ART TOUR

THE GALLERIES—A CRITICAL GUIDE

Each Saturday the Herald Tribune publishes as a read-ahead service for gallery-hoppers this critical guide to the week's new exhibitions. To save time and steps, it charts a gallery-to-gallery course in separate areas of the city where they cluster. Longer reviews of major new exhibitions, by Emily Genauer and John Gruen, appear in the New Yoi Magazine of the Sunday Herald Tribune and in daily edition.

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New York Herald Tribune

UPPER-MADISON AVE.

"Illuminated Hebrew Ms."

"Prize Winners from Venice."

"Our Board Collects" (Jewish Museum, 1125 Fifth Ave.): The first is by far the most impressive of this trio of exhibitions. The manuscripts it contains of Babes, Hagadas, etc., date from the 13th century through the 16th, and are astonishingly beautiful, not only for their glowing illuminations but for the richly creative design of the separate pages and—especially interesting at this moment when so many artists are preoccupied with lettering—for the immensely inventive pictorial handling of the calligraphy. The group of works owned and loaned by members of the museum's board of governors cover a broad range of time and style: Egyptian, 1000 B.C. to pop artist Vassilyk. Only three prize-winners from the Venice Biennale are as hand, and skimpily: Kemeny, Pomodoro, Rauschenberg.

"Illustrations for Opera: Grandsearch and Last Supper" (Clementine Museum, 1671 Fifth Ave.): Gramatke, hardly known in the U.S., was a German expressionist who did very well in 1929. His 1955 illustrations for Berle's "Wozzeck" are extraordinarily fine, somewhat in the vein of Munch and the later Beckmann. Both bitter and touching, they are done with powerful ink line and summary, personal composition. Last Supper, Russian constructivist, illustrated an obscure Russian opera with cubist compositions, elegant as prime, pure and fresh in color. Magnetically integrated: Nancy Grossman (Kraemer, 1681 Madison Ave.): Well-constructed, witty relief assemblages of scrap iron, glass, cloth and leather suggest the aftermath of a cosmic catastrophe—or a static Jem Tin- gului.

Isamu Noguchi (Coridry & Eastman, 578 Madison Ave.): The famed Japanese sculptor spent last summer and fall working in Queretaro, Italy. The results are never less than noble. Whether employing marble, granite, travertine or sandstone, Neouchi found the inevitable link between personal expression and the inherently expressive qualities of the stones themselves.

Red Greens (de Nary, 149 E. 72nd St.): This young artist defines classification, unless it is a "pop-up-painter-out-of-Entropy." In effect, many of these are actual pop-ups of interiors in which painstakingly painted figures and furnishings are depicted much in the manner of a child's dollhouse. But there is real style and snarling here—and enormous wit. Conventional paintings and drawings complement these creations, and they too are charged with invention and originality.

Joseph Pollet (Schoelkopf, 168 Madison Ave.): Though Pollet's visual concoction is primitive, he nonetheless adheres to traditional compositions in the grand traditional banner. His strange landscape and still lifes which appear distilled from art rather than from life, charm by their sincerity.

Finnis Hillsmith (Peridot, 820 Madison Ave.): Miss Hillsmith paints roses as though obsessed by their beauty. They appear, seemingly out-of-context, in the midst of interiors, done in the artist's characteristic window-frame or fragmented style. The show is fresh and engaging and carries with it an aura of charm and nostalgia.

"Corot and His Contemporaries" (Hirsch & Adler, 21 E. 56th St.): This beautiful wind-blown assembly of Barbizon school paintings is an outstanding homage to a phase of 19th-century landscape painting that concentrated on nature captured out-of-doors, and seen through eyes that relished the play of light, shadow, and atmospheric change. Corot's 12 works crown the show, but there are fine examples by among others, Boudin, Daubigny, Jongkind, Millet and Theodore Rousseau.

Richard Segalman (Hirschl & Adler, 313 E. 60th St.): This young artist's small paintings and portraits combine the painlessness of Manet, Begas and Degas in three more recent paintings, however, S has adopted a more impressive American sensibility. Giorgio Cavallon (K. Madison): This abstract expressionist continues to paint compositions within a framework of overlapping shapes painted in smooth, delicate color. A warm edge of most of these white spatial creations radiates through the handling of form, in a work of black ground avoiding the theatrical, and in the lovely females in the colors of violets and violets.

Arthur Polonsky (75 East 53 Madison Ave.): "Teasing Birds in Pictures and Noodles in a Movie" shadow or light. Inclinations to geometric land masses and small, romantic beauty on master hues for a leg.

Kerri The Robert Frank Collection of American Art (Stephen Wex漂 House, 914 Madison Ave.): Fifty-one works of excellence, all from the Whitney in 1960, have been made to the city by the large Urban Renewal bureau, through the efforts of the Riverside Community Paintings, watercolor sculptures by, among others, Wypoff, Hopper, D. Held, Feininger, Lachaise and Zorach are building's entrance as well as two large, soon to be turned to museums. The building is an enlightened place and American art and American art in the hope not be useful ear. The exhibit is free of charge, weekdays 3 to 6 p.m. and on Saturday from 4 a.m. to 6 p.m.

Karen Der Haroot (169 E. 40th St.): The multiple, prolific Bellagio whose several exhibitions for New York and Philadelphia has a reputation of being completed in Italy. With tools he has made the Der Harootian fashion of typical bronze, the signs charged with energy. Work of traditional lines, of lines imbues a personality of its own and its own ideas; it finds a way in the world of the Der Harootian fashion; it finds a way in the world of the Der Harootian fashion.