

# About Art and Artists

## Religious Paintings and Sculpture Are on View at Church of the Ascension

PRESENT-DAY religious art again is the subject of an exhibition of paintings, sculpture and objets d'art at the Parish Hall of the Protestant Episcopal Church of the Ascension, 12 West Eleventh Street. The committee of arrangement has been at some pains to collect work not only by local American artists but also by several abroad. Furthermore, the Tate Gallery in London has sent over Edward Burra's painting of a Mexican church as well as a piece of stained glass by the Irish artist Evie Hone.

The variety of objects included is indicated also by such interesting works as Zorach's bronze casting of his "Head of Christ," Elliot Daingerfield's painting, "Christ Stilling the Tempest;" some altar vessels by Count Sigvard Bernadotte and a portrait of Pope Pius XII by Frederick Franck.

Near by, at the New School, 66 West Twelfth Street, is an exhibition of decidedly secular character, the nineteenth annual showing by members of the American Abstract Artists group.

Largely composed of paintings, with only a few pieces of sculpture, this selection, not shown to advantage, runs the abstract gamut all the way from geometrics to symbolism. If Bolotowsky, Sennhauser, Albers and Michael Loew represent the first extreme, the latter is investigated by Perle Fine, Fannie Hillsmith and Eve Glendening. In between are good characteristic offerings by Vincent Longo, George L. K. Morris, Beata Hulbeck, Charles G. Shaw and Max Spivak.

Seven one-man exhibitions, appealing to as many kinds of taste, currently compete for attention. Arthur Neale Moore shows, at the Iolas Gallery, 46 East Fifty-seventh Street, fresh and free water-colors of landscape deserving of praise, and less praiseworthy portraits in oil, whose subjects are characterized by a desperate languor.

At the Heller Gallery, 63 East Fifty-seventh Street, are paintings by Orlando, a Latin-American artist who owes much to Tamayo. Figures going about daily chores are invested with a strange aura, as if they were casting spells and not just washing up. Color is luminous, theatrical and pleasing.

Landscapes and figures by the veteran painter, William Meyerowitz, at the Schöne-

man Galleries, 63 East Fifty-seventh Street, are conceived in a style of romantic cubism. Planes of color-form slide every which way. Compositions are choppy but color is rich and redeeming.

Ugo Liberi, whose New York cityscapes are at the Wellons Gallery, 70 East Fifty-sixth Street, makes no concessions to the imagination, veering between literalism and a down-to-earth semi-abstract manner.

On the other hand, Sam Spanier, whose semi-abstract paintings are at the Urban Gallery, 19 East Seventy-sixth Street, sees through the mind's eye, concocting intensely felt inner landscapes expressed in terms of cavernous darks and lights and smouldering color.

In his paintings at the Ganso Gallery, 125 East Fifty-seventh Street, Radulovic abstracts scenes and figures indoors and out into hectic linear patterns that whirl at great speed. He is an adept draftsman and an unpleasing colorist, and his pictures look like the ice on a pond after a day of heavy skating.

And at the Artists Gallery, 851 Lexington Avenue, Francis Foster shows collages and plastic constructions that are neat and ingenious but do not altogether escape triviality.

Five painters are participating in an exhibition at the Hansa Gallery, 210 Central Park South. Jean Follette shows some severe collages, of which one, "Lady with Hair Filled Stomach," is not for the squeamish. Arnold Singer's decorative figures pay tribute to Matisse; Barbara Forst shows some loose, semi-abstract water-colors done after—quite a way after—Van Dongen; Myron Stout's abstracts, black and white rounded shapes circling about each other, are mute; Jane Wilson brings us back to the natural world of light and landscape in pictures whose sense of visual enjoyment is catching.

At the Sculpture Center, 167 East Sixty-ninth Street, William Muir is showing sensuous carvings in polished wood, distinguished for their craftsmanship but rather short on further significance, while Luise Kaish sets herself to welding elaborate, often cumbersome semi-abstract metal sculptures. Her skill at this difficult medium is apt to get out of hand, but her small naturalistic figures of children at play are most attractive. S. P.