

# Art: Dilemma for Judges



"Boy and the Bird," a sculpture by Philip Grausman, is among works at National Institute of Arts and Letters.

## Excellence of Paintings and Sculpture at National Institute Show Cited

By STUART PRESTON

**E**IGHT of the thirty-five painters and sculptors exhibiting work at the National Institute of Arts and Letters, Broadway and 155th Street, will be chosen as recipients of awards. Judging from the general excellence of submissions, representing many different styles and aspects of contemporary art, final judgments will not be easily arrived at.

On the whole, this is a conservative group, with abstract expressionism, handsomely embodied in Carl Morris' paintings, decidedly in the minority. Sculpture appears in strength, not usually the case on these occasions, and gives cause for congratulation.

The painters represented here are Paul Cadmus, Kenneth Callahan, Carroll Cloar, Stefano Cusumano, Adolf Dehn, Alexander Dobkin, Jan Doubrava, Ralph Dubin, Walter Feldman, Peter Heine-mann, Zubel Kachadoorian and Joe Lasker.

Also, Denver Lindley, Carl Morris, Walter Murch, Bernard Perlin, Reginald Pollack, Gregorio Prestopino, Noel Rockmore, Herman Rose, Katherine Schmidt, Joseph Solman, Harry Sternberg, Robert Vickrey and John Wheat.

The sculptors are Leonard DeLonga, Kahlil Gibran, Lorrie Goulet, Philip Grausman, Luise Kaish, William King, Peter Lipman-Wulf and Marianna Pineda. Leonard Baskin will be represented both by sculpture and graphic work.

The distinguishing mark of semi-abstract figure paintings by the young French artist Bernard Defour at the Albert Loeb Gallery, 12 East Fifty-seventh Street, is a latent romanticism expressed with a maximum of ambiguity.

The strangeness of M. Du-four's imagery, which bears no apparent relationship to French painting of the immediate past, results from the artist's determination to symbolize in shadowy figures abstract emotions such as love or wonder or mystification.

Seeing these pictures for the first time is like being presented with something written in an unfamiliar tongue. One senses the rest-

lessness of the artist's poetically pictorial approach but sees clearly the sensuous beauty of the paint itself and of the soft, unemphatic color.

Patricia Passlof, showing airy abstract paintings at the Green Gallery, 15 West Fifty-seventh Street, has considerable painterly means at her disposal.

Style is indebted to late Monet. Color and shape spill over the surfaces of these pictures with the orderly disorder of an old-fashioned border in an English flower garden. Miss Passlof keeps her color harmonies high and allows no darks to diminish the joyous agitation of her work.

Landscape and figure are dramatically simplified in Robert Marx' semi-abstract paintings at the Krasner Gallery, 1061 Madison Avenue.

Figures are frankly spectral, not represented as individuals but as suggestions of poetic ideas. With the landscape we are on firmer ground. Color has a rich appeal, and what we lose in the sense of place we gain in the expression of nature's more general moods.

Abstract expressionism proper, bereft of any poetic or natural suggestions, is found in Sidney Gross' recent paintings at the Rehn Gallery, 36 East Sixty-first Street.

All the familiar stylistic devices occur in these canvases, decked out with a wealth of formal and manual complications. Individuality is not their forte; they are as representative of action painting as any picture in this style encountered elsewhere.

A powerful sense of formal design operates in Carlo Nangeroni's geometrical paintings at the Meltzer Gallery, 38 West Fifty-seventh Street.

The same is true of his bas-reliefs in which, not content with straight lines and rectangles, he juggles tailored shapes every which way. Some of these complex compositions resemble town plans for some city of the future, so pronounced are their spatial and architectural dispositions of form and color.