

THE ART NEWS

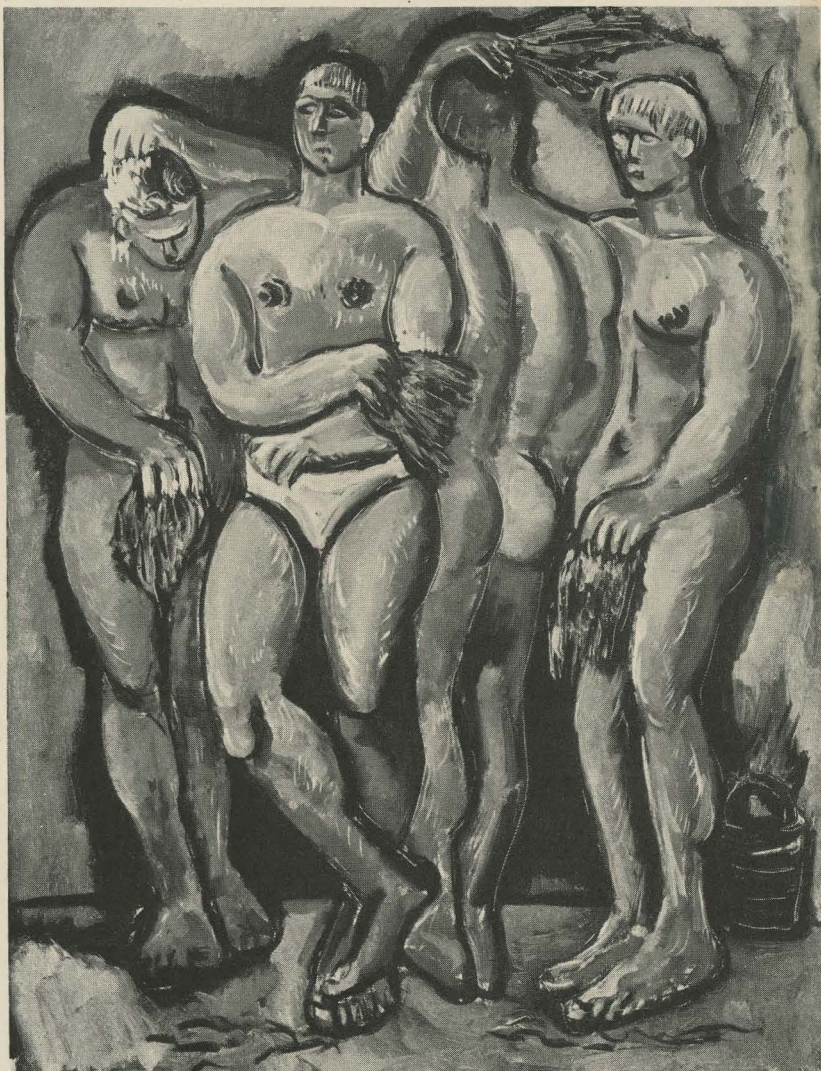
MARCH 25, 1939

LANDSCAPE ENERGETICALLY RENDERED BY B. J. O. NORDFELDT

B. J. O. NORDFELDT'S third show at the Lilienfeld Galleries reveals development toward simplification of form and intensity of color. The bold, effective brush stroke remains the artist's outstanding attribute, and as he simplifies, the force of the stroke adds to the strength of his impressions. The Delaware River affords him a landscape of variety, and he paints joyously the leafy woods beside it and the yellow, rolling fields adjacent. *Wild Cherry Trees* is one of the best composed of his canvases and Nordfeldt recalls, even in this country road, the vigorously conceived perspective of Vlaminck. His handling of the greys, blues and greens of spring is usually more successful than it is of the autumn colors, which are apt to be florid and confused in comparison. *New Hope*, in which the grey river has a satiny surface, is coloristically delightful, and shows the artist at his best from the standpoint of design. Two still-life studies of flowers are brilliant in color, *Dahlia* being crisply rendered as to textures. One feels throughout in Nordfeldt's work a sensitiveness to the quality of paint. If he shows occasionally a tendency toward the too bold feeling of posters, it is denied in

such romantic moods as are apparent in *Blond Valley* and *Willows*, which have warmth of feeling as well as vigor.

J. L.



EXHIBITED AT THE HUDSON D. WALKER GALLERIES

HARTLEY'S NEW PHASE SHOWN IN "FINNISH YANKEE SAUNA"

FORCEFUL PAINTING IN A TWENTY-FIFTH SHOW BY MARSDEN HARTLEY

EMPHATIC design, serious piety, and hauntingly arresting color are found in Marsden Hartley's most recent work at the Hudson Walker Gallery. This Yankee poet who paints the essence of his native Maine and the neighboring Nova Scotia, reveals in his figure pieces, here exhibited for the first time, his familiar ability for complete but concise statement. A *Nova Scotia Woman Churning* is black clad, in a red halo, while *Fisherman's Last Supper*, in memory of two drowned companions, discloses a modern artist capable of handling a religious theme without affectation. His studies of the Finnish colony, particularly *Finnish Yankee Sauna*, a choreographic arrangement of heavily outlined flesh against a mauve ground, show a hitherto unknown aspect of his art.

The landscapes and still-lives are, as usual, powerful. Often he employs exactly the same color for rocks, sky and wind-swept sea, giving an interpretative impression rather than an in any sense realistic rendering.

D. B.