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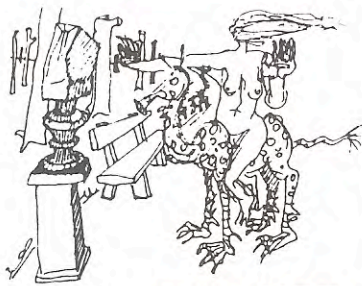
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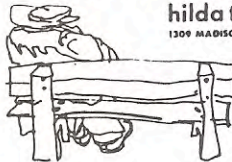
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what they have of endurance is difficult to pin down, except that an art statement, once expressed, doesn't cease to exist merely because its tangible or palpable aspect is gone. These pieces surely underwhelm, but they also challenge and move the viewer with their serenity and delicate tensions. M.L.

Alphonse Tvaryanas [Avanti; April 28-May 9] paints large, clear representational figures stopped in the midst of an ordinary activity. The figure is cut off by the canvas edge; and the viewer might feel that the image is intruding upon his own space. However, because the figure appears in shadows, the viewer can also feel that he himself is an intruder and is casting a shadow in the picture. This frontal oppression is relieved by having the figure in front of a window, which opens the solid masses and sharp edges to light and haze. V.H.A.

Albert Vagh [Walter], French painter, showed landscapes of the south of France and Paris in free brushwork and bright colors. C.N.W.

Carleton Varney [Wickersham] splatters colored inks and gouache decoratively on rice paper. Occasionally he draws, prints with his palms or drips his brilliant reds, Day-Glo pink and greens. Color splays across the paper and takes on a floral look. J.G.

Charles Wells [F A R] shows some 30 drawings, five new etchings, and sculpture in marble, bronze and carved wood, done in Rome during the past year. He likes to draw with black ink on canvas, which offers a different resistance, and to work from photographs, both 19th-century likenesses and the published iconography of persons who interest him, such as the James Joyce family, varying his representational techniques for expressive reasons, although his sculptor's interest in these distant, flattened images can usually be seen in the wandering lines referring to solid and salient forms that he knows to be there. The underlying theme of most of the sculptures is the fugitive and perishable aspect of the human condition, dramatized in solid materials like marble and bronze. He will leave an area of one of his fallen figures simply roughed in, and another smoothly modeled, sometimes reattacking a "finished" area, applying his graphic styles to sculpture. J.B.

Charles White [Forum; to April 3] found a series of posters, dating from the Civil War, advertising slaves for sale. Inspired by these he has made a series of brown and white drawings, portraits of men, women and children priced as in the posters, which are an ironic, moving appeal. C.N.W.

Jack Whitten [Stone] may be grouped with the "New Informalist" painters; as a group they tend to illustrate their position by a certain predictable iconoclasm toward formalist antecedents which, like hanging your jacket on a bronze bust when it happens to be convenient, is not entirely a matter of disrespect. Whitten's formal device is a rectangular, square or diamond form imposed on the ground in a manner resembling collage, with a loose, brushy profusion of colors working across the borders. In *Light Sheet* the format is that of an Albers Square, but the flow of colors streaking toward the center betokens the antithetical inspiration of the Saturn approach in 2001. In the large tondo *To My Valentine*, a pink diamond is projected outward by making it seem to screen a light source whose rays stream out from its borders. Behind that a faint, large diamond is discernible through streaming color, suggesting a mysterious reflection in some sci-fi heaven. One cannot avoid the impression here of a recrudescence of interest in sublime visions, a sort of outer-space Hudson River School, but one also admires the strong and direct feeling, even fervor, that pervades the work, and the clear ability it demonstrates. H.R.

Helen Wolf [Creative East] uses black accents on a colorful impasto to convey romantic impressions of people and places. J.G.

Xavier [Zegri; to April 4] works in whites and blacks. There are line drawings, portraits of old men and children, while other pictures