

# About Art and Artists

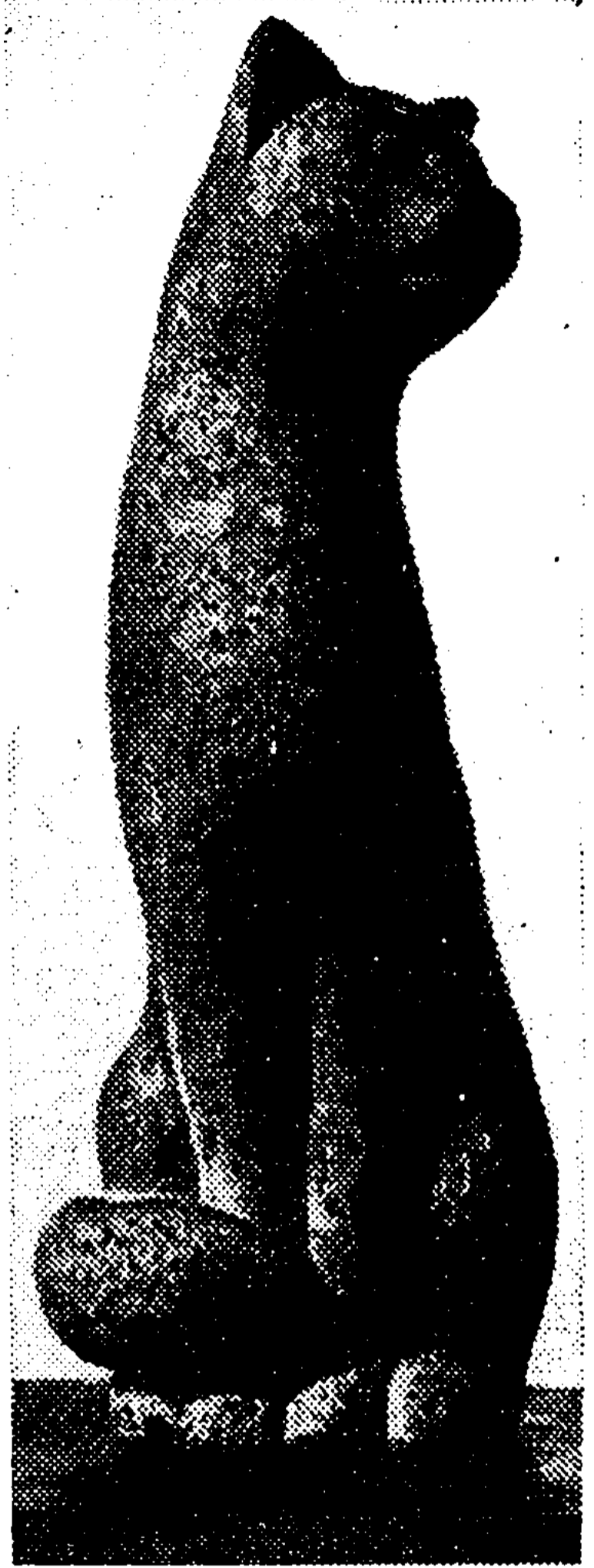
## Sculpture Center Has a Lively Annual Show

THE wide range of contemporary American sculpture is clearly evidenced in the big annual spring exhibition at the Sculpture Center, 167 East Sixty-ninth Street. Along with work by widely known veteran artists the exhibition includes among its seventy-five pieces examples by many younger and more experimentally minded sculptors working in welded metal and in mixed techniques. The result is a very lively show, indeed.

Among outstanding pieces by the more familiar artists are a group of two companionable horses by Oronzio Maldarelli in stone; Leon Amino's suggestive construction called "Family Totem" in a vein similar to some of Noguchi's work, and George Cerny's beautifully finished and unbelievably smug cat in granite.

In the metal techniques are Barbara Lekberg's dramatic "Dies Irae," an arresting group of two trumpeters; Dorothy Dehner's bronze abstraction called "Houses"; Luise Kaish's "Giraffe" and "Picador"; Robert Cook's bronze equestrienne and an upward spiraling figure composition entitled "Continuity," and Juan Nickford's seated figure, faintly reminiscent of Henry Moore in mood.

More traditional in manner are Lorrie Goulet's two handsome pieces—a tall dignified representation of Confucius in graphite and a beautifully



George Cerny's granite cat, one of the works on exhibition at the Sculpture Center's annual spring show.

rhythmic voluptuous figure in marble called "Nocturne," and Grete Schuler's "Weasel in the Snow," fittingly executed in alabaster. H. D.