

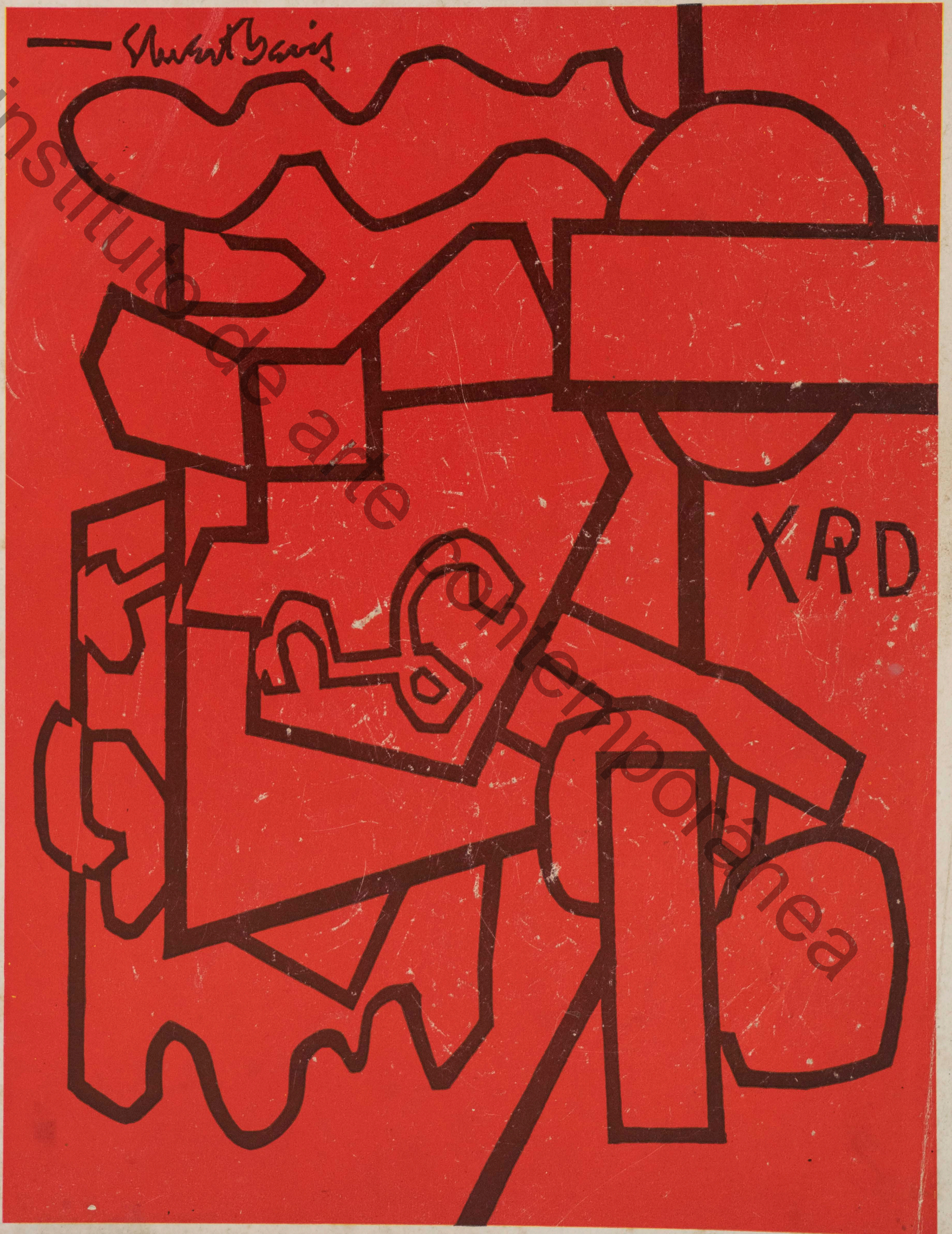
ART NEWS

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This month

Frederick Kiesler, Viennese-born New Yorker noted for his versatility in the arts, designed the Empire State Music Festival tent in Ellenville, N. Y., which survived hurricane Carol . . . John I. H. Baur, Curator of Painting at the Whitney Museum, has just written a book on Burchfield . . . Hubert Crehan, art critic and modern painter, recently invaded New York from San Francisco . . . John McAndrew is a Wellesley professor and former head of the Museum of Modern Art's Architecture Department; he has traveled extensively in Latin America . . . Columbia Professor Paul Wingert specializes in primitive cultures.

Next month

Gonzalez, Spanish pioneer in welded metal sculpture, is evaluated by David Smith, well-known American sculptor in this medium . . . New developments in skyscrapers are discussed by Edgar Kaufmann, who lectures on history of design at Massachusetts Institute of Technology . . . Critic Harold Rosenberg criticizes "Community Criticism" of extremist painting . . . Heine's largely unknown and untranslated art criticism presented on the 100th anniversary of his death.

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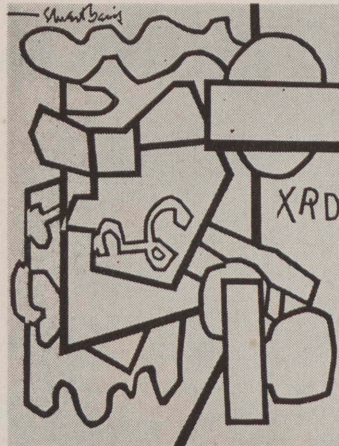
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Cover



Among the first in this country to be affected by the buoyant spirit of Cubism, Stuart Davis remains its most detached and "American" adherent. His witty *Cliché*, 1955, in the open, airy forms of his recent work, was just bought by the Guggenheim Museum from the Downtown Gallery's 30th Anniversary show, where it was on view for the first time. The title means not "hackneyed," but the French concept of recording an instantaneous image or impression.