

**ANTIN AT GAIN GROUND**

People "consume" a wide range of marketable commodities. Eleanor Antin uses these common everyday objects to create structured, carefully calculated Environments, each of which functions as a portrait of certain characteristic archetypes in today's middle-class society. Her choice of objects, their subsequent relationships and juxtapositions with other objects, are a reflection of the personality of the imaginary characters she portrays; they set the stage for the production of a moment suspended in time, reflecting life itself. Do-it-yourselfers, fading housewives, would-be Casanovas, phoney nature-lovers, and imitation glamour-girls all share an existence in the same space in a gallery, but they might just as easily be neighbors in a typical California suburb. The newly-weds paint their own home; the compulsive housewife is portrayed by crisp chintz curtains and a new spray can of Windex. There is also *Jeannie*, who seems to have left her cigarette, cup and saucer, and curlers in a mess on the cheap stack-table, indicating she was in a hurry. Perhaps the appointment was an assignation with *Tim*, the rugged male, or *Harold Beard*, the amateur hunter, more concerned with his camouflage and decoys, or even *Howard*, the stereotyped traveling salesman of the fifties. *The Murfins* have probably been invited to play dominoes with *Georgia De Meir*, but I would guess they were snubbed by chic, neurotic *Molly Barnes*, cleverly personified by a pink lady Sunbeam electric razor, a violet rug and many, many pills. The twelve characters portrayed here have no need to search any further for an author. Miss Antin's most observing eye and wit, has recreated a small, tightly knit and cleverly realized world in which we are made to feel they actually exist. (Jan. 30-Feb. 28)—A.

**CHARLES WHITE AT FORUM**

In contrast with earlier line drawings, White uses multi-textured effects in a collection of drawings, etchings, and paintings. The show is a compassionate, human history of the Black in America from slavery to ghetto—each face etched with pity. A series of sepia studies taken from "wanted" posters of the American Civil War is a gutsy view of humanity overcome by injustice. The individual heads, life-sized and breathing with emotion, are framed with the yellowing poster paper telling the age, sex and value of the slave. It is a subtle series with such apparent pain blended with soft pathos.

White's warm sepia tones enhance the exactness of emotional expression caught in the hands and faces of his contemporary urban victims. Ghetto faces, enclosed, captured by flat brick walls, still hold equal parts of despair and hope. *Seed of Love*,

**ANTHONY KRAUSS AT KATZ**

There are many varieties of "targets" used as subjects, themes and focal points in contemporary works of art. Anthony Krauss has added yet another—a rather handsome version of his own, in woods and laminated plastics. Most of these pieces are wall reliefs painted in vivid primary and secondary colors with black and white. The *Bull's-Eye* is the most interesting features here. It is a glass ball protected by a plastic cover. The mysterious center is evocative of futuristic fountains, models for Buckminster Fuller's geodesic domes, as well as the crystal-ball of a gypsy tea-room. The highly reflective surfaces indeed seem to be mirrors of the future when viewed in this context. Besides the wall-pieces in large and small sizes, there are box sculptures incorporating the same motifs, placed on elegant plexiglas pedestals. Though somewhat related to Minimal art, they seem to be more evocative of personal manifestations of the artist's vision as well as his analysis of the world—*itself a sphere*—from his own point of view. (Mar. 3-25)—A.

**WHITTEN AT ALAN STONE**

This show of eight canvases on view represents an approach to painting which is at once both hot-blooded and cool-headed. The works combine two familiar involvements. Expressionist splashes and drips of paint and color set off the edges of flat geometrical shapes: large circles, squares, and horizontal lines. These objective forms in turn dictate perceptions of direction and overlapping of planes on the color-splashed surfaces.

The canvases are flat sheets stapled directly onto the wall, spread over its surface rather than stretched on any protruding framework. Each is bordered by a wide band of raw canvas making one aware that whatever illusionism the painted surface holds, it is really just as flat as the wall that supports it. Somewhat bothersome is

the fact that the edges of each canvas are bound by an extra fold of material, like finishing touches by a seamstress, which interrupts the transition from paint to wall. In addition, the rather extreme suggestiveness of the titles—such as *Land X*, an example which has much akin to landscape—seems to contradict the artist's statements regarding flatness or purely painterly concerns. However, while an ambiguity of intent does exist in the show, the artist has achieved consistency through several tightly constructed variations of the elements present. (Feb. 14-Mar. 5)—SUSAN E. RYAN

**JAN GELB AT RUTH WHITE**

Some years ago, Jan Gelb was painting the wild backshore of Cape Cod, noting that it was pewter gray in the rain and bone-bleached by sunlight. Her observations had their roots in admiration for a real place. The romanticism that she now indulges in seems more artificial, although technically she has become more expert than ever in effectively evoking sentimental structures, such as *Ancient City: Moonlight* that seems to dissolve and reform itself before our very eyes. Nearest to the surreal world she paints are the steep cliffs and rocks of nature with veils and mists for the sake of contrast. As a composer of naturalistic abstract forms she is hard to surpass. Planes are distributed in front of planes over the whole pictorial surface, creating monumental depths. Distant views open up here and there to hold the viewer's eye within the picture. Many of these cavernous openings are ambiguous, however, and could be either solid or empty, thus adding to the mystery. (Apr. 7-25)—G.B.

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