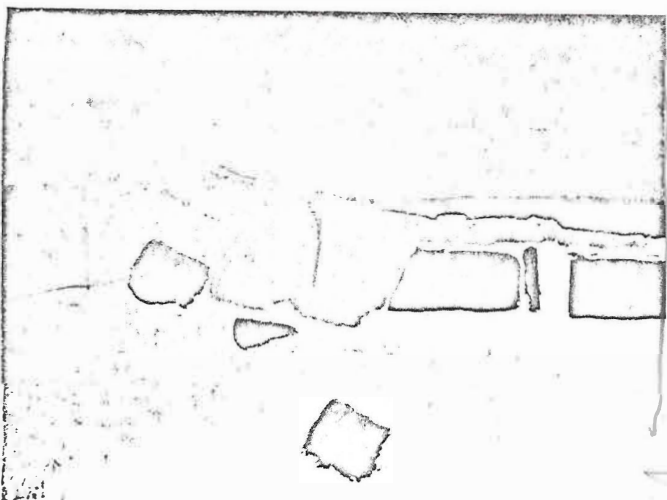


Gandy's *Where Will We Live When the World Grows Dark?*:
"bitter and ripe" PRINTED IN 1953



Nicolas de Staël's *Agrigento*:
"one of a few to be free from fetters"

Reviews and previews continued

is predominately white. Leaving the format of the stretched canvas. Brooks has also done three hanging scrolls, one of which, *Q-1953* is a gay and colorful improvisation. Prices unquoted. R.L.L.

Bruce Mitchell's [Rehn; to Feb. 13] recent work looks like the illustrations he made of the U. S. Army in the Persian Gulf more than ten years ago. The mood and manner, then and now, are of the nostalgic old, happy-go-lucky '30's. To the faithful reader of *Esquire*, soon to publish some of these works, it will seem like old times. The jazz musicians, bands, duets and solos were all painted of subjects seen in New Orleans; the water and tree views in various other places. An industrial landscape was painted near Kansas City where everything is up to date except the painting. All, or almost all were executed in casein tempera which, in Mitchell's hands, looks like oil. \$150-\$1,200. L.C.

Nicolas de Staël [Rosenberg; Feb.

if not the better), made a notable debut last season [A.N., Mar. '53]. His second show in New York adds little to the first except the pleasure of seeing more of the same. There are two kinds of subjects: one is poignant in mood, severe, refined, a touch of romantic weariness creeping in, very expressive of the Italian places where they were painted; the other, in exaggerated bursts of color, heralds a new age and a new thrill. Some of the subjects could be reversed. Landscapes (especially those of the beaches with rectangular objects) look like still-lives, and some of the still-lives, like *White Flowers*—an avalanche of forms like snow and rock tumbling down a cliff—seem to be landscapes. *Still-life in Menerdes* is said to be Staël's favorite. Perhaps this is because of a certain thickness in volume, a concretized sensation of space which does not depend upon paint thickness but apparently upon the respective weights and distribution of the colors above and below the sprawl-

wedged in between beaches and skies. *Three Vases of Flowers*—like one hand clapping against the other in winter, red upon blue—must be as violent a sensation of color as is possible in the captivity of a canvas this size. (About ten pictures in the show come from private collections and were unfortunately not available for preview.) Prices unquoted. L.C.

Gandy [Urban], in his first one man show, succeeded in taking the strongest point of view on each occasion—and his work did not degenerate into gestures, it fixed feeling roughly and directly as a child's drawing does. This accomplishment was bitter and ripe: passion resulted rather than force, but the paintings didn't try to overwhelm you. All of them were somber and loaded with meaning. The painter made it through intense simplification of feeling, and the meaning of the work (notably in a gunmetal crucifixion which was overindulgently truculent) was insisted upon sometimes at the expense of its value. But always it was big, brilliant and impressive in emotion as well as performance, never just Neo-Romantic potholing. *Where Will We Live When the World Grows Dark?* had no trace of sentimentality or distance about it; *Minton's* was vibrant and inclusive; the Crucifixion with the red band was ingrown and traumatic; the large seascape, *Boats*, had in its very lack of specificity a strong effect. Except for one drawing which was too Rouault, the collages and drawings were equally distinguished; in particular, there was a head drawn with the incisiveness of a penknife. Prices unquoted. R.O.H.

