

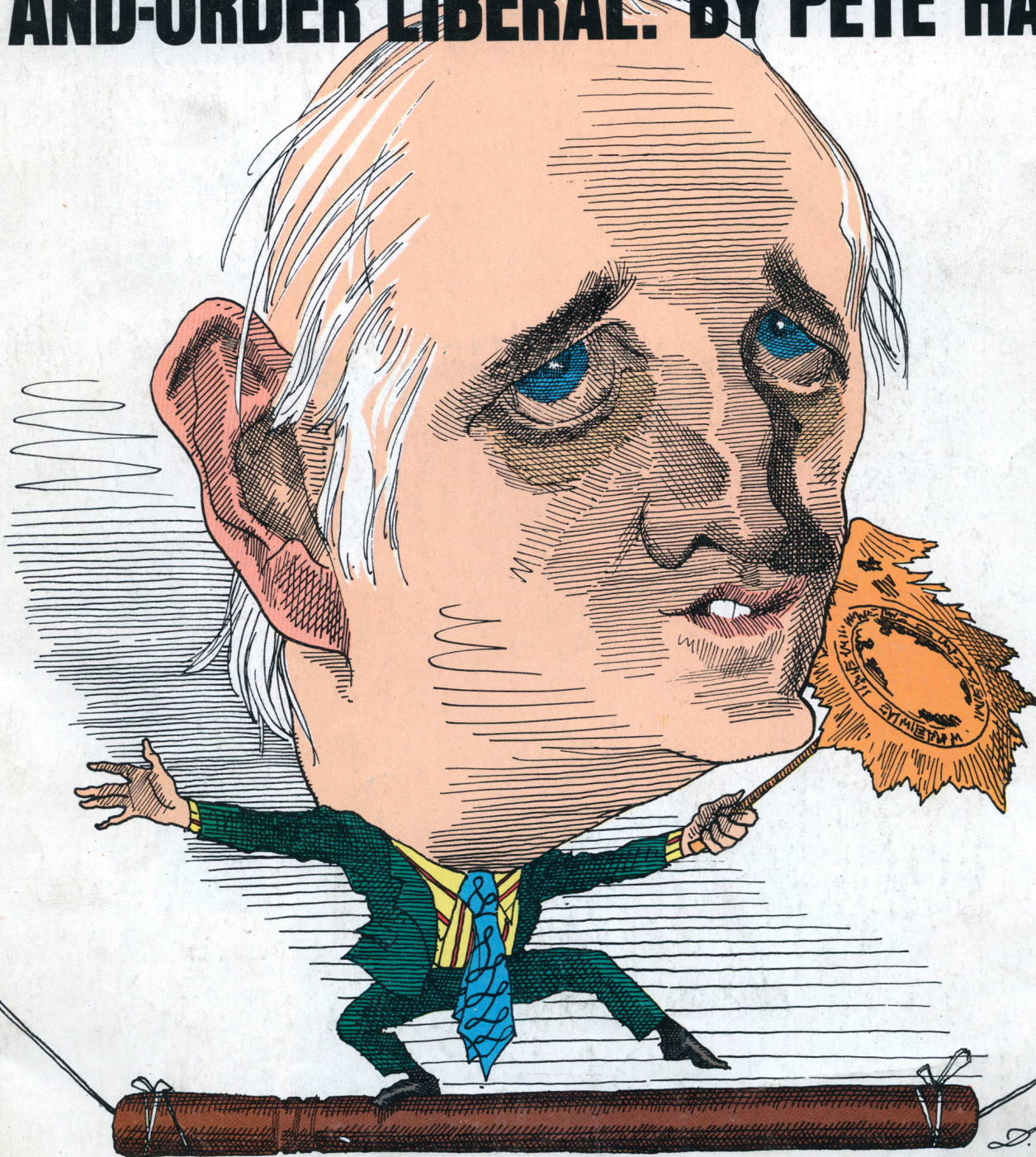
**Viet Veterans Talk About the Unspeakable**  
**Lindsay's California Plans, by Nicholas Pileggi**

40 CENTS

OCTOBER 4, 1971

# NEW YORK

**PAT MURPHY: THE FUTURE OF A LAW-  
AND-ORDER LIBERAL. BY PETE HAMILL**



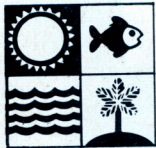


**nirvana**  
 BANGLA DESH INDIA INTERNATIONAL GOURMET  
 1193 LEXINGTON AVE. (COR. 81st ST.)  
 COCKTAILS • LUNCH • DINNER • 288-9097

## French wine, Dutch clean, and the American dream.

The St. Maarten Isle Hotel is located on a beautiful unspoiled island in the Caribbean. Our hotel offers everything you'd expect in New York, Paris, or Amsterdam, and more. Start your dream today.

