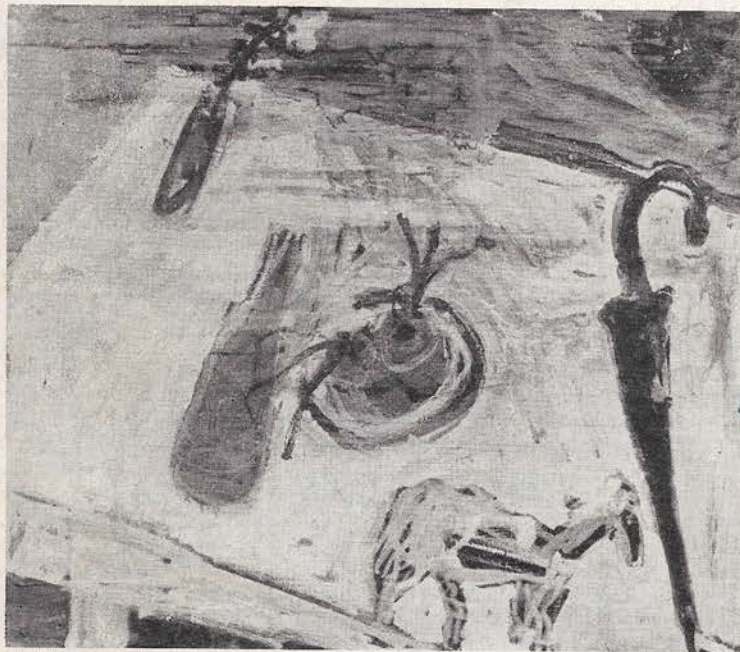


Gandy Brodie [Durlacher; Oct. 4-29], who, without his surname, showed solo for the first time about two years ago, returns from a stay in Italy with an oeuvre still more urgent of consideration than his previous one, though his progress has been logical. Working in the drips and long distinct brush-strokes that state their own abstractness, Brodie produces paintings of an Abstract-Expressionism that remains within the natural order of design. Such of his titles as *Glimpse of a Youth in Passing* and *Lourdes in Passing* point up the presence in his works of what may be called kinographic echo, or what—figuratively speaking—is left on the retina when an instant of vision is past. Part of the kinesis is in the effort to recapture the moment. This causes his painting to be organically exciting without owing anything to the multiple imaging of Futurism. It is as though everything vibrated with a richness that intensifies and elongates and widens and contracts itself in paint streams. At first sight, in both large and small works, one may be aware of little but iridescent atmosphere, deceptively heavy, for it has transparencies that suddenly pull you into the midst of the picture space. Then the figure begins surely to define the character of the composition and you have a still-life or a man in the rain, a mysterious forest close-up or a church steeple in a red rain of starlight. Perhaps Brodie launches out too eagerly for scale so that the no-man's-land of paint looms up. But he has wit, a knowing palette and knowing fingers. He should be watched. Prices unquoted. P.T.

Art News October 1955 (Maden Tyler)



Gandy Brodie's *Casual Objects in Sunlight*:
"wit and knowing fingers"

1953 oil on wood 41 X 47 1/2"

West Townsend

Gandy Brodie [Durlacher; Oct. 4 29], who, without his surname, showed solo for the first time about two years ago, returns from a stay in Italy with an oeuvre still more urgent of consideration than his previous one, though his progress has been logical. Working in the drips and long distinct brush-strokes that state their own abstractness, Brodie produces paintings of an Abstract-Expressionism that remains within the natural order of design. Such of his titles as *Glimpse of a Youth in Passing* and *Lourdes in Passing* point up the presence in his works of what may be called kinographic echo, or what-figuratively speaking-is left on the retina when an instant of vision is past. Part of the kinesis is in the effort to recapture the moment. This causes his painting to be organically exciting without owing anything to the multiple imaging of Futurism. It is as though everything vibrated with a richness that intensifies and elongates and widens and contracts itself in paint streams. At first sight, in both large and small works, one may be aware of little but iridescent atmosphere, deceptively heavy, for it has transparencies that suddenly pull you into the midst of the picture space. Then the figure begins surely to define the character of the composition and you have a still-life or a man in the rain, a mysterious forest close-up or a church steeple in a red rain of starlight. Perhaps Brodie launches out too eagerly for scale so that the no-man's-land of paint looms up. But he has wit, a knowing palette and knowing fingers. He should be watched. Prices unquoted.

P.T.

Parker Tyler

ARTnews, Oct. 1955

Gandy Brodie Exhibition, Durlacher Brothers

Casual Objects in Sunlight, 1955, oil on wood, 41" x 47½"