coloration of previously monochromatic works. (*Avanti*, Apr. 15-26)—R.A.S.

BRONZES OF JAMES EARL FRASER THE AMERICAN WEST

Most of these are cast bronze sketches for James Earl Fraser's public monuments. This exhibit includes busts and figures of Abraham Lincoln, Benjamin Franklin, Theodore Roosevelt as well as Indian heads and heroic groups. The casts were made from plaster models retrieved from Syracuse University where Fraser's heirs had left them. Fraser died in 1953. He designed the famous Buffalo nickel. A model of it is shown here as well as a scale model for *End of the Trail*, a poignant portrayal of an Indian slumped forward on his horse. A smaller bronze sketch of a horse for the latter is surprisingly Rodinesque in the freedom of its execution, which leads one to speculate on what Fraser's accomplishments might have been had he not been restricted by public taste.

The paintings, mostly dating from the 19th century, predictably include examples by Frederic Remington, Charles Russell, George Catlin and Otto Sommer. One cannot help being attracted by the innocent idealism with which these artists represented the western landscape. There is a particularly handsome Bierstadt, *Wind River Country*. Many of these paintings are valuable documentary records of their time and place. In William Jewett's 1851 painting of the Feather River, Sutter's farm can be seen in the background. The Feather River turned out to be a bed of gold which the forty-niners exploited. (*Kennedy*, June 1-July 3)—J. B.

STEPHEN PACE

These are restrained canvasses. Pace belongs to that breed of American figuratives, like Avery or Diebenkorn, who still finds an endless source of subject matter and design in nature. These paintings and watercolors were done between 1963 and 1969, and in those years Pace's work has become more structured and thinner. He treats oils very much like watercolors, painting in broad Matisse-like sweeps with the white canvas sometimes showing like sunlight around the edges of the figures. Landscape and figure are handled with no differentiation. The figures all have a kind of landscape topography and the total design is well synchronized. *Dragonals* are frequent. In *Red Nude*, *Blue Grass*, a large figure sunbathing, lies obliquely across the canvas. Pace controls

the pictorial surface by means of carefully adjusted color harmonies. In *Three Women and Two Cats* the pink of the principal sunbather is counterbalanced by an orange background so that the painting remains essentially two-dimensional. (*Graham*, May 10-June 7)—J. B.

SERGIO CAMARGO

At first glance, Camargo's white wood reliefs look as obsessive as Kausma's protuberance covered objects of a few years ago or Arman's object accumulations, and then one realizes that Camargo's work adheres to a formalist discipline. He sets diagonally truncated segments of cylinders in clusters on square or rectangular panels so that they lie obliquely facing different directions. In some works, the segments are tiny and cover the whole surface like a bed of pebbles occasionally offset by another plain adjoining panel. In others, large segments are grouped to form distinct patterns with as many variations as there are positions in which to place them. The latter type is sculptural while the former, mostly two-dimensional. Tensions and relationships are precisely engineered. The neutrality of white permits the attention to be directed exclusively toward form or texture as the case may be. Camargo never abandons an idea once he has devised it. He might resume working on a particular series even after several years. His evolution is marked by a kind of stylistic refinement and tireless exploitation of the means at hand rather than by moving away from his established course. Yet Camargo has the rare ability to make a mere variation on a theme look completely new. He has by no means exhausted his repertoire. (*Gimpel*, May 6-24)—J. B.

LENNARD JONES

Jones paints portraits of generalized Negro subjects, using metallic colors and elongated forms. They are reminiscent of African mask or sculpture images, and tranquil in mood. Only a section of the canvas is painted, giving a rather unfinished appearance to the work. A general sense of indecisiveness—of technique as well as intention—marks these paintings. (*Caravan House*, June 3-17)—M.B.

ANDREW SHUNNEY

Nantucket scenes and floral paintings handled in a crisp, deliberately simplified style are specialties of Andrew Shunney. He builds up impasto surfaces and uses a palette knife to somewhat flatten the paint down into shallow, rectangular planes. Shunney's vases of flowers and bouquets are pleasing; he tends to avoid the pale, languid blooms choosing instead the staunch, bright flowers—zinnias, daisies, anemones or bold geraniums. These unabashedly decorative paintings have the virtue of never seeming overdone. (*Hammer*, May 20-31)—N.F.

