

Intense Reality Keynote Of Sculpture by Marini

By CARLYLE BURROWS

EVER since the exhibition of Italian Contemporary Art at the Museum of Modern Art last season, it was to be expected that a gallery sponsor well connected with art developments abroad would soon arrange for a show of the work of Marino Marini and the Buchholz gallery has now made a comprehensive display of it. Already he has had successful promotion here, patrons have sat for his portraits and he is out on the crest of the first full wave of his popularity.

The artist, a native of Pistoia, is associated with the modern movement in Italy. Respectful of tradition, he has not the dramatic style characteristics of leading expressionists. His inclination is toward the expressiveness of modeling; he has a clear sense of form, of physical volume and contour. What is most individual is that he conceives of subject matter as form of intense simplicity. It is unusual of him to exaggerate beyond naturalness; attitudes and means on the contrary are kept securely in hand. Simplification for him has a restrained, a romantic dignity.

In modern art this is work of moderation, with a lyrical and human sensibility not unreminiscent of the abstract expressions of Henry Moore. And it is closer in sympathy with Chinese and Egyptian art than to the resolute fantasies of American and north European sculptors who have chosen to explore abstract form more vigorously. Here, a variety of themes of horsemen appear static and express different states of tension. Marini was impressed during the war by Lombard peasants fleeing the bombings on their frightened horses. His human figures and horses dramatize this experience, both poignantly and monumentally. They possess an unusual calm and are instinct with subtle emotion.

The portraits are an important phase of Marini's work. It is shown that this artist, though his expression remains firm, is not constrained altogether by simplification. They develop an underlying facial structure significantly. They show a patina in bronze that appeals to the eye (which is carried over from the process of casting), a calculated and impermanent effect but senuous. And they reveal a depth of insight in the sensitive expression of significant form and detail.

Norman Daly

The provocative appeal of primitive ideas to the sophisticated painter is well established truth in the record of modern painting. Norman Daly exploits them with confidence in his paintings at the Bertha Schaefer gallery, a group of designs vague as to natural form but nevertheless clearly and by titular reference symbolic. "Bull and Cow" and "Owl and Bullock" in Mr. Daly's exhibition are made meaningful by indirection; but the force of his color is a positive fact, marking an improvement in the means of his painting.

This artist's inquiry has been both regional, when he dealt with

the symbols of Indian belief in his last exhibition, and universal — the expression undertaken for the present paintings from animal life. His designs are decorative in their two-dimensional patterning, yet convey with gathering perceptiveness the poetic implication inherent in his process. In such growth as he shows, there is implicit the promise of steady, increasing fulfillment of initial talent.

A Retrospective

A body of achievement on the contrary well formed and mature is that shown at the Associated American Artists by the well known romantic realist Frederic Taubes. From 1918 to 1930, the year of his arrival in the United States from Europe, he made tentative overtures to modern painting from cubism to lyrical abstraction. Subsequent paintings in the retrospective showing disclose the breadth, the fluency and the occasional charm with which he has painted from life, unconcerned with the science of abstract form.

Here are, in the pleasant facts of studio still life and drapery, many a challenge to Taubes' brisk-gaited painting style, which he has taken up with a relish that amounts to a moderate virtuosity. Complications there are of a contrived variousness in his compositions that lend them factual interest. And in his frequent paintings of landscape and flowers he is, as a colorist, invigorated by a fresh spirit. Unfortunately not as much can be said for other work, where his quality of imagination, like his painting, is somewhat dryly conventional.

Janice Biala

First impressions of Janice Biala's new paintings of French street facades at the Carstairs gallery are of her preoccupation with designs of a very simple order. Just the repeated regularities of the storied walls of windows have sufficed for a process of painting which amounts to the most elemental of abstract forms. The designs lead one to suspect, however, that for the artist they possess a definite and real background of association. And that the background if not rich in life association has nevertheless a full nostalgic appeal. Tasteful, delicate in craft, the paintings reflect a judicious distribution of form. There is a mood of palpable quietude surrounding the shadowy realities. But most significant as an attribute of personal style is the manner in which sensitive and variable color is made the measure of a poetic sensibility.