

media what he sees, and chooses to depict.
C. K.

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LILY SHUFF paints lyric abstractions, several in contemplative moods. One elusively figurative oil is her *Red and Black*, a reassuring composition with some electric, rapier-like black lines cutting across a cape-like curve creating fragments reminiscent of a toreador and bull. Action is captured in her vital casein *Soaring*, entrenched by lively, crisp colors. *Road to Damascus* is a softly hued, smoothly brushed, calm, almost philosophic abstraction. Shown in January at the East Side Gallery.
J. M. McC.

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ELEANOR MIKUS will be showing from February 18 a group of works at the Pace Gallery that she calls "Tablets". These are in reality pieces of wood fitted together to form a rectangular surface, then covered over with several layers of gesso and painted stark white with several coats of enamel. The design results from the grooves between the pieces of wood beneath all this paint and plaster. Since the wood pieces are straight-edged rectangles mostly, the composition that results is a kind of chaste geometry. Miss Mikus's monastic austerity is truly awesome, and in its way, impressive.
I. J.

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WILLIAM SANDE is a Pratt graduate committed to the expressionistic school. The abandon and versatility with which he paints suggest at times an over-eagerness to absorb contemporary art, even indiscriminately in one instance. But the drama of strong, heavy blacks against stark, richly colored planes in his rooftop series is imaginative, creative documentation of note. At the Charles Barzansky Galleries in January.
J. M. McC.

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his paint, they are just as thickly endowed. It was once suggested that Appel's colours bill exceeded that of any other known artist. Purchasers of these full-fleshed pigmented females will get their money's worth. There they stand or squat in flaming majesty — anthems in paint to the "Flesh".

Bob Crossley returns to the Reid Gallery with an interesting selection of "heads". In his previous exhibition of three years back, a painter of hieratic figures, he has now re-opened the far from exhausted vein of early cubism, added graphic strength of the early Expressionists, and included his personal vision. Crossley is an artist after my own heart. I am particularly interested in what he calls "tension points", singular flashes of colour which burst in from unexpected areas of the canvas to give greater significance to the main colour mass. Crossley is native, but he has managed almost totally to exclude the "cold"

temperature that bedevils so much British painting.

Little of this "cold" atmosphere appears in the work of Allen Jones and his co-exhibitor at Tooths, Howard Hodgkin. Jones, fresh from triumph at the Paris Biennale of last year, has come a long way since his uncanny "Battle of Hastings" at the I.C.A. There were, for instance, the "bus" pictures he showed at Tooths last year. These looked like a pointer to his future style, but now we have his "parachute" paintings and oddities like "Private" to assure us that here is a painter with a fertile power of invention and the verve to go with it. To me, Allen Jones is a literary artist. In his case, this is no denigration.

When I see Jones' work, I believe that I can understand it. Given his hand and the will to paint, I feel I would produce such pictures. I could not say the same of Howard Hodgkin. I was mystified and intrigued when I

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