ROBERT NEWMAN

Artists have used words to supplement their imagery for centuries—so have poets. *Gain Ground* is a new gallery devoted to exhibiting the works of poets who make objects, create visual environments and explore new processes, which may or may not actually employ "words" per se. Each is expressed in a concept, message or idea, which is basically literary in content, and, with few exceptions, makes no pretense at establishing new, if any, aesthetic values, or innovations. The work shown at present by Robert Newman, is simple, direct and effective in its statement, without benefit of a superficially slick environment. It's done with mirrors. From the fairy-tales and myths which gave us the familiar stories about "Narcissus" and Snow White's wicked stepmother, to the present day explorations being made by such diverse artists as Samaras, Pistoletto, and Rauschenberg, the mirror, or other reflective surfaces have had a magic effect on man's imagination. Metaphorically, mirrors have always had the power to "speak". Mr. Newman's mirrors are an elaboration of this theory, in that he puts questions and gives answers in actual verbal form on to the surface itself. Each "mirror-poem" is installed in a round tent-like structure, similar to the booths in which you can take your photo for a quarter. Inside, the viewer can contemplate himself in privacy, and "reflect" on such suggestive statements as "Imagine meeting you"—"Do you wish you could?" (*Gain Ground*, May 3-18)—R.S.

JEAN-MICHEL FOLON

Jean-Michel Folon is a "metaphysical wit" who also just happens to be an extremely talented artist, as is unquestionably evidenced by the drawings being exhibited for the first time in this country. His philosophic commentaries evolve into an illusionary world of fantasy mixed with satire, using personal symbolism in a manner somewhat related to that of Paul Klee. Unlike Klee, Folon is more literal in his vision, and relies more heavily on architectural structures in his compositions. A good example is in the free-form fantasy architecture composed of arrow-like forms in the work entitled *Contradictions*. As if always contradicting himself, Folon uses arrows again and again, always, in a different context, providing a complex schema of multi-leveled meanings for each symbol. The buildings of *Robotville*, are drawn as robots standing upon streets made up of arrows pointing in random directions. Yet nothing is "random" in this artist's work. Other interesting images include the metamorphosis of men into mummies; bowling-pins; and loaves of sliced bread. A particularly beautiful concept is envisioned in a *Midsummer's Night's Dream*. Here grown men (they all wear hats) assume the fetal position associative of childbirth, being thus depicted as planets being "born" into the

vast, empty universe. These are technically perfect drawings. The meticulous precision of linear detail, characteristic of his work, is further enhanced by delicate and subtle tonalities of colored ink-washes. The technique only takes second place to concept, the vastness of which makes these small drawings seem monumental in scale. (*Lefebvre*, Apr. 29-May 24)—R.S.

PAUL VAN HOEYDONCK

The earliest sculptures known to man were painted and assembled "objects" which were used symbolically in religious ceremonies and tribal rituals of primitive societies. Display mannequins, whose simple, assembled and constructed forms seem closest to these ancient prototypes, have been used innumerable times by artists to arouse cultic, or fetishistic responses, particularly those of violent emotions. The distorted, and dismembered sections of Van Hoeydonck's window-display dummies are particularly well-endowed with suggestions of violence. Though his somewhat mutilated "mutants" seem to have been caused by man's trespass into the mysteries of outer-space. In essence, a technological reality interspersed with a natural fear of the unknown, as interpreted by the macabre; alert and intelligent imagination of the artist. He has created a new robot-like creature which he calls "Cybernetic Man." These fantasy creatures are built of machine parts; replicas of the human anatomy, complex networks of wires as used in computers and painted plastics which simulate the organic growth of vegetable matter. Here an interesting stylistic "dialogue" exists between the hardness of metal and the softness of the plastic. This dialogue also suggests the computerized man of the not-too-distant future. A creature which seems grotesque and tear-some; possessing no values pertaining to aesthetics, or poetry. (*Waddell*, May 20-June 17)—R.S.

G. ST. JOHN SIMPSON

Painting in reassuringly mature, firm style in oil, this adventure over the visual earth turns out an oeuvre worthy of artists of far greater public acclaim.

