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ANNE POOR follows Truex at Graham (Nov. 16-Dec. 4). Again brush strokes are shorthand notes but her work flickers with a sense of design and her oil flower study, asters and dogwood berries, are elegantly executed.

Two English painters were shown at Kennedy, BASIL EDE and ALAN PRICE (Oct. 6-20). Ede paints meticulous portraits of birds, anatomically correct, and detailed in observation of feather structure, variations of color, etc. The paintings are carefully designed but they lack the unsentimental approach to truth that characterizes Audubon's birds.

Alan Price, former designer of Wedgwood patterns, is a master of techniques. His subject matter is evocative of Andrew Wyeth's Maine paintings—old sheds, moorings, empty beaches.

At the Graham (Oct. 19-Nov. 13) hung the serious nudes of DON PERLIS, who paints women with luminous flesh, whose eyes fix the viewer with wary unhappiness—the availability of their persons at variance with their guarded personas. Models hold their poses with some discomfort (Perlis' models are never comfortable) and may indeed look at the artist with the remoteness that Perlis paints. But as Perlis continues to paint beautiful bodies and disturbed faces, the theme becomes more mysterious and important than the relationship between artist and model. The dichotomy suggests some psychic barrier between men and women—a physical relationship enjoyed without any meeting of mind and heart. The model is encapsulated in loneliness. An artist does not put such tension in his work unless it has symbolic significance, metaphysical or psychological, something that drives him to communicate in parables.

The same dichotomy is seen in his interiors which are invariably homely but transformed in his painting. The aluminum legs of a cot, where a model lies like Venus, are part of the formal pattern of pillow, sheet and body; and act as reverse curves as formally as the wings of angels surrounding a medieval madonna.

It is fascinating to see in a smaller painting; a banal kitchen—radiator, refrigerator, Venetian blind, an ugly tablecloth—transformed with Vermeer-like salmon and silver into voluptuous beauty.

More remarkable is a painting of a girl fully clothed. She has come in from the cold—her hat and coat lie nearby. She holds a cup of tea in a plastic mug and sits contrapposto in her chair. She looks directly at the viewer and conveys what Perlis' nudes convey. She is plain but her hands are beautiful. She wears

rings. She holds a teaspoon of tea tentatively. She is cooling it but the gesture seems a potential offering, as if she offers part of herself with the proffered spoon, while she defends herself from even psychic familiarity with her arms and the hot cup. Pride and the pain of isolation are powerfully present and so is her capacity to love—qualities that can be conveyed in paint only by masters.

WILLY WEBER (Gimpel, Oct. 2-20), the Swiss artist who created the Swiss government's gift to the Kennedy Center for Performing Arts, works in a unique medium. Stainless-steel plates are seeded with explosives which deform the originally flat surfaces. Charges applied to the front of the plate form concavities; those applied to the back, convexities. By careful positioning and control of the explosive's strength, the resulting terrain is predictable. These polished plates of hollows and mounds do not reveal their secrets—they seem flat; nor is it possible to focus one's eyes in the abstractions they offer. The patterns are complex, asymmetrically balanced and as colors, lights and forms slide over the sensuous surface, they suggest neither the monotonous symmetry of a kaleidoscope nor the distortions of a fun-house mirror.

CALDER's animobiles and recent gouaches fill a merry room at Paris (Oct. 2-Nov. 4). Animobiles is a term coined by the artist's wife and it applies to even those sculptures without moving parts which might be called stables. The creatures are cut from sheets of metal, folded like origami and painted in primary colors. Some wear masks: a snake with a cat face, a lama with a moon face, an elk with a heart face. Most of them are fashioned in great good humor: the cow whose moving parts hang from her bag, little fish teasing a whale; but some of the snakes, the crouched cat with a blue face, the iguana who lifts its leg like a dog, have a more serious presence.

MARIANNE HANCOCK

John Little	A. M. Sachs
William McCartin	Alonzo
Simeon Braguin	Poindexter
Lynn Drexler	Alonzo
Robert Van Eyck	Bodley
Hank Lavenoth	Bodley
Group Show	Staempfli
Emilou Etting	Midtown
David Levine	Forum
Edna Hibel	Hammer
Allessandro Nastasio	Phyllis Lucas
Ann Cole Phillips	Bodley
Group Show	Midtown
William Rode	Bodley
Martin Schreiber	Spectrum
Whanki	Poindexter

LeRoy Neiman	Far
Grace Knowlton	Spectrum
Amedeo Modigliani	Acquavella

Abstraction in art is the closest one comes to translating poetry into a visual experience. The imagery of poetry and that of abstract paintings are as limited as the boundaries of the imagination. The excitement of personal interpretations and free association gives abstraction and poetry their alluring qualities. The mind is freed from all subjective restrictions in conjuring up visions and emotions. We create our own reality for the paintings.

In a splash of colors, JOHN LITTLE's (A.M. Sachs, Oct. 2-27) first one-man exhibit in New York in a decade marks his place as a brilliant abstract colorist. He achieves a fantastic harmony between hard and soft edges, vibrant and subtle colors. Areas of bright reds, purples, greens and yellows contrast transparent layers of delicately washed tones. Collage elements such as rice paper and pigment are dusted in like sand, and then sprayed for permanence. Little takes these diverse color fields and creates depth and three-dimensionality by floating them in open grounds of white-primed canvas.

In addition to masterfully applying color, Little employs forms in provocative ways. Tearing up a sheet of paper, tossing it down on a canvas and carefully outlining the random forms, one might come up with shapes similar to those of Little's. Torn-edged outlines are often painted while some are actually pieces of rice paper added to the canvas. Forms suggest other forms building up to a well-balanced composition.

WILLIAM McCARTIN's (Alonzo, Oct. 26 to Nov. 11) abstract paintings break down nature into organic shapes. Strongly influenced by the surroundings of his summer home on Long Island, his forms float across the canvas like the wind, suspend in midair like a flock of birds or pulsate rhythmically like the sea. Some resemble landscapes expressed in his special imagery. Soft and hard edges, pastel and bright hues, jutting angles and curves are in a state of communion within his framework. *In Flight* gives the impression of transcending the boundaries of man as this three-dimensional form glides past the rows of flat color.

Another artist inspired by the sea, SIMEON BRAGUIN's (Poindexter, Oct. 22 to Nov. 11) paintings come from his love of small-boat racing and his reactions to space and color in the water. The various elements in his work are light acrylic washes, spatially very open. Colors, too, are light pastels. The simple balance of the compositions make them un-