

Art: Gallery Pot-Pourri

Spring Exhibition at City Center Offers

Work by 56, Many Making Debuts

AT the New York City Center Gallery, 131 West Fifty-fifth Street, a spring exhibition includes paintings by fifty-six persons, many of whom show for the first time.

This time there is a preponderance of representational work, with first prize going to Gennaro Prozzo for a vibrant, skillfully handled still-life. Among several pleasing landscapes are those by Tony Ververs and Edward Quinn. A notable abstraction is Conrad Woods' "Cry," an expressionist work.

Will Barnet is showing water-colors and prints at the N. Y. U. Gallery, 80 Washington Square East. Most of the water-colors are the size of post-cards, and are abstract in design. Colors are subtle—grays, russets, pinks and applied in flat, carefully organized patterns. Among the lithographs on view are several of his symbolic works, among them "Cat," a compendium of symbols for childhood, and a diaphanously pale color lithograph of heads.

Sarah Grilo and Fernandez Muro, Argentine painters, are exhibiting for the first time in New York at the Roland de Aenlle Gallery, 59 West Fifty-third Street. Both art-

ists work in the constructivist tradition of sharp, geometric composition.

Sarah Grilo is a gracious colorist. Her poised compositions of rectangular and circular forms are painted in flat areas of mauve, moss green, many grays, rusts and deep blues, and have an agreeable quietness about them. Muro is more strictly geometric, working with harsher colors and more dynamically construed forms.

Roland Bouvier, a French artist who shows for the first time in New York at Gallery 75, 30 East Seventy-fifth Street, paints dusky abstractions of cityscapes. He favors dark backgrounds on which he scumbles lighter color in grid-like constructions like denuded buildings seen by night.

An exhibition of paintings by Maurice Becker at the Hartert Gallery, 22 East Fifty-eighth Street, ranges from his circus theme pictures of some twenty years ago to recent impressions of Mexico. Since the earlier genre works, Becker has tightened his style, using more vivid color and a smoother technique. His recent portraits of Mexicans are simplified, with sharper contrasts.

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