Here is a silent calm creator of works not only pleasing but novel in their putting together of elements actually seen to make an ideal scene. Simpson makes notes as he travels through Canada, Spain, et al, comes home, throws together fragments from this and that, building castles in Spain, villages in Ireland. Result: beauty.

Simpson's love of his art is contagious; he is a virtuoso in the use of paint. He builds from reality a convincingly truthful fairyland. (*Thomson*, May 6-17)—W.D.A.

PHOENIXES FROM ASHCANS

The inappropriateness of the term "Ashcan School" for that group of distinguished

American painters (most of whom are in the present show) is obvious. The works shown by these early twentieth century men have in common a strong love of this country, and high standards of craftsmanship.

The exhibit includes a few outside the Ashcan group, notably a Washington D.C. woman so fresh and colorful in her First World War views of New York streets that one wonders at how little she has been publicized. Eilshemius and Bellows are here, too.

Irving R. Wiles, after severe discipline in fundamentals, struck out with a dashing, fluent, free use of the brush unequalled by the others. (Sargent's watercolors are close to his style.) Ernest Lawson was deemed by Chase to be the American who used the most Impressionist palette. Lawson's river scenes and landscapes built him a prestigious career but much of his modern renown stems from the posthumous discovery that he was born in Canada. This led the National Gallery of Canada to a search which found works of his in thirty museums!

The oeuvre of Everett Shinn is seen as extremely varied, from illustrating magazines to theatrical décor. Many consider his pastels the best by an American. The present show stresses his many-sidedness. (*Chapellier*, May 15-June 12)—W.D.A.

LEA LEVIN

Lea Levin's paintings are often less cohesive than her ideas. Her concepts come through clearly—she is obviously for peace and unity among all peoples. Stylistically, the works of this Israeli-born artist often fail to jell, partly because she seeks to merge a painterly surface with collage material and in addition is attempting to convey a readable social message. Her painting, *The Checkerboard*, shows that she can realize her goals; the vivid gold and red diamond-patterned background forms a unified fabric, a rich paint surface in which various collage images—a skull, children's faces—are set with care like the tesserae in a Byzantine mosaic. (*Charles Mann*, May 5-19)—N.F.

CÉSAR MANRIQUE

Working within the abstract expressionist tradition of matter painting, the Spanish artist Cesar Manrique creates textural, earthy bas-relief surfaces which suggest lava-like, volcanic landscape terrains. An occasional piece resembles some sort of primitive sculptural relief. Colors which are related to the soil predominate; sand, terra cotta, deep, rich brown. Upon close scrutiny, more variants in hues reveal themselves—just as one can look deeply within a stone to see all of the colored grainings. There is strength in the structuring of these works and a meaningful expression of the powerful forces inherent in natural geology. (*Viviano*, Apr. 22-May 17)—N.F.

**DAVID PAUL, RICHARD VAN BUREN,
LYNDA BENGLIS, & CHUCK CLOSE**

The works of the four young artists in this exhibition, though very different in appearance, are united by a common concern with the processes and materials involved in forming their art. David Paul crinkles sheets of clear vinyl and sprays them with paint. The soft twills of iridescent color that float upon the shiny surface resemble wisps of colored smoke slowly rising out over some industrial furnace. Light plays an important part in the formulation of these vinyl paintings since it causes constant changes in the color of their surfaces. Certain areas absorb the light, while other sections reflect it. The surface actually becomes one with the material that forms it and enables Paul to successfully liberate himself from the old figure-ground problem that one associates with the use of canvas and paint.

Richard Van Buren and Lynda Benglis also reject canvas as a structure for their works which cannot really be classified as either paintings or sculptures, but rather a cross between the two. Van Buren uses strips of fiberglass to weave a skeleton over which he pours various compounds of fiberglass mixed with other ground-up materials. The forms of his semi-transparent objects grow out of the materials and the process that he chooses to experiment with. Indeed, they resemble glutinous jelly fish whose development is the logical outgrowth of a natural process.

Lynda Benglis's concern with process and material is closely allied with that of Van Buren, but the results of her explorations are very different in appearance. By pouring melted latex that is heavily pigmented with assorted bright colors, she recreates the flow of material which finds its own format. As Van Buren records the passage of time in his successive build-up of layers of fiberglass, Benglis documents the moments that were filled with the flow of latex lava. Her forty foot long floor piece fans out like the slow moving, oil slick coated river of her native New Orleans.

