

ART NEWS

"Adaline Kent," *ARTnews*, December 1953, Vol. 52, No. 8

and unexpected item is a witty Lautrec wash drawing of monkeys. The fashionable Parisian world of an earlier generation is delicately caricatured in Constantin Guys' *In Front of the Bourse*. Other offerings are an important Daumier, *Mother and Child*, his charcoal study for the Louvre painting; two evanescent Pissarro landscapes in crayon and ink; a sensitive Fantin-Latour study of nude figures; and works by Degas, Renoir, Bouoin and Maillol. \$300-\$3,000. H.L.F.

Sidney Lausman [Milch; Dec. 7-24], well-known Woodstock landscapist, has moved imperturbably, unhurriedly from a nostalgic, Corot-influenced French landscape to a manner which now finds him at the brink of abstraction. His most recent pictures are simplified to a few dynamic movements of trunk and branch, a few, carefully-placed, roughly-painted tans, greens and blues. It is an approach which is organic and direct, an expression of landscape yet not an expression of structure. Prices unquoted. L.C.

Louis Finkelstein [Roko; Dec. 14-Jan. 6], who is on the art faculty of Brooklyn College, is showing alone for the first time. He is a very good painter. All but one of his subjects are essentially landscapes. The one is a figure with a face without features, but with presence. They are painted in even areas in clear flat pastel colors combined with lines like skillful rapid writing with an old fashioned pen—something like Villon and something like Tworokov. There is characteristically a tip to his verticals and horizontals that imparts dash. He can use in one quarter or two thirds of the canvas large flat areas that stay in the picture, that without modeling have their intended place in the picture, and are in themselves interesting. Some of the paintings made in Maine rely very little on the skeleton of lines. Finkelstein is a Cubist-derived painter whose works are full of Impressionist fresh air. The persons in *Adoration of the Magi* are active and abstract and not completely separate from the background. The paintings seem held together by a consistency of speed. \$35-\$450. F.P.

Reuben Rubin [Borgenicht; Dec. 14-Jan. 21] left his native Rumania in 1912 for Palestine, where he has lived ever since. His drawings in colored ink washes mostly depict the Arab life that he became familiar with before the Westernization of the country by European and American Jews. He also shows the new Jewish immigrants from Afghanistan, who, of course, contribute nothing Western. His *Rest on the Flight* looks Biblical, and is titled to recall the New Testament, but it is made from present-day models and their present day-life. Prices unquoted. F.P.

William Palmer [Midtown; Dec. 15-Jan. 21] exhibits his landscapes of upper New York around Utica, where he is the director of the Munson-Williams-Proctor Institute of Art. He sees the countryside through squares of light that radiate from the

square fields and houses, or fan triangularly from the thin branches of the trees. Dark rectangles are made by the groves of trees between the fields. His pictures are in pairs of colors: *Hovering Twilight* is in alternate rectangles of brown and violet; *Open Winter*, in blue-green slightly tipped rectangles in the sky; *Where the Willows Glow* is mostly an orange-yellow. The balance between abstract analysis and realism is upset somewhat by his concern with the character of the groves of trees. The paintings look as though the place would be immediately recognizable in all of them, and more so than if they had no abstract elements. \$300-\$1,500. F.P.

Rosemarie Beck [Peridot; to Dec. 12] lives in Woodstock. Her first show contains oils and gouaches. The paintings are Non-Objective, but they are materialistic. The oils in wavy stripes about as wide as a brick, and in brick reds, browns, blacks and whites, and ceramic blue-greens, with spaces between the stripes about as wide as the spaces occupied by mortar in a wall, look like walls; but more important than this resemblance is that her color has the opacity and "value" and weight of masonry. \$100-\$600. F.P.