Executive Director, Edward Levrey  
 For information and reservations call  
 (212) 541-8661  
 1650 Broadway  
 N.Y., N.Y. 10019



ST. MAARTEN  
 ISLE  
 HOTEL  
 St. Maarten  
 Netherlands Antilles

### EXECUSPACE

A New Concept In  
 Office Space and Services  
 645 MADISON AVE.  
 (at 60th St.)

Single offices & suites with reception,  
 conference rooms and library.  
 Complete office services also available.  
 No long term commitment required.  
 Brokers invited

EXECUSPACE™ IT WORKS

(212) 753-7050

ROYAL BOX

AMERICANA OF NEW YORK  
 SEPTEMBER 30—OCTOBER 16

LAINIE  
 HAZAN

John Hammond  
 Musical Director

Nightly (except Sundays) at 9 & 12.  
 Dinner & Supper. Dancing.  
 The Ray Bloch Orchestra.  
 For reservations: 581-1000.  
 All major credit cards honored.

HINES, HINES & DAD—OCTOBER 19

## Galleries & Museums/John Gruen REVOLUTIONARY TENDENCIES

"Art in Revolution: Soviet Art and Design Since 1917" (New York Cultural Center, 2 Columbus Circle): Here is a complex truth: Artistic revolution is seldom the same as political revolution. However, when the two coincided briefly in Russia after 1917, artists, architects, dramatists, filmmakers, and designers with far-reaching avant-garde ideas were suddenly given carte blanche to propagate social, utilitarian and esthetic concepts destined to bring to the masses a utopian involvement with an art and a technology they were, for the most part, unprepared to accept.

The reshaping of a society by means of functionalism and idealism was the goal, and this superb exhibition provides some first and secondhand glimpses of what Russian artists in various fields accomplished, or hoped to accomplish just after the Revolution.

Constructivism, dominated by artists such as Malevich, Tatlin, Lissitzky, Zoltovsky and Rodchenko, among many others, developed new techniques, welding them to styles in which geometric simplicity prevailed, and in which the functional and the technological combined to produce a "people's art," unencumbered by elitist notions of pre-revolutionary artistic concerns. It was in the field of architecture that Constructivism came into full flower, and the exhibition is rich in examples of large-scale models showing buildings and stage sets, some actually executed, others merely drawing-board projects that never saw the light of day. There is a large quantity of photographic blow-ups of buildings, meeting halls, stage productions, and concepts for town planning. Among original works on view, paintings, graphics, posters, furniture, clothing, and theater costumes reflect the ideals of the movement. What comes through most forcefully is the excitement, originality and imagination of artists allowed to work in a political climate momentarily conducive to the most daring and influential of creative ideas.

Donald Perlis (Graham, 1014 Madison Ave.): Here is a first one-man show of interest. Perlis, represented in the Whitney Museum's "22 Realists" of two seasons ago, paints the female nude as though she were the newest of revelations. A touching, sometimes awkward sense of discovery attends his bright-eyed '70s odalisques, some found in poses of odd perspective, sitting or



Donald Perlis: *Lisa* (1969)

lying on unmade, crumpled beds, surveying the viewer with a gaze at once knowing and innocent. These are large canvases painted in the flat, direct, cool, and detailed manner of the currently fashionable New Realist style. But Perlis is not an impersonal painter. He communicates a strong sense of the actual, while also conveying a tantalizing Balthus-like sexual atmosphere. So strong is the erotic ambience that one work, *Lisa*, showing a fully-clothed girl sitting demurely in an armchair, holding a cup of tea, clearly suggests that she could easily take her place among her beguilingly naked sisters. An intriguing show.

"Art from The Chase Manhattan Bank Collection" (Finch College Museum, 62 E. 78th): One of the troubles with corporate art collecting is that the public seldom gets the chance to view the paintings and sculptures that normally reside in private offices, conference rooms, and other inaccessible places. The Chase Manhattan Bank, one of the first and most adventurous big-business art collectors, has now made available 115 of its works for the benefit of the Dance Theatre of Harlem (which needs and deserves your support). This large survey attests to the bank's excellence of taste in 19th- and 20th-century art. Contemporary Americans are represented by first-rate works, and the best names abound. But the Chase is not merely a name collector. Some of the most outstanding paintings are by such lesser luminaries as Janice Biala, John Button, Wolf Kahn, Jennett Lam, Omar Rayo, and Agatha Wojciechowski. Decidedly worth a visit.