

ALEXANDRE

The New York Times

1957

Art: Small Gouaches

11/6/57

Work by Pat Adams at the Zabriskie—
Levee, Heller and Rothstein Displays

A VIEW of the world in little, rarely offered these days, is presented by Pat Adams in her exhibition at the Zabriskie Gallery, 32 East Sixty-fifth Street. Miss Adams has concentrated her compositions in small, delicately wrought gouaches that suggest her reactions to both concrete and abstract experiences. The concrete experience is of the sea or flowered landscape, and is conveyed by means of abstract shapes. Eyes of peacock feathers, tiny fish and spinning bubbles they appear to be, floating in the dove gray, dusk blue or gentle mauve atmosphere.

The abstract themes, such as "Things Have No Center," and "Paradigm" are in the same gentle vein. Convoluted line—the eternal arabesque—moves through many of them. When the poetic atmospheric mood prevails, these gouaches are moving. But on occasion the artist becomes absorbed with formal harmony, bringing her work to the borders of the decorative realm.

Another exhibition featuring gouaches is John Levee's at the Andre Emmerich Gallery, 18 East Seventy-seventh Street. Levee, a young American who lives in Paris, offers improvisations. They are, for the most part, expressions of movement in space. Levee uses line to suggest motility and color to produce the volumes affected by this movement. In a few of the more simple paintings Levee achieves a dynamic relationship between the space of the white page and the thrust of lines on it.

Dorothy Heller offers a direct transcription of elementary feelings in her abstract expressionist paintings at the Poindexter Gallery, 21 West Fifty-sixth Street. Her paintings, whether they are inter-

pretations of landscape, still-life or generalized naturalistic motifs have an impromptu air as if she had hastened to record her impressions before they dimmed. And perhaps it is this ingenuous eagerness that weakens the final painting. Miss Heller tends to make over-simple associations. For example, darkness is always black, and excitement is always a twisting belt of either scraped or thick color, often red or bright green.

An exhibition by a touching primitive painter is on view at the Este Gallery, 32 East Sixty-fifth Street. The painter, Anna Fell Rothstein, has a distinct philosophy that reads through her work, and an ability to underline the poignant qualities in both nature and human nature

At City Center Gallery

THE November exhibition at the New York City Center Gallery brings together more than fifty paintings with examples of extreme abstraction side by side with examples of illustrative realism. The jury that passed on the submitted work this month consisted of Vaclav Vytlačil, Anthony Toney and George Tooker and the gallery has rarely displayed a more catholic selection.

First prize was awarded to J. Anthony Buzzelli for a colorfully busy canvas called "City Reflections," constructed in spotting of color shapes. Three honorable mentions were awarded — to Robert Davison for his sketchy Mexican landscape, to Dorothy Koppelman for a street nocturne and to Thomas Leyland for "Heir." Among other outstanding entries are the semi-abstract "Blue Harbor" by Betty Moses and a portrait in yellows and off-whites by May Stevens. H. D.

291 Grand Street, New York, New York 10002

25 East 73rd Street, 2nd Floor, New York, New York 10021 212.755.2828 alexandregallery.com

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