

1125 Madison Ave.(84)
Tel: UN1-8362



Nov. 1-26

Jerry
Atkins
sculpture

ROKO GALLERY 90 EAST 10th

THRU NOV.
The KEY GALLERY
130 Greene W-Sat.

**ROBERT
FREIMAN**

paintings & portraits
Nov.9-Nov.30

Edward Brown Studio
157E.69th □ 249-1713

nobé
gallery

**ANN
MARGIN**

Nov.1-12

250 West 57St.

**ARTHUR
WEYHE**

SCULPTURE
to Nov.26

55 MERCER
55 MERCER ST., N.Y.C./226-8513
SOHO

LA LEGENDE DU QUEBEC
THERESE GUYE

sous les auspices du Consulat Générale du Canada

batiks, aquarelles 12-26 Novembre

LIGOA DUNCAN

22 East 72nd

swirls. (Nov. 15-to Dec. 14)

On the other hand, *BERG*, at The Viewing Room, Hansen Galleries, 70 Wooster St., has a very modern style, evolved in recent years. A fundamental form in life is the circle, and Siri Berg sticks close to the basics. She deals with the circle in its phases, in paintings where the circle is all orange, then $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ and finally all grey, against a turquoise blue. One painting has five panels, each being simply one phase of the circle. Another is five rows of circles in the same order, each beginning with a different circle. A third is the reverse. As Siri Berg works her magic, the theme takes on a mystique.

A large painting is made of the middle half of the five circles. Other works divide five circles into two panels and another (with different colors) divides them into three panels. Paintings on paper vary the colors and the light, or leave gaps, or outline only the part circles. Siri Berg permits a discreet hint at the endless possibilities. Imaginative and superbly painted as always. (to Nov. 28)

Also in Soho, *JOEL ROMAN* at Ward Nasse Gallery, 131 Prince St., is a superb colorist who limits his pure color geometrics to fun or to commercial design. The same sense of color and design appears in this show, however, in background grids of his greenhouse walls and floors or in gates and in floor designs. The foreground is of flowers and plants in great profusion and wealth of color, constructed often by dabs of paint. The pure color and geometric form base of Roman's work guarantees its solidity. The flowering becomes his emotional outlet. The colors

Berg's "Dreaming Back."

metal with stone. The compositions can be of two or three pieces, yet they always remain unified. Bellidori often allows himself the flamboyant gesture, as in "