Betty Lewis Isaacs [Hacker; Dec. 1-31] is a sculptor who prefers the hard materials and works direct. This is her New York debut. A few of the pieces are terra cotta; all the rest are stone, marble or wood. Her work falls into three categories (which are almost three distinct styles): representational figures or busts, all in a state of semi-repose; little-to-like animal sculptures which are humorous; and more abstract pieces mainly derived from animal forms. Mrs. Isaacs does not work from nature. She is more interested in her feelings about the forms she is inspired by than in anatomical investigations or technical explorations. \$50-\$500. F.O.

Adaline Kent [Parsons], who has exhibited in Europe as well as on the East Coast and in her native city, San Francisco, shows abstract sculptures which are dry and cool. Their surfaces are without light or color (though a few are tinted). They do not "breathe," and when they are interesting or moving (as the rather majestic *Figment* is) they have the simple organization-feeling of a fossil. But most of the sculptures are not, strictly speaking, unified by the act or the conception of the sculptor. *Middle Eye* is a large black napkin ring with horns attached. *White Hand* is like a starfish mounted on a vertical-standing rib, and the lower part of some other sculptures are also merely bases for getting the main idea up in the air. The black *Night Flyer*, one of the best pieces, is a speeding form barely brushing the earth with its wings; and this solution to the problem of somehow grounding the form, while not unusual, is satisfying. There were large drawings shown in which the sketches for some of the sculptures are surrounded by a textile-fabric environment of lines; these are not pleasing in themselves, but they point up the lack of en-



Louis Finkelstein's *Western Way, Cranberry Island*: "like skillful rapid writing"



André Roca's etching, *Wedding*: "an impression of passion"

vironment of the actual sculptures whose drawing is not sufficiently resourceful to create an atmosphere, a change in the air around them. \$50-\$750. F.O.

André Roca [Contemporaries; to Dec. 5]. New York painter, print-maker and poet, shows graphic work of the last two years along with poems written simultaneously. These etched and engraved plates are heavy in texture, somber in mood, and refer symbolically to a primitive interpretation of Christian mythology. The harsh linear ridges and handsome blacks of the prints give an impression of passion which is often sacrificed to the anecdotal style of presentation; and the drawing, in its rocky adherence to the literary emphasis of the line, sometimes seems to be stubbornly resisting the eloquence of the tonal composition. On the whole, however, the three books of plates and poems establish a context for their angels, beggars, mourners and apostles which is neither unconvincing nor obscure, though sometimes vague. \$75. F.O.

Larry Rivers [De Nagy; Dec. 8-Jan. 9] exhibits some very large oils and small sketches and drawings for them. There are two versions of a painting made for ARTnews (*Rivers paints a picture* will appear in the Jan. issue), two versions of a self-portrait, two landscapes and, largest of all, *Washington Crossing the Delaware*. These paintings and drawings are influenced by Rivers' deepening interest in sculpture. His drawings show a sculptor's knowledge of the

relative depths of projecting details, in other words the relative importance of parts to the whole. This peculiar sense of proportion is the essential element in the strong aesthetic reality which the drawings possess. Drawing dominates painting, sometimes at the cost of color, which in the large self-portrait is broken Cubistically in its own planes at a different level of depth from the charcoal drawing, giving the picture as a whole an ambiguous and glassy transparency. As a whole, this painting looks like an enormous page from a sketch book: there are different positions for the arms, and the head on the depicted painting is like another try at the head. In the landscapes, the ambiguities as to what shall be expressed in drawing and what in painting go together better. The paint is thin; almost like stains. The colors are more precise and subtle and fewer in number than they used to be. The discipline of sculpture is making his painting deeper and simpler. At the time of the preview, *Washington Crossing the Delaware* was not finished. Though in many ways it gave promise of being better painted than anything else in the show, it looked small. The conception seems to call for a much larger scale. \$50-\$2,000. F.P.

Zao Wou-Ki [Cadby-Birch; Dec. 14-Jan. 23], who is Chinese, lives in France. Since his first exhibition here, last year, he has had a sensational popularity. His style seems to contain elements which are attractive to the public at large, now that they have got used to them through a