

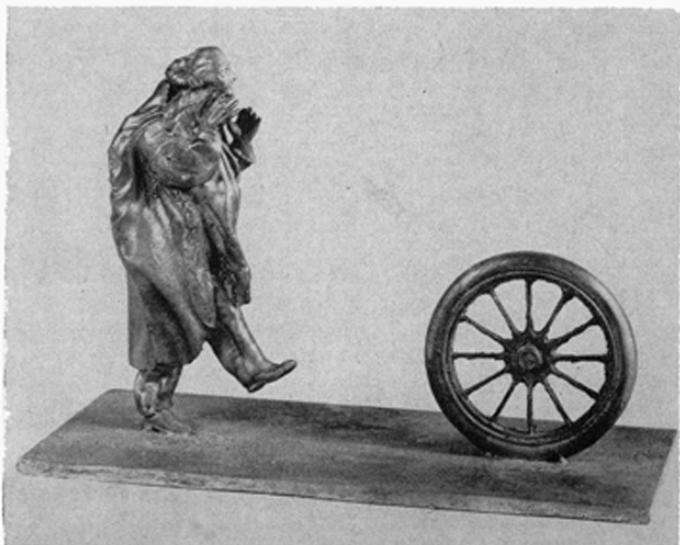
## Reviews and previews: New names this month

**Charles Frazier** [Kornblee; to Dec. 7], an Oklahoman who works in Los Angeles, is a sculptor in bronze who is devoted to the enigmatic, which he embodies in technically refined, ingenious ways: his works bear close scrutiny. Frazier's method is to bring an object together with something like its opposite, constructing the body of a rhinoceros out of a cage; providing a rotted, delicate ornithological skeleton below the busts of two fat birds; equipping a Victory with a chariot body, with gear-shift at the rear. Powerfully disquieting, these works are at the same time inescapably witty. Frazier might be called a skilled maker of visionary toys. M.B.

**Christos Capralos** [Jackson; to Dec. 4] represented Greece with a forest of bronzes in the last Venice Biennale and many of these can be seen in this show—at least ten large and thirty 18 inches and under. All are descendants of Greek folk art, especially votive objects. Outlines are simple, postures are unmoving, shapes are stiff with simple, frontal silhouettes. But there is a fiction in these descendants—that they are really ancient Greek objects that have survived time though mutilated and destroyed. They are done, however, in the contemporary time, so their fictive role becomes equatable to the image of modern man. In this transposition the fragmentation is not accomplished by eons of time but by the demands of modern sculpture, especially Reg Butler. It demands a tripod base and that certain things be lopped off from customary representation for the modern look. But just as the representation is incomplete in these bronzes, so is the presence of modern sculpture itself, for it has been added as dressing to a romantic image. N.E.

**William D. Gorman's** [Revel] caseins on paper are quiet reveries in subdued browns and greys. The formal architecture of buildings slides into recesses, shadows and textural overlappings. J.J.

**Suzi Gablik** [Alan; to Dec. 7] assembles paint and photos on canvas to make flat, medium sized collages of garbled refinement, akin to Rauschenberg in the free juxtaposition of popular, private and obscure images, and in the loose rectangular organization of the space and volume. Miss Gablik projects a similar excitement in the co-ordination of elements which are carefully selected for mutual impact, while suggesting an encyclopedic view of the world; there is a delicacy in her clustered aggregates opening into brushed or bare vacancies that is more feminine in drive, scale and technique. J.J.



Charles Frazier: *Man and Wheel*, bronze, 8 inches high.

**Harold Stevenson's** [Feigen-Herbert] greatly expanded scale has associated him with Pop Art in the minds of some, but his subject matter—the male nude—and his paint application—approximating the effect of pastel chalks—surely place him outside the limits of the commercial or “popular” image. These huge rose and pink skinscapes focus their attention on the erotic areas of the body with vast plain areas of skin between. Yet the eroticism in Stevenson's pictures, somewhat like crime in a Genêt novel or wild parties in a Fellini movie, is the fashionably unsuccessful attempt to find an alternative to boredom. In one painting, *The Raft of Medusa*, we do see more than parts of the human body; Stevenson has copied the central section of the Géricault picture and put it into an open mouth, creating very much the sensation of saliva. The picture's effect is definitely not monumental but rather that of very large size. This art is the expression of a pervading, painful and limp ennui, but so skillful that it is not quite a cliché. C.R.S.

**Agatha Wojciechowsky** [Cordier and Ekstrom; Dec. 10-31] is an older lady who began painting ten years ago and has never shown her work before. These small oils, watercolors, drawings and pastels are original beyond any calculated originality in their ectoplasmic intensity. The watercolors are brilliant scrambles of colors in vibrating tunnels and patches which form a kind of landscape, sprouting heads and faces as though wafted from the substance of the colors and shapes in which they appear with the logic of dream formations. One such work is a shimmering vibrancy of vague heads swimming in a concentric profusion of color patches. J.J.

**Achille Perilli** [Bonino; to Dec. 14], born in Rome and with some fame on the Continent, began with an interest in Neo-Plasticism which he fuses now with an admiration for the techniques of the mass mediums, most specifically the comic strip. Unlike Lichtenstein, Perilli is fascinated by the possibility of sequential action, movement in time through change. Discarding the style of the original, he usurps only the flow, transforming even the format with brightly-colored rectangular pauses. The actors lack detail. They are quickly inscribed glyphs, more symbolic than real, present to fill two needs, the visual and the story-line. The stories deal with eroticism and destruction. Although literary, the content is not all-important, and not literal in the manner of most of our Pop-Art. The results seem to remain mostly on the surface, but they are provocative. L.L.



Suzi Gablik: *Fontainebleau, 1*, collage, 31 inches high.



Arne Magnuson: *Mary*, 50 inches high.



Ernest Trova: *Falling Man*, 37 inches high.



Kurhajec: *Fetish Figure*, 55 inches high, among "Something Wild."



Bruce MacGibeny: *Industrial*, 40 inches high.

**Arne Magnuson** and **Nancy Wells** [New York Six; to Dec. 14] are not on the same level as painters. Miss Wells paints highly patterned, brightly colored interiors, portraits and street scenes. She seems undecided whether her aim is to create a realist stage for action or to relate color areas on a two-dimensional surface. The result is that the demands of decoration and reportage call her in opposite directions. Magnuson, on the other hand, is frankly decorative; he does not fight the flatness of the canvas. His still-lives and figure studies are done with a minimum of modeling so that line and color retain their full expressive possibilities. T.N.

**Ernest Trova** [Pace], from St. Louis, exhibited a number of large and small Purist paintings called the *Falling Man Series*. The identical anonymous dummy figures are in constant falling motion and always appear in perfect line or concentric formation. The figures may be interpreted socially as a comment on man's lack of identity in a machine world (some of the figures are even of canvas—machine-sewn on canvas). But there is something obsessively private and erotic about them, for all their strict formality. They are projected in a variety of geometric field situations, not only consisting of the dominant pattern of arc or half circle or target formation (the figures falling within these definitions like dominos), but also including suggestive geometric "signs," numbers and letters. One picture has the flavor of a mandala. Another looks like a mysterious code diagram. Whatever they appear to mean, these pictures are elegant in their complete technical finesse and classical disposal of spatial elements. J.J.

**Will Horwitt** [Radich], a twenty-nine-year-old sculptor from New York and more recently Massachusetts, shows four or five bronzes, a number of plasters and several combinations of wood and bronze. Totems, tables, buds, torsos with shafts and shoulders usually are assembled from two, three, four or five separate sections and sometimes are a single form. Each part hovers between perfect forms, between cube and sphere, between cylindrical column and angular column, between a flat plane and a pillow. It is imitative therefore of known geometric forms and it is also naturalistic, for the hovering ambiguity lends it a primitive organic force. This esthetic—the organic teamed up with the borderline abstraction—was originated by Brancusi and his influence here is obvious. The combination of representational ordering, and parts that are so-called "abstract" or geometric (and really representational of known forms, too) makes a neat compromise. Sentiment makes each section buoyant. N.E.

**Gabriel Morera's** [Bianchini; Dec. 3-Jan. 6] paintings and objects deal with the phases of circles and rectangles in a show titled "The Eclipses." Circles are pressed into or out of the surface, in muffin tins of sixes; they are halved in different ways, are painted dull shades with maybe one bright red circle like a stop light. The rough faded surfaces of the circles make an intriguing contrast with the bright flat colors and straight edges. K.L.

**Iqbal Geoffrey** [Grand Central Moderns; Dec. 31] has had, at twenty-four, an extraordinary career. Born in Pakistan, he began

painting in a precociously modern style at 11. He then went into law, traveled to England, became an accountant, gave it all up and came to America to paint. His collages begin with works that combine traces of stains and delicate calligraphy and have a transitory surreal quality. In the more recent works, this feeling of arbitrariness and concentration on nuances is replaced by a more violent direct statement. Paint is splashed on. Photos, newspaper clippings, political slogans make their appearance, and signs and numerals, broadly painted in red and black, become the predominant motifs. Geoffrey's forte is a strong feeling for materials. T.N.

"**Something Wild**" [Stone; Dec. 2-28] is the title for a show of sculptures, paintings and tapestries by three eccentrics—Joseph Kurhajec, George Wardlaw and Dorothy Grebenak. Kurhajec makes weird fetish figures out of wheels, bandages, ropes, elk horns and other materials. Wardlaw has been painting and making "apples" for some years. His sculptures are made of painted plastic. They are large—much larger than real apples—and are sometimes complete with "twigs" and "leaves." His subjects are excuses for interesting flights of imagination in painting and sculpture. Miss Grebenak makes tapestries with enlargements of familiar things for subjects—manhole covers, labels, stamps, money. Beautifully made, they often suggest mosaic. L.C.

**E. L. Cornblum** and **Bruce MacGibeny** [East Side; Dec. 26-Jan. 10] represent two sides of Abstract-Expressionism. Cornblum drips lacquers, enamels and gold leaf in various mediums with effects ranging from delicate tracery to a lava-like flow of pigments. MacGibeny, less refined, shows nudes, a group portrait and landscapes done with spontaneity, rhythmic feeling and courting of the unharmonious and "ugly." Paint is applied with palette knife and finger, color areas are mixed on the canvas. *Industrial*, a complex, extremely tightly composed canvas, has the exhilarating look of a style in the freshness of first bloom. T.N.

**Masayuki Nagare** [Staempfli] is a Japanese sculptor and architect who has temporarily moved to New York to supervise the construction of the Japanese Pavilion at the New York World's Fair of 1964. Nagare's hard granite sculptures are compact units, elegant in their polished surfaces, abruptly primitive where the stone is left in its rough texture or where a graceful line is terminated in a chunky end as though broken off. Each piece has a solid, meditative self-sufficiency with a gentle ecstasy expressed in the simple rising curves which suggest natural occurrences (such as the rounded swoop of a *Breaker* lifting over a solid passageway of "water") and states of mind or body in quiet motion. J.J.

**Robert Baker** [Frane] exhibits oils and oil crayon on paper of figures in mysterious fantasies. These pictures have the intensity of a private vision without the means of making the vision a complete esthetic experience. In several small oil crayon drawings, however, the color and design is perfectly coordinated with the strange remoteness of the figures. And of the oils there is a satisfying wild awkwardness in the painting of figures in a field. J.J.

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