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Katharine Sturgis' Water-Colors on View

WISDOM and sensibility are read in the tonal water-colors of Katharine Sturgis at the Emmerich Gallery, 18 East Seventy-seventh Street. In the elimination of petty detail, the wisdom of a true water-colorist emerges. Miss Sturgis, in her gray-to-white gradations, her economical brushing and her incisive and sparing use of line, has captured the spirit of landscape, much as the ancient Chinese did. It is obvious that long periods of contemplation precede each of these works, so just, so accurate are they. Her images of Maine landscapes, stone quarries, valleys and seas are filled with love—the kind of love which wisely refrains from dissection but sees the whole, broadly and clearly.

Adaline Kent in her modestly scaled sculptures brings both humor and poetry to the medium. In her exhibition at the Betty Parsons Gallery, 15 East Fifty-seventh Street, there are more than forty works, all rendered in a special plaster that has the look of terra-cotta and can be fired.

There are a number of pieces which, in their cone-like forms and small holes, remind one of pre-Columbian pipes. There are other pieces that resemble the tall pointed hats of medieval ladies and then in turn are reminiscent of castles. Others suggest effigies, palaces, votive offerings. Even landscape is rendered in "Arab Landscape," in which the artist succeeds in suggesting a poetic metaphor for the sand and sun-swept adobe of the

desert. Although many of these sculptures are thematic, their integrity as artistic objects with their own laws and essences is never disturbed.

Also on view at the Parsons Gallery are the quasi-geometric paintings of Jeanne Miles, in which squared forms, diagonals and sometimes snake-like forms are made into analogues for sun, sea and evening.

Four developing artists are showing at the new artists' cooperative, the Camino Gallery at 92 East Tenth Street. Sam Goodman is working with long, very broad strokes toward an abstract idiom of movement; Bart Perry, who seems to have studied Tomlin, uses interlocking, loosely defined forms to evoke spinning or calmly undulating movements; Florence Weinstein in several of her paintings explores the possibilities of high-keyed pastel colors against white grounds; and Stanton Kreider poses curvilinear but geometric forms on pale grounds, suggesting musical intervals.

An exhibition of contemporary Indonesian painting is on view at the Art Education Gallery of New York University, 80 Washington Square East. Some of these painters are young, sophisticated, with an experimental technique that brings in faint echoes of Rouault, Chagall and other expressionist painters. Others are more primitive, painting in the colorful tradition of book illuminators, only large scale.

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