

ARTS

January 1961

MICHAEL

Jan. 4-28



MAZUR

GRAPHICS & SCULPTURE

BARONE

**Penthouse:
1018 MADISON**



STAMOS

Jan. 24-Feb. 11

André Emmerich

**17 E 64
New York**

Herman Maril: The mainstream of American painting, before Abstract Expressionism, is represented very well by artists like Maril. If this way of seeing is not the newest, or if it never found a really great exponent, it is still about the firmest foundation we have discovered. The paintings here are mostly land-sea-scapes, moved about halfway to abstraction by simple artistic devices—like simplification. There is some tendency, less than in Knath's work, to obscure, arty sketchiness, but usually the subject is set down clear and straight. Maril goes carefully between two sets of poles, retaining something of both, surrendering to neither—which give the paintings their unique character. A strange illusion of deep space in the sky and sea often exists simultaneously with a feeling of completely flat design. In the mood of the paintings, the lines have a kind of offhand freshness, almost flipness, while the whole work (and the whole show) is dense and gray and serious. The one interior still life, *At the Window*, is very arresting, but suffers by a comparison to Matisse that is hard to avoid. In general the exhibition proves Maril's ability, if that's necessary, and shows what is still one of the safest springboards into the painting to come. (Castellane, Jan. 23–Feb. 13.)—L.S.