Lester Johnson [Korman; to Feb. 12], Minnesota-born New Yorker, heedless of label, works as he feels the urge of time and place: tender, near-Impressionist watercolors in Provincetown last summer; stylized semi-abstracts of figures in headache-producing colors in New York the year before. These opposites are brought together by a simple and forceful imagery, and single trees with outflung standards, masses of leaves merging into masses of air and light filled mass— are seen as part of the same mind that produced the scaled-in images—four heads in four corners, all same-sized, upward-staring, and the figures caught in jungles of brassy color. Although the simplicity of image and arrangement might have led him into static decoration, this is avoided by subtle and daring modulations of color and drawing. Johnson applies logic ruthlessly and throws good taste out of the window when necessary. Somehow these opposites in Johnson's character seem to sum up the opposites in America—Bible Belt vs. Big City, Bergdorf-Goodman vs. Sears, Roebuck, artistry vs. commercialism. \$20-\$250. L.C.

Esphyr Slobodkina [Heller; Feb. 7-27] is a charter member of the American Abstract Artists who sometimes illustrates children's books. Her paintings based on still-life and

an angle goes. This clear and is the strength of her paintings—weakness comes from a tendency put too many similar things in a picture. It is like a person who doubt about a remark, repeating hoping that this will settle the matter. Does the *Composition in an* have to be oval? But *Flight* is only what it is called, and appropriate. Surrealism. Prices unquoted.

Tom Bostelle [Hewitt; Feb. 11] is particularly fascinated by hangings, suicides, closed doors and windows. He paints those, and a dozen other subjects, in a number of poorly mastered styles which range from trompe-l'oeil to a gish Expressionism. An unpretentious oil sketch of the poet Robert Lowell, however, might best be taken as an indication of Bostelle's possibilities as a painter. \$75-\$500.

Eight Latin Americans' [*Americana*; Feb. 1-27] show was a complete after months of dénouement with the Bolivian government's has stringent regulations governing import and export. Finally the stamp of approval was (literally) given Armando Pacheco's sculptural figures and to Carrasco Nuñez Prado's equally sculptural paintings. Both artists are activist-modern group in La Paz and studied at New York's Art Students League. Less difficulty was experienced in obtaining Luis Seoane's expressive, well-made wood engraving on bull-fighting themes and O. Pierrri's decorative monoprints—Argentina, Augusto Fernandez, a can illustrator, offers quaint, fat handpainted lithographs of and theater. L. Mércéus, one of a group of Haitian primitives of vivid, lively *Port-au-Prince* *Hall* which is of interest as early document and work of art. The various paintings from Columbus said to be typical of the virtual scenery paintings on the walls of the cafés and bars in Buenaventura, ciano of Venezuela, a self-taught artist, has been successful in native country and deserves to \$35-\$200.

Exhibition One, 1954 [G.C. East; to Feb. 4], showing five artists, is an arrangement of abstractions showing the difference in temperaments of the different painters more than half of whom are European. Vevers does large, colorful, over pictures that carry a very strong mood, typical being the dominated *A Day in the Week*. Experimental paintings by Fung depending on freshness of color; Mellara's peculiar, skeletal use of forms being with flat areas of bright color; Borden's use of daubs of color to add brightness to the show. Art works with repeat patterns of geometric forms. \$75-\$300.

Nora Moirmont [Van Der Lilienfeld; to Feb. 11], originally from Vienna where she studied architecture and design at the Kunstgewerbeschule, turned to painting of

Gandy, in his first one man show, succeeded in taking the strongest point of view on each occasion -and his work did not degenerate into gestures, it fixed feeling roughly and directly as a child's drawing does. This accomplishment was bitter and ripe: passion resulted rather than force, but the paintings didn't try to overwhelm you. All of them were somber and loaded with meaning. The painter made it through intense simplification of feeling, and the meaning of the work (notably in a gunmetal crucifixion which was overindulgently truculent) was insisted upon sometimes at the expense of its value. But always it was big, brilliant and impressive in emotion as well as performance, never just Neo-Romantic potboiling. *Where Will We Live When the World Grows Dark?* had no trace of sentimentality or distance about it; *Minton's* was vibrant and inclusive; the Crucifixion with the red band was ingrown and traumatic; the large seascape, *Boats*, had in its very lack of specificity a strong effect. Except for one drawing which was too Rouault, the collages and drawings were equally distinguished; in particular, there was a head drawn with the incisiveness of a penknife. Prices unquoted.

F.O'H.

Frank O'Hara

ARTnews, Feb. 1954

Gandy Brodie Exhibition, Urban Gallery, NYC

Where Shall We Live When the World Grows Dark? 1954, oil on canvas,
50" x 72"