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JUNE 13-30

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Paintings - June

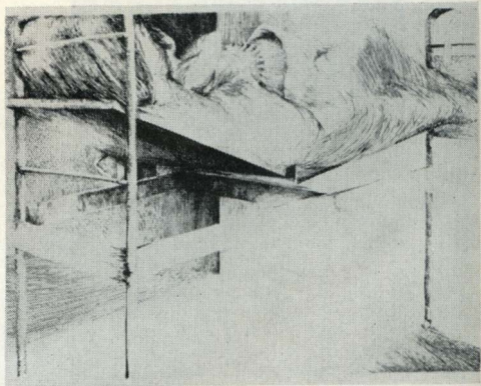
GALERIE STADLER

Dan. 91-10

51 rue de Seine, Paris 6e

Twelfth National Print Exhibition: This is the largest and, qualitatively, most impressive of the Museum's exhibitions in recent years. From the more than two thousand entries submitted, 173 works have been mounted, and the level of craftsmanship is consistently and surprisingly high. The quantity and the tastefulness of the graphic work going on in this country has perhaps never been so clearly established before. As has already been pointed out by Una Johnson, one of the jurors for the exhibition, there is some significance in the fact that the majority of the work in the exhibition has come from areas where important graphic workshops have been established. Peterdi, Baskin, Deshaies, Lasansky, Schrag, Margo—all of the better-names in the field are well represented, and there is distinguished work by less familiar practitioners—Mike Christiana, Keith Achepohl, Vera Berdich, Ansei Uchima. It would be difficult to single out the most striking works (there are that many of them), but it is evident that much of the good work has managed to blend an over-all abstract look with figurative concerns: Achepohl's *Holy Participants*, Michael Mazur's *The Hospital Bed*, Aubrey Schwartz's *Bouquet*, Richard Claude Ziemann's *Leafscape*. Another point of interest

is the increased element of personal fantasy (at least it did not seem so prevalent in previous exhibitions). The best expressions of this tendency were Vera Berdich's color etching, *The Tempest*, and Robert Birmelin's, *Dogs Running by a Table*. (Brooklyn Museum, May 10-July 27.)—J.R.M.



Michael Mazur, *The Hospital Bed*;
at Brooklyn Museum.

Sabina Teichman: Something Michelangelesque infuses these glowing canvases with heroic ambitions. The subjects are at once romantic, sentimental and spiritual; the color, sparkling like crushed bits of stained glass, and a tremulous line that seems to pick figures out of the etherealized atmosphere impart a certain grandeur not specifically of this earth. Miss Teichman weaves the surfaces together with jeweled patches which are not significantly varied from picture to picture, evenly blanketing a wide range of subject matter from mothers and children to the large *Death of Moses*, where her palimpsests are inadequate supports for the virtual movement of her suddenly more palpable figures. Her linear approach to drawing has its source in Evergood and the late Renaissance masters. (A.C.A., May 2-21.)—S.T.



Sabina Teichman, *Tenderly and with Love*;
at A.C.A. Gallery.

Bob Thompson, Jay Milder: Expressionists both, Thompson and Milder have very different ideas on how to plow their furrows of feeling. Thompson's is a fantastic art, a bit on the cultivated side, which feigns innocence through bold conception where both form and sexual matters are concerned. It is also a pastiche of Nolde, Ensor and Jan Müller, with vivid color patterns, shadowy, tormented figures and a kind of brilliant patchwork composition interrupted with painterly flourishes now and then. *I See* crowds a weird group of figures into the foreground à la Ensor's *Christ's Entry into Brussels*, and *The Son and His Wives* is a large pastoral, seemingly given over to phallus worship. Yet Thompson paints trees as if they were lollipops. In his twenties, Thompson is overexcited by shock values and is thwarted in the drawing of true grotesques, but his work shows the promising if mannered beginnings of a potential artist. Mr. Milder is equally interested in shock values, but his stance is more *au courant*. He enlarges still lifes and table tops so that they look like fierce boulders and windswept plains. The paint is dense and almost monochromatic—an attack similar to that of Lester Johnson. A still life soaped with black and avocado green is typical of the emphasis he seeks from a blown-up close-up. (Zabriskie, May 23–June 11.)—S.T.

Robert de Niro: In this recent group of rather disappointing water colors and charcoal drawings by an impetuously talented artist, vision is almost an extension of style (instead of the reverse). In seeking the maximum freedom of line and mass, De Niro is content with the most approximate signs of figures and still-life objects. They are points of departure for an impulsively energetic line that spurns the cultivated pleasure principle of Matisse from whom it was acquired. Sensuous particularity is sacrificed to sheer visual momentum as it lunges about a form, cheered on by Picasso it sometimes seems, satisfied with the broadest correlation with equally exigent masses and tones which denote the volumes. The water colors are either over- or under-worked and lose their formal wits entirely, perhaps because De Niro cannot make the medium work in both a graphic and painterly manner at the same time. In the drawings the last effort straddles all the others that have been smeared into the surface where an eraser scoops out broad highlights. The vision remains approximate, but the implied decision sharpens the visual experience. The drawings are far superior to the unselective water colors. (Zabriskie, June 13-30.)—S.T.



Robert de Niro, *Drawing*;
at Zabriskie Gallery.

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