



## **Symmetry and Its Violations**

### ***Gallery-Going***

By JOHN GOODRICH

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"American Modernism on Paper is a modest installation of 12 works tucked away in Michael Rosenfeld's smaller room. The show gives a taste of the fascinating variety of temperaments that shaped American Modernism.

Theodoros Stamos's large gouache "Cyclops" (1947) uses classic Surrealist biomorphism to good effect, capturing with distended purples and grays the impression (if not the logical attributes) of a rearing one-eyed beast. The wrinkled, brown paper support for a Morris Graves gouache and watercolor, "Message" (c. 1940), neatly rhymes with its description of two dried leaves, one delicately cupping a small dead bird. On another wall, finely spattered and mottled textures enliven Balcomb Greene's austere, untitled abstraction (c. 1938) in gouache, ink, and tempera.

Most surprising is William Zorach's watercolor, "Half-Dome, Yosemite" (1920). A picturesque tourist stop would seem like an unpromising motif, but the artist's purple and sienna washes size up vast spaces and masses with unaffected aplomb; in the foreground a tree, poignant in its craggy loneliness, echoes the peak's vertical face.

Also included in the show are representative watercolors or gouaches by Arthur Dove, Max Weber, William Baziotis, and Oscar Bluemner.