

ART TOUR

THE GALLERIES—A CRITICAL GUIDE

UPPER MADISON AVE.

"Illuminated Hebrew Mss.," "Prize Winners from Venice," "Our Board Collects" (Jewish Museum, 1109 Fifth Ave.) The first is by far the most impressive of this trio of exhibitions. The manuscripts it contains of Bibles, Haggadahs, 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 Vasarely). Only three prize-winners from the Venice Biennale are at hand, and skimpily: Kemeny, Pomodoro, Rauschenberg.

"Illustrations for Opera: Gramatte and Lissitzky" (Guggenheim Museum, 1071 Fifth Ave.): Gramatte, hardly known in the U. S., was a German expressionist who died very young in 1929. His 1925 illustrations for Berg's "Wozzeck" are extraordinarily fine, somewhat in the vein of Munch and the later Beckmann. Both bitter and touching, they are done with powerful incisive line and summary, personal composition. Lissitzky, Russian constructivist, illustrated an obscure Russian opera with cubist compositions elegant as prisms, pure and fresh in color, magnetically integrated.

Nancy Grossmann (Krasner, 1061 Madison Ave.): Well-constructed, witty relief assemblages of scrap iron, glass, cloth and leather suggest the aftermath of a cosmic catastrophe—or a static Jaen Tinguely.

Each Saturday the Herald Tribune publishes as a reader 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 are clustered. Lengthier reviews of major new exhibitions, by Emily Genauer and John Gruen, appear in the New York Magazine of the Sunday Herald Tribune and in daily edition

33 E. 74th): The rusty stove-pipe, nut and bolt is welded, bent and shaped into almost classic forms in this new show by a well known "junk" sculptor. Most of the busy, compositional activity now resides within the hollow of large pipes—and the care, subtlety and wit with which this is done give every piece on view a sense of stability and strength.

ALONG MADISON AVE.

Isamu Noguchi (Cordier & Ekstrom, 978 Madison): The famed Japanese sculptor spent last summer and fall working in Querceta, Italy. The results are never less than noble. Whether employing marble, granite, travertine or sandstone, Noguchi found the inevitable link between personal expression and the inherently expressive qualities of the stones themselves.

Red Grooms (de Nagy, 149 E. 72d): This young artist defies classification, unless it is a "pop-up-painter-out-of-En-sor." In effect, many of these works are actual pop-ups of interiors in which painstakingly painted figures and furnishings are depicted much in the manner of a child's doll house. But there is real style and artistry here—and enormous wit. Conventional paintings and drawings complement these creations, and they too are charged with invention and originality.

Joseph Pollet (Schoelkopf, 826 Madison Ave.): Though Pollet's visual conception is

primitive, he nonetheless attempts compositions in the grand traditional banner. His strange landscaped and still-lives which appear distilled from art rather than from life, charm by their sincerity.

Fannie Hillsmith (Peridot, 820 Madison): 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" (Hirschl & Adler, 21 E. 67th): This beautiful, wind-blown assembly of Barbizon school painters 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.

John Paul Jones (Dintin-fass, 18 E. 67th): Subtle suggestions of mysterious figures in evocative and foggy settings hark back to English romanticism.

Albert Ceen (Bodley, 787 Madison Ave.) The suggestive shapes of scrap iron and tools are cleverly utilized in witty iron assemblages which portray the humble and the mighty; birds, poodles, lovers, kings and even Christ on the Cross.

Richard Boyce (A Madison Ave.): Boyce's sophisticated Freudian are a neo-baroque in Greek mythology. His drawings of similar could easily be mistaken for 17th century drawings.

Henry Botkin (Rel 61st): The 38th show by this long-time artist finds him working the medium of collage with paint. The result is charged with sensitivity and youthfulness—qualities Botkin has always brought to. The new abstract made of cut-up elements supplemented by subtle washes of paint, reveal a confidence and strength of composition highly poetic approach to color and form.

57th STREET & ENVIRONS

Richard Segalman (231 E. 60th): This young artist's small paintings and portraits include the painterly technique of Manet, Degas and Ingres. In three more recent paintings, however, Segalman has adopted a more contemporary American genre.

Giorgio Cavallon (K 61st Madison): This abstract expressionist continues to explore subtle compositional ideas within a framework of grays or overlapping colors. A torn-edge effect attends most of these works, while spatial relations are achieved through the

handling of form. In Walter Gutman (109 W. 56th): In oil crayon on black ground depicts theatrical and poetic females in work clothes and mystic proportions inhabit shadowy or lit ideographic landscapes.

Arthur Polonsky (109 W. 53rd Madison Ave.): Meeting figures in patterns and mystic proportions inhabit shadowy or lit ideographic landscapes.

"The Sara Roby F Collection of American Art" (Stephen Wise House, 91st): Fifty-one works of excellent collection, including a painting by the Whitney Museum.

1959, has been made to one of the large Urban Renewal houses, through the auspices of the Riverside Community Paintings, watercolor sculptures by, among others, Wyeth, Hopper David Field, Feininger, Lachaise and Zorach building's entrance as well as two large nurseries. The work enlightened cross-section of American art and prove a boon to a hood not usually exposed to art. The exhibit is free of charge weekdays 3 to 8 p. m. and on from 11 a. m. to 4 p. m. April 11.

Koren Der Harootian (109 E. 40th): The sculptor whose several commissions for New York and Philadelphia have him a reputation of distinction, exhibits work completed in Italy and done. With tools he forges and tempers Der Harootian fashion, bronze or steel figures charged with energy. Working traditional lines, he less imbues a person and vigor into any shapes, and the results are less than impressive.

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