

# ART NEWS

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Edith Schloss, Lawrence Campbell and Gabriel Laderman [Tanager; to March 16] unite in variations on *The View*, a fundamentally realist show that is, for Tenth Street, a refreshing audacity. Miss Schloss's Maine marines achieve a brilliant coldness of blue tonality, to which the disciplined riot of her floral still-lives stands in radiant counterpoint. (The adjectives are fatigued, but it is just such a terrain of extremes that Miss Schloss traverses.) Her pictures are beautiful in a unique way: their passion is their festivity. They have, too, an hypnotic visual allure which makes no easy display of voluptuousness or hedonism. Campbell's oils are small, almost miniature—one might wish for more amplitude of scale—yet each is an absolute pictorial drama. Meticulous they are, yet their fastidiousness is neither mannerism nor evasion, but rather an intense concentration on "seeing," a fidelity to form which is familiar, perhaps, in the good landscape artist, but which leads here also to the lovely and unexpected *Still-life with Candle*. Meanwhile, the pictures make their own ironic reflections on obsession with size. Gabriel Laderman's grave, unpeopled studio scenes, braced with easels and the artist's impedimenta, are organically harmonious and full of a certain aristocratic spaciousness. Sometimes an overly insistent preoccupation with perspective implies didacticism, yet Laderman shares with Campbell and Miss Schloss the thirst for—God save the mark—"reality," its texture and savor, which gives to this exhibition momentum and its singularity. \$100-\$500.

R.H.