

Main-Line Art Openings Next Sunday

Museum, Steinberg Hall and Galleries to Begin New Season

By **GEORGE McCUE**

NEW AMERICAN SCULPTURE, in a show at the City Art Museum breezily titled "7 FOR 67," is the main event in several curtain-raisers on the St. Louis art season that, because of what looks like a consensus of scheduling, opens next week.

"7 FOR 67" will present at least five works each by seven sculptors of distinctive manner and conviction: Christo Javacheff, Mark di Suvero, Donald Judd, Claes Oldenburg, Lucas Samaras, George Segal and the St. Louisan Ernest Trova. A forerunner of it is Di Suvero's "Elohim Adonai," the gaunt structure of steel rods and heavy timbers recently erected on the lawn outside the museum auditorium.

This show was organized by Curator Emily S. Rauh, and will be the first showing in this city of all the group except Oldenburg and Trova. It opens next Sunday.

Four of the artists — Christo, Di Suvero, Judd and Trova — will take part in a discussion of their own work and new outlooks in sculpture on the opening day. This will be in the auditorium at 2:30 p.m., with the public invited.

ON THE SAME DAY, a show of 106 Italian old master drawings opens in Steinberg Hall, Washington University. These are a selection from the inimitable collection owned by Princeton University, and had been housed at the Metropolitan Museum in New York while Princeton was building a hall for them.

This display will range from the fourteenth through the eighteenth centuries, a long golden age in Italian art, and will include such masters as Tiepolo, Carpaccio, Cambiaso, Tintoretto, Rosa and Guercino. They were selected by Jacob Bean, the Met's curator of European drawings, who also wrote the 176-page catalogue with 108 full-page illustrations. This is the first publication of many of the works.

Meanwhile, out at the galleries in the Euclid-McPherson area, the summer quietude gave way recently to a flurry of housecleaning and re-arrangement which, if the preparations are all caught up with by next Sunday, will find four new shows in progress.

The Sculptors Gallery, at 388 North Euclid avenue, will open its fourth season with work in welded Corten steel by Kent Addison. This is the steel that, placed in the open, rusts for about two years then develops an enduring patina from this surface oxidation that protects the metal and gives it a rich color.

Next door, at 386 North Euclid, the Painters Gallery will be into its third

season with a one-week show by its stable of 14 artists. On the preceding evening, the gallery will celebrate its anniversary with a champagne preview for its "key" patrons — who subscribed to its capital fund by buying big Spanish iron keys to be traded in on paintings for the \$100 to \$500 each paid for these tokens of support.

On Oct. 8, this gallery will open its first one-man show with paintings done by William Fett while the Washington University faculty member was on sabbatical in New York and Europe in the past year.

NEW WORK BY ROBERT JORDAN will open the Martin Schweig Gallery, 4657 Maryland avenue, also next Sunday. Jordan, who teaches art history at Washington University, will exhibit paintings and drawings.

Jewelry by Mary Elizabeth Lee will be the opening attraction at the Craft Alliance Gallery, 4738 McPherson avenue.

These are the four galleries that have adopted the pleasant practice of scheduling their openings on the first Sunday of each month with a "gallery walk" that has proved to be a happy device for good turnouts. The shows are on view for a month thereafter, and provide for one-man-show rotation of the artists affiliated with each place.

Another big event of more brief duration is the Art for Israel Benefit show, at Famous-Barr, Clayton, Monday, Oct. 2 through Wednesday, Oct. 4.

Some 130 artists have contributed upwards of 400 works to be sold for the benefit of the Israel Emergency Fund. This will be earmarked for the relief of Israelis who suffered deprivation or injury in the six-day Israeli-Arab war.

A SPECIAL ATTRACTION will be a large new triptych, "Sinai," in assemblage and painting, by Igael Tumarkin, 34-year-old painter, sculptor and stage-set designer who has lived in Israel since childhood and has exhibited widely in Europe.

St. Louis artists, who are often called upon for contributions to benefit shows and who are extraordinarily generous in their responses, have added paintings, drawings, graphics, sculpture and craft work to the collection. Some works are outright gifts, others are to be sold with the benefit project taking a 50 per cent commission.

Elsewhere over the metropolitan area, young artists have more opportunities than ever before to expose their output to the public gaze. While they are working up to gallery qualifications, they avail themselves of space in the lobbies of movie houses, the customer rooms of banks, the sometimes

erratic wall spaces of steak houses and the esplanades of shopping centers.

A young artist who doesn't mind exposing his work to the weather as well as to the public also has a choice of several outdoor art festivals. The one held each autumn in Kirkwood Park is an old institution and others have sprung up in St. Charles, Webster Groves, Jefferson County and at some of the shopping centers.

THE ART MUSEUM'S SEASON will move on to a summary of new collections of the last five years with a show of these acquisitions opening Nov. 28.

The annual museum benefit this year will be, instead of a ball, an event called "Dinner at Sotheby's" on Dec. 1, to be followed by an auction sale of art works conducted by Peter Wilson, the well-known head of the world's two leading art auction houses, Sotheby & Co., of London, and Parke-Bernet Galleries, Inc., New York. For this event, the museum will erect a large-scale reproduction of the Sotheby facade in London. Admission to this gala evening will be by tickets that will soon go on sale.

On January 23, the museum will open an exhibition of the Joseph and Louise Pulitzer collection.

Coming attractions at Steinberg Hall include paintings of Greece by Martyl in late October, and the great Paul Klee retrospective organized by the Guggenheim Museum, New York, which opens Dec. 3. A retrospective of the sculpture of Archipenko will open there March 17.

THE ARTISTS' GUILD, an old and valued St. Louis institution, has wobbled into its new cycle with its Art Section exhibition, an annual event that for the last several years has been quietly buried in the schedule along about mid-season.

The Art Section includes members who have been accepted in juried shows and have met other standards intended to create a sort of elite group whose work would have special interest. It has proved otherwise. The Guild's competitions have their ups and downs, but the Art Section show sank to rock bottom sometime long past and has just sat there ever since. Such a long-time loser is inexplicable as a season-launcher, and the old question comes up again: Why not abolish the Art Section and establish a new elite on a more assured basis with, for heaven's sake, a better name?

Today, the Guild concludes its two-day Artists in Action program of demonstrations with an auction. On Oct. 15 it opens its oil painting annual, juried and open to non-Guild members, and its well-wishers may wish it a more abundant season from then on.