At first glance, Chuck Close's gigantic heads seem totally unrelated to the rest of these pieces. Yet his amazingly photographic realism is the result of his concern with the process of translating photographic information into painting information. Each section of his frontally posed portrait, *Frank*, is faithfully transcribed from an 8" by 10" contact print into a mammoth painting of 108" by 83". In order to avoid any hierarchical focus associated with traditional portraiture, Close gives no more special emphasis to any section of the face than does the camera eye. He accents his break with the figurative tradition by avoiding any kind of painterly effects to achieve his photographic illusions. Using less than a spoonful of paint on his entire surface, and aided by dozens of erasers and razors, Close produces contemporary portraits that reveal,

as no photograph possibly could, the tremendous impact on human perception of the photographic image. After seeing a Close portrait, no one can ever say that any form of traditional portraiture is even remotely like a photograph. Thanks to this artist's painstaking involvement with process, another myth has been dispelled: (*Bykert*, May 20-June 20)—C.N.

SEVEN AT JANIS

Seven familiar presences. There is the blatant mouth-with-cigarette image and a *Great American Nude* (#93) in all its garish abandon, by Wesselmann. Dine cleverly combines object and oil drawing. In *White Suite #2 (Self Portrait)*, light fixtures, magnifying glass and a plug in socket work effectively within the radiating lines of the drawn image. Segal's *Girl on the Flying Trapeze* is a figure of ambiguity; its gracefully swinging motions seem to belie its plaster reality.

With shellacked cardboard and fabric Oldenburg continues to magnify banality; in this case a *Giant Tube being Stepped On* and a *Giant Traveling and Telescoping Lipstick*. A startling display is Marisol's *The Family*, in which the artist presents the Holy Family in neon and plastic garb. The Child reclines upon a neon-lit slab, and his parents are each outfitted with neon halos. The Madonna, a resplendent figure of gayly painted wood and plastic, possesses a "door" in her decorative mid-section, which when opened reveals a luminously reflective plastic interior. The work is as disconcerting as it is elegantly constructed. (*Janis*, May 1-24)—M.B.

TIM SCOTT

In his first New York show, this British Sculptor shows large painted steel and acrylic sheet constructions.

A participant in the *Primary Structures* exhibition at the Jewish Museum (1966), Scott works in a massive and simplified manner. The pieces (2) are cleanly geometric, open and seemingly weightless (as opposed to his earlier, more densely massed works.) In *Bird in Arras III*, gradually heightened sheets of cream-white colored acrylic seem to waft sequentially within the structure; there is a sense of airy continuity and implied motion here. *Quali #1* is a more static work in which steel bars are posed at angles to each other upon a base of red acrylic sheets. In each case color is an integral part of the sculpture. (*Rubin*, May 3-28)—M.B.

XII

The Sculpture Studio, long a combination workshop-gallery for sculptor William Bowie, has now begun showing paintings. As the title of the show, *XII*, suggests, there

are eleven artists represented. Painters Dorothy Abelson, Ronald Julius Christensen, John Russell Clift, Jan de Ruth, Michael Green, Newton McMahan, Albert Schroder, Tom Vincent and Raymond A. Whyte, as well as sculptors Myrna Lieb Citron and Mr. Bowie make up the handsome inaugural exhibit.

Of particular interest is the work of Tom Vincent which is consistently strong. His *Biography of an American*, which traces a man's life from birth to death in a neo-photographic, neo-collage style, is a virtuoso performance.

Newton McMahan's integration of several small canvases into one picture—as in *Bay Sins* and *The Runners*, is also a fresh and successful approach. Raymond A. Whyte's surrealist pictures—particularly *Present and Past*, which combines painting and drawing—are superbly crafted and Ronald Julius Christensen's use of color is nothing short of sensuous.

The philosophy that holds this show together is the apparent shared belief that beauty and craftsmanship are proper functions of art. All of the work looks as if it were done by people who teach other people about painting and are probably very good at it. (*Sculpture Studio*, April 16-June 30)—J.Bo.

RUFINO TAMAYO

In this show consisting of eight pastel maquettes, thirteen black and white and twenty color lithographs, Tamayo confirms his position as master of strong line and rich color. The black and white works date from 1964 and the ones in color were done this year. Pale green, yellow ochre and blue sparkle with crystalline light, and purple, magenta and watermelon red are deeply resonant and absolutely delectable. Tamayo's structure adheres to an admixture of Picasso's cubism and Mayan symbolism, a blend he has turned into a personal trade mark. His main theme, in the color lithographs, is woman which he uses both symbolically and as a sculptural presence. Some of the figures are faceless with disk-like heads resembling sun symbols. There are several extraordinary still-lives as well. In the black and white lithographs, the outlines are sometimes etched out like graffiti. The bold sweeping curves of arms and heads contrast with decisively simple straight lines. This is a dynamic show. (*FAR*, May 12-24)—J.B.

RECENT ACQUISITIONS

This exhibit comprises over fifty examples which include paintings by Hartley, Henri, Hopper, Kuinoyoshi, Lawson, MacDonald Wright, Marin, and a long list of other top artists of the 19th and early 20th century. It is essentially a collectors' show and proves to be a very fine survey of that segment of American art which existed between the Hudson River School and the

Abstract Expressionist, and which continues to hold its own in the middle of constantly changing trends. There is a mellow quality about much of this work which seems to characterize both American "regionalism" and early 20th century Abstraction, and still exists in paintings as recent as Burchfield's 1961 *Draught, Sun, Grow*, or Hassam's *French Breakfast* (even though in the latter case the subject is not American). A paradoxical mixture of sentimentality and stark reality can be found in a Thomas Hart Benton depicting two farmers trying to ride a spirited stallion. Some paintings in this group border on greatness. Prendergast's *Evening Walk* is an absolutely enchanting and fresh little canvas. (Dannenberg, May 12-June 14)—J.B.

GERTRUDE SHIBLEY

Enormous panels amounting to murals in their impact succeed in conveying the artist's meaning: her search for the emotion of New York's crowded streets, while avoiding pinning down this purpose to the point where storytelling would put in the shade the drama of paints as paint. You sense the subject matter but still you find interest primarily in sheer balances of color.

Once in a while the painter becomes playful with the use of simple stencils such as in an oil in which block letters spell out "Motel." Paints are without palette knife effects, smooth, very bright and cheerful with much use of yellow, orange, reds. Painting is invariably done in daytime with north light yet the artist points out that in artificial lighting, her colors preserve their qualities, owing, she thinks, to their purity. (Phoenix, Apr. 22-May 10)—W.D.A.

COLLECTED IN OLD-TIME CHINA

Peking, just before the Japanese and the Communists, was a collector's paradise. Americans, from museum buyers down to the simplest tourist or embassy clerk, caught the collecting fever. For centuries Peking had been China's cultural and political Paris and every courtier, high civil servant and retired businessman collected Chinese art.

The present exhibit, arranged as an educational experiment by the Instituté for Public Service, tries to recapture the atmosphere of the Peking of thirty five years ago. A great panel of calligraphy, by China's first president, Yuan shi-kai—rubblings made from Shantung bas-reliefs by aged scholars who peddled them when back in Peking—souvenirs of the theatre—"coolie ware" pottery. (DeMena, May 15-31)—W.D.A.

ROBERT VICKREY

Ten recently painted tempera works are shown for sale with fifteen from private collections. Very satisfying to the emotions. The realities Robert Vickrey plays upon are tools and your eyes are tools with which to reach your emotions. Vickrey technically

follows the same representational path as Wyeth just as he is in tune with the old Dutch and *trompe l'oeil* geniuses. But all this precise and polished realism is, with him, a mask behind which are melodies or wordless poems that put you in a mood approaching trance.

One favorite mood of his is of suspense, yearning, of a pleasing aloneness. In the deserted space vibrates the life that is not there now; this is a profound silence after much noise.

So unwordly is Vickrey's exhibited work, and so firmly does he hold to this magic realism through over a decade, that it amazes me to learn that he has done some fifty covers for *Time* magazine, that his paintings are bought by socialites and tycoons. (Midtown, Apr. 29-May 24)—W.D.A.

JAMES PENNEY

The predominant characteristic common to all the recent work of James Penney is in his interpretations of the changing patterns of light. It is light that marks the actual difference in visual perception between night and day. It can be captured in the folds of a dress (*The Dress* i.e.); suggest, and repeat the harmonious rhythms of a *String Quartet*; or focus on spotlighting the outlines of figures as they emerge from darkness. It is light which colors the atmosphere depicting the four seasons. Here, all of Penney's knowledge as a draughtsman, colorist and stylist come into full play. In fact, he has as many styles, in as many varied individual moods, as there are changing seasons. All-over patterns, in loose brush work mark the soft, sunshiny landscapes, which suggest in expressionist manner the growth of nature emerging into Spring, and coming into full bloom in Summer. Expressionist gesture are evident in his studio interiors, but here the contrasts are sharper, and the colors dark, more somber, suggesting winter's stark, cold realities. There is sharper focus resulting in harder edges, brighter colors and strange glow to the twilight background in *Autumn Night*. This is a beautiful painting with Surrealist overtones, and greater depth and mystery than the aforementioned works. Autumn is obviously the artist's favorite time of year, providing him with his most noteworthy and inspired paintings. (Kraushaar, Apr. 21-May 15)—R.S.

STEPHEN BAGNELL

This is the first New York exhibit for New Jersey artist Stephen Bagnell, with twenty-two of his oils from a private collection on view. Bagnell's works clearly show his debt to Picasso's "Blue Period", Daumier's subject matter and even, in one case, to Rembrandt's light. Yet they are firmly rooted to the American rural scene and filled with nostalgia for peculiar American dreams: the difficult, clean toil of women making bread; the simple, and to him, somewhat

saddened pleasures of friends around a guitar; the American farm landscape in a damp night, a single light in the kitchen signaling the warm community inside. His colors are organic. Earth colors are highlighted with more delicate shades and the whole pervaded with an insistence on luminosity, a light which in most of his works obliterates the physiognomy of his subjects. Bagnell's paintings at their most concentrated and at their best, are evocative reminders of nature's life and man's uncomplicated, pleasing existence within it. (Galerie Internationale, May 6-17)—R.A.S.

IRENE KRUGMAN

Irene Krugman, a member of Experiments in Art and Technology, is showing two stable and six undulating sculptures, three of which were done in collaboration with another E.A.T. member, programmer Per Biorn from Bell Labs. Cruelty and sexuality commingle in a large piece covered with a flesh-like, hot pink bedsheet, simulating a hospitalized woman, breasts and belly heaving, and a strangely vestigial head flopping back and forth. The clanging, whining sounds of an ambulance alternate in programmed cycles with dead silences. Miss Krugman wittily dangles a pants zipper from another bulging piece covered in black silk jersey. *Evil Mary* is highly surrealistic stacking of shiny black cubes, a black rose, tumbling fur, jittery wire and plexiglass spheres. Feathers, rubber balls and plastic coatings are the various ingredients of the artist's other, animated sculptures which play on human imagery erotically, frighteningly, and at the same time amusingly. (Spectrum, April 22-May 10)—R.A.S.

LIMITED EDITIONS IN JEWELRY

Some luscious, provocative jewelry is being shown which could revolutionize our ideas of body decoration. These pins, earrings, pendants, rings, bracelets and necklaces aren't merely placid accessories. Some pieces verge on the bizarre while others are excitingly wearable. The perfect disguise for broken nails would be Eduardo Costa's individual gold fingers—and there are gold ears to match. Kosice's silver ring sports a disk filled with colored water. Fontana, who uses enamel and silver in his unusual bracelets, also has created a necklace from which hangs a long, slender, pierced silver rod which reaches about to the waist. Especially handsome are a silver pendant by Arnaldo Pomodoro which has articulated parts and a pair of delicate earrings, full of scintillating movement, by Jesus Rafael Soto. The tempting jewelry comes in limited editions and multiples in sculpture are also shown here; few will have the willpower to concentrate on the non-wearable pieces. Among the other artists showing jewelry: James Wines, Fausta Squatriti, the difficult, clean toil of women making many more. (*Kozmopolitan*, May 17-June 14)—N.F.