

JANET CULBERTSON Lerner-Heller
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FOUR BRITISH SCULPTORS Gimpel & Weitzenhoffer
ROSE LINDZON Rina
PHOTOGRAPHY FOR ENVIRONMENTS F.R.I.

By GORDON BROWN

JANET CULBERTSON

Since there is no myth for modern women, Janet Culbertson proceeded to construct one, using pencil, ink, and charcoal. She thinks in terms of myths like the story of Psyche and Eros, not in terms of myths as lies. Drawing her myth in the heroic style, tinged by her tremendous talent as a Surrealist, she emphasizes the difficulties that women face in their struggle for freedom.

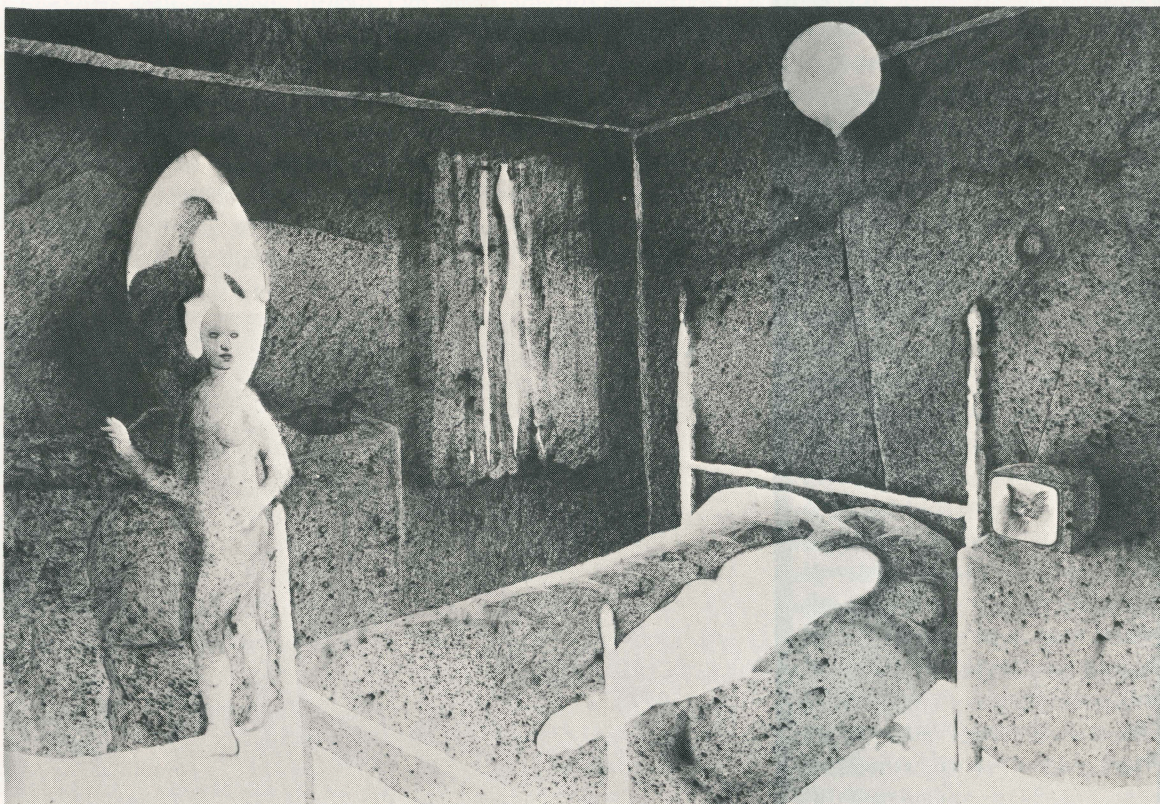
Her work is really a record of emotions felt as she liberates herself. Uprooted, she faces the unknown. In one drawing, *The Dragon* that she confronts symbolizes old concepts and rules. *Too Close* warns of the danger of becoming too dependent on a man. As she climbs upward, following new aspirations, she nevertheless has to sort out the true from the false. After a *Fall*, which brings her back to earth, she stitches herself together again in *Reintegration*. One startling drawing represents the heroine's furtive visit to her former bedroom. The title, *The Same Place Is No Longer the Same*, partly explains the strangeness of the scene. In terms of drawing, the effect is due to the remarkable inventiveness of the artist who has left a blank area in the middle of the bed, marking the outlines of her body where it formerly rested. (Lerner-Heller, May 27-June 28)

GIFFORD BEAL

The exhibition included a still life that had some relation to the work of William M. Chase, Beal's

first teacher; however, there is more emphasis on color here. Judging by the paintings on display, Beal seemed to get the best results in his circus scenes such as *Tanya* walking the tight wire and *Bareback Act*. In such scenes he does not lose the basic structure in a flurry of impressionist brushstrokes, nor does he become too tight.

Tanya is a fully completed realistic painting in the American tradition of Eakins, charged with sympathy for humanity yet failing to flatter. The doctrine of significant form, still influential in the thirties, seems to have led



Janet Culbertson, *New Myth*, 1975. Ink and charcoal, 40 x 58". Courtesy Lerner-Heller Gallery.

Beal to model more in terms of light and dark and to idealize. The horses in *Bareback Act* are Art Deco in style. The beautiful ballet poses of the two bareback riders give them commanding height. The glance of the M.C., who looks up at the riders, in itself creates effective space. (Kraushaar, April 29-May 29)

PAUL RICKERT

A watercolorist, Paul Rickert is gifted in the rendering of small details. He likes to draw the slender stalks of plants, the thin twigs of trees, and fine architectural details. Despite his delicate touch, he often achieves considerable breadth. He pulls details together by submerging them in masses of light and shadow. At one or two focal points, light and shadow meet to form a dominant contrast that subordinates details even further. The best parts of these paintings are almost always where sharp lights appear against very dark shadows. Painting wet over wet, he carries a wash of mist over a building in the background that might otherwise attract too

much attention. In the foreground he draws *Carpenters Hall*, giving us a new appreciation of this old but still sturdy-looking Philadelphia landmark. *Chestnut Hill*, when the grass grows wild in the middle of the street, looks picturesque rather than poverty-stricken. (FAR, April 28-May 10)

ELAINE REICHEK

In view of the severe limitations that Reichek imposes on herself, the wide variety of spatial qualities she obtains is surprising. She



Gifford Beal, *Tanya*, Oil on canvas, 54 x 40". Courtesy Kraushaar Galleries.

uses no more than two or three pencils, canvas, gesso, thread, and silver wash. Somehow, her work suggests the elimination of material in favor of spiritual qualities. The predominant color is white, which always looks pure. The difference between one coat of gesso and two is enough to cause an important value change in her designs. Lightly penciled lines appear to be recessive in relation to strongly penciled lines. Slim vertical lines, when isolated, seem to float in infinite space. Other lines, placed close together, be-

come textures that hug the pictorial surface.

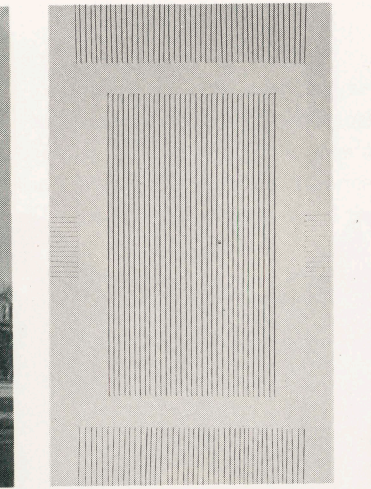
Since she uses horizontal and vertical lines almost exclusively, grids form that define the picture plane as a point of reference for perception of depth. Even this grid may shift as counterforce responds to force. The imagery may change; a frame that the artist has drawn around part of one picture may suddenly advance rather than recede. She is not trying to fool you with optical illusions, but to stimulate your perception. (Rina, June 10-28)



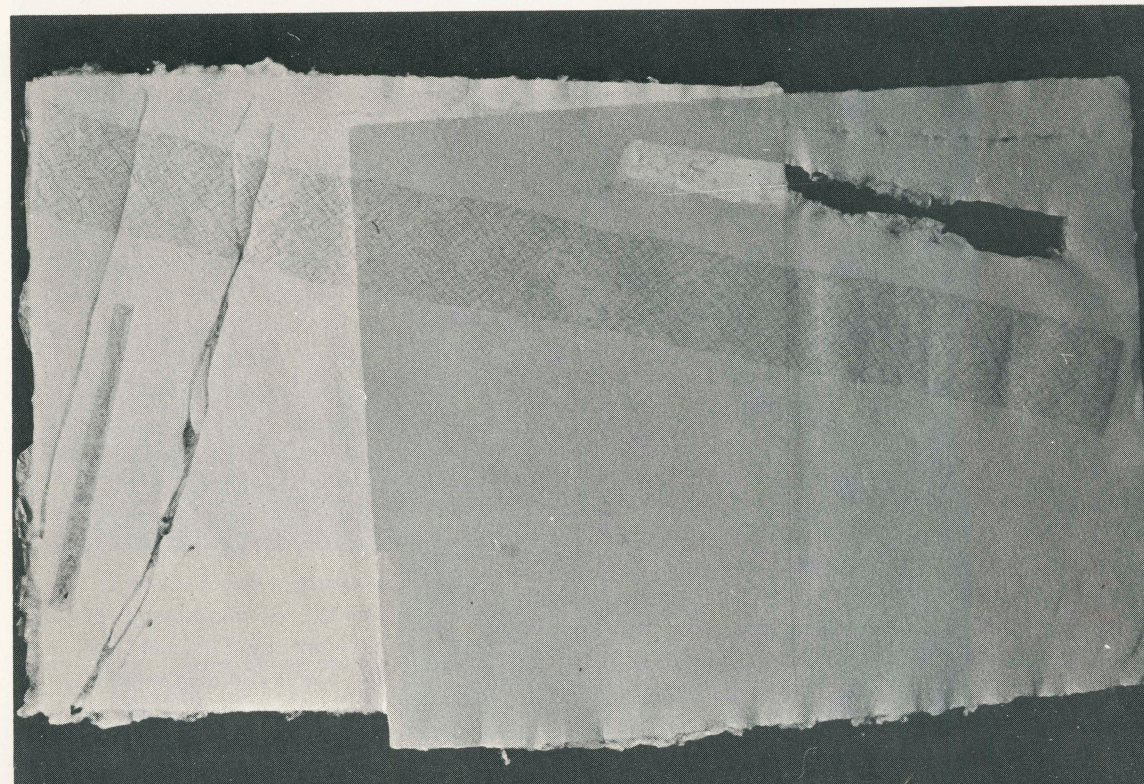
Paul Rickert, *Top of the Hill*, 1975. Watercolor, 17 x 27 3/8". Courtesy FAR Gallery.

SHIROTANI/DEBORAH LOY

A newcomer from Japan, Shiro-tani brings with her a feeling for form that recalls the work of Cézanne and the Fauves. There is something different about her paintings, however, that is difficult to define. It must surely lie in the thin shapes she uses. These shapes may look lean, but they are painted compactly and the color is solidly laid on. In a painting representing flowers she condenses many petals into one simple overall volume. Another



Elaine Reichek, *Untitled*, 1975. Canvas and thread, 24 x 14". Courtesy Rina Gallery.



Clinton Hill, *Red Dust of the Cumquat Carriers*, 1975. Rag, paper and fiberglass, 18 1/2 x 32". Courtesy Zabriskie Gallery.

pleasing aspect of this painting is the artist's use of blue, a recessive color, in the foreground, and of red, an advancing color, in the background. The blue pushes forward because it is much larger in area, which increases its force. For a first one-woman show in New York, the work is technically promising.

In the same gallery there is a more avant-garde display of all white sculpture by Deborah Loy. The theme is "Ropes," looped, twisted, and pleasantly shocking. The ropes seem to be alive and growing larger every minute; some of them are already two feet in diameter. Actually there is nothing to be afraid of. No matter how realistic the ropes look, they are not alive but cleverly made of cellulose fiber and enamel glue. (Avanti, May 13-30)

CLINTON HILL

Using rag papers of his own manufacture, Hill has developed a novel version of the collage technique. His point of departure is a mash of cotton fibers which he molds and presses into paper sheets of various thicknesses. Often the thinness of the paper causes a hole to appear and the edges of all the papers have an irregular, torn look that expresses their handmade quality. Since the papers are translucent, wherever they overlap, transparency effects and subtle changes of color result. Fascinating striations and textures are embedded in many of the papers. (Zabriskie, April 22-May 17)

SCULPTURE INDOOR/OUTDOOR

This exhibition featured grand names such as Elie Nadelman, Chaim Gross, Max Weber, Giacomo Manzù, and Henry Moore. Modern art has given artists a new freedom in arranging forms that should make it possible to create work that looks well outdoors. In actual practice, few older artists have succeeded in realizing the full potential of outdoor work.

Chaim Gross' bronze, representing a mother racing on a