

glass. In Hayter's "Escoutay" (soft-ground etching and engraving), black, green, blue and red swing in a violent arabesque. Louis Schanker's bold forms assert themselves in a four-color woodcut.

Chinese-born Seong Moy brings

as a close second.

There was a time when prints were widely circulated in order to inform the illiterate. Perhaps today this European-American interchange will help obliterate not only artistic but also international illiteracy.

NEW YORK TIMES
14/9/52
CAT
IN BRIEF: EXHIBITIONS

Irene Aronson—Weyhe. Two portfolios of prints by a graphic artist of a childlike intensity of vision. Reviewed Friday.

Lawrance Adams—Artists. Abstract oils, unsubtle in color, contain slashing forms in diagrammatic schemes that fill satisfactorily the picture surface.

Howard Daum—Artists. Parade of splintered geometrical forms, sullen in color, spreads over canvases by an abstractionist.

Louis Ellshemius—Burluk. Large canvases of visionary battle scenes betray the workings of a romantic imagination. Reviewed Friday.

Group—Babcock. Tastefully selected exhibition of water-colors in many styles by gallery members.

Group—Creative Gallery. One hundred and twenty-five oils, sculpture

and prints in third annual exhibition. Reviewed Friday.

Group—Creative. Expressionism and abstraction in gallery's opening show of the season. Reviewed Friday.

Group—Show Shop. One hundred and fifty paintings and sculpture by well known stage and radio people. Reviewed Friday.

Paul Jacoulet—Brooklyn Public Library. Colored prints of Japanese life and landscape by a French resident of Japan and knowing in his adopted artistic ways.

Carl Lindborg—Welons. Paintings of girls and of flowers, in warm colors and of a placid realism.

A. Walkowitz—ACA. A large collection of the artist's well known sketches of Isadora Duncan in an infinite variety of poses.

them. In Bailey's case the latter situation reigns. However this is a first show and the occasional silliness in the pictures should not prevent his genuinely theatrical imagination from operating more sensibly in the future. He designs with elegant legibility and puts on his clean color with skill. But there is room for improvement in the draftsmanship, the anatomy not being all that it might be.

SCULPTOR: There is nothing vaguely abstract in Herman Wald's vehemently romantic sculpture at the New Gallery. Stone, wood, metal, plaster and glazed terracotta—all these mediums are bent to expressive ends in the biblical illustrations, fantasies, and studies of South African natives that populate the gallery. In his actual technique, ridges and bosses and frenzied modeling, and in his subjugation of the plastic to the literary, Wald resembles Jacob Epstein. Some of these ideas, notably the "Sacrifice of Isaac" in bronze, the "Adam and Eve" in plaster, and the "Primeval Kiss" in Shanfuti wood, are genuinely original and successful. But the more representational works, those without the afflatus of Wald's histrionic ideas to support them, strike me as crude, though emphatic, illustrations.

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