

ART

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NEWS

October 1960
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This month

Harold Rosenberg, poet and philosopher of vanguard American art, has completed a new book on Arshile Gorky; selections are appearing in the more enterprising little magazines . . . Kermit Lansner, former managing editor of ARTNEWS, now Senior Editor at *Newsweek*, is a past winner of the College Art Association's Mather award for art criticism . . . G. Haydn Huntley, professor of art at Northwestern University, is completing a study of Corot and his critics . . . October is Paul Goodman month—his major sociological work, *Growing Up Absurd*, will be published simultaneously with a collection of stories, *Our Visit to Niagara* . . . Fairfield Porter will have a one-man show of new works at the Tibor de Nagy Gallery; long associated with ARTNEWS, he is now critic for art on *The Nation* . . . Reginald Pollack, now back in New York, is an expert on how painters live in Paris, having worked among them for over a decade; his next exhibition at the Peridot Gallery is scheduled for this fall . . . Nicholas Marsicano, winner of a Hallmark award [see p. 29], exhibits annually at Bertha Schaefer; he is an expert on his subject, Dr. Barnes, having been one of the Foundation's prize students in the 1930s . . . Peter Grippe, now showing his latest bronzes and terra cottas at Nordness Gallery, teaches at Brandeis University, Waltham, Mass.

Coming

Kenneth Rexroth writes about two of his favorite artists, Turner and Whistler, as important exhibitions of each open next month . . . what's wrong (or what's right) about the Whitney's look at young U.S. painters? . . . features on Elaine de Kooning, Lester Johnson, P. Agostini . . . the contribution of Berthe Morisot.

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ART NEWS

Articles

<i>Critic within the act</i>	26	Harold Rosenberg
<i>The Hallmark awards: premises, promises</i>	29	Kermit Lansner
<i>Complexity and Corot</i>	33	G. Haydn Huntley
<i>The passion of Monet</i>	36	Paul Goodman
<i>Italian master drawings</i>	38	
<i>John Graham: Painter as aristocrat</i>	39	Fairfield Porter
<i>Autumn bookshelf</i>		
<i>To artists, with love</i>	43	Reginald Pollack
<i>The argyrol smear</i>	43	Nicholas Marsicano
<i>Paul Harris, Mark di Suvero</i>	44	
<i>Enter Mephistopheles, with images</i>	45	Peter Grippe

Major illustrations

<i>Central Massive</i>	31	George McNeil, colorplate
<i>Still-life</i>	31	Fausto Pirandello, colorplate
<i>Interrupted Reading</i>	32	Corot, colorplate
<i>Wisteria</i>	36	Monet
<i>Allegorical Scene</i>	33	Signorelli
<i>Apotheosis</i>	41	John Graham, colorplate
<i>Léger in His Studio</i>	42	Lieberman, colorplate
<i>Automatic Images</i>	46	Peter Grippe

Departments

<i>Editor's letters</i>	6	
<i>Art news international</i>	8	
<i>Reviews and previews</i>	12	
<i>Coming auctions</i>	20	
<i>Editorial</i>	25	
<i>Art news from Paris</i>	48	Pierre Schneider
<i>Art news from London</i>	49	John Russell
<i>Art news from San Francisco</i>	50	Herschel B. Chipp
<i>Galleries cross-country</i>	66	
<i>Amateur standing</i>	67	Aaron Berkman
<i>New sources, new materials</i>	68	
<i>Where and when to exhibit</i>	68	
<i>Competitions, scholarships</i>	68	
<i>The exhibition calendar</i>	69	

Cover



Self-portrait, by the Alsace-born American Daniel Brustlein, was painted in Peapack, N.J., and is one of 57 paintings bought outright for inclusion in the 5th Hallmark exhibition, opening this month in New York, at Wildenstein [Oct. 5-26]. The show, its jury chaired by ARTNEWS' Editor, Alfred Frankfurter, has the theme "painters of promise." It begins a national tour next month [pp. 29-30].



PORTRAITS, INC.
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EXHIBITION: OLGA DORMANDI: OCT. 5th - 18th

57th STREET

NEW YORK 22, N.Y.



MARSDEN HARTLEY 1914 "Peonies"
 oil on canvas, 28 3/4 x 23 3/8

Flowers, from Vanderhamen to Hartley
 thru October

SCHWEITZER

54TH STREET, NEW YORK

Art news from

San Francisco by Herschel B. Chipp

After years of speculation on its disposition the fabulous Avery Brundage collection of Oriental art now definitely will go to the De Young Museum. The final step—a bond issue approved by San Francisco voters—will provide a new wing for the Museum to house the collection, and installation awaits only the completion of the structure. An exhibition of a hundred selected objects gave a foretaste of a collection of considerable significance. In a decade when cultural and educational programs often have been wrecked by lack of support at the polls, the approval of the Museum bond is a most encouraging sign.

Bay area, Los Angeles surveys

Two survey shows were seen here recently: the third Pacific Coast Biennial devoted this year to sculpture and drawings (De Young Museum), and a group of Los Angeles and vicinity painters in an historical survey (San Francisco Museum). The choice of a sculpture Biennial was a timely one and, since most of the important artists were included, the work is of fairly high caliber, representing most of the major directions. But while this view of local sculpture is a good one, it often lacks that added liveliness that comes from the discovery of new talent and new directions. Outstanding works are by artists well-known here, such as Bernard Rosenthal, John Mason, James Fitzgerald.

The development of modern art in Los Angeles, as seen in the second show, appears largely as an internal process motivated by its own artists, especially S. Macdonald Wright, Lorser Feitelson and Rico Lebrun. Of these Wright, whose stature as one of the forerunners of modern art in America has not been sufficiently recognized, was most aware of the ferment of major international movements—in fact he was one of the most zealous participants in Paris just before the first World War in the struggle to forge an abstract art from color alone. Wright's Europeanism and the widely varying origins of Feitelson and Lebrun, may partially explain why painting in Los Angeles is not dominated by any of the avant-garde movements that appear there in the work of individuals. The great variety of styles extends from the geometric abstractions of Feitelson and John McLaughlin to the Expressionism of Robert Irwin, Richards Ruben and James Jarvaise.

At the galleries

Paintings of William Morehouse and the prints of Stanley Hayter have been on view in two important one-man shows (Palace of the Legion of Honor). Morehouse's new work retains his heavy pigmentation but the forms are now clean-cut and the colors clear and ringing. The Legion also shows the latest in a series of selections from Baroque drawings in the collection of Janos Scholz, brought to the Mills College Gallery by Alfred Neumeier.

Craig Kauffman, showing at Dilexi, paints a struggle between two oceans of color with quivering and shifting edges momentarily defining the boundaries. At the same gallery, Manuel Neri's rich inventiveness in plaster and cardboard constructions very nearly but not quite succeeds in transforming the vulnerable fragility of his forms into a permanent structure. and Raymond Rocklin's bronzes are in a state of fluid transformation both in terms of molten metal and lower forms of organic life. Richard Bowman's relaxed Impressionist touch is the carrier of a unique pigment that has the high pitched color intensity of fluorescent light (Rabow).

The scene several years ago of pioneering little galleries, the Fillmore and Union quarter again shows the work of younger artists as yet unknown to the public. At Spatsa Gallery are Bruce Conner, Dimitri Grachis and Charlie Safford; at Hobbs, Art Grant and Frederic Hobbs; at Green, Ruth Wall; at the Ruthmore, painters from the Northwest.

Northwest news

The visitor to the Northwest coast, struck by the enveloping grandeur of the mountains mingled with sea and sky, is not surprised at the prevalence of landscape painting there, or at the presence of the moods of nature in abstraction. It would hardly be possible to avoid an awareness of nature, and many artists insist on an initial stimulus from it. The work of Carl Morris and Louis Bunce derives from the misty light reflections and muted colors of the Oregon coast. A recent trip to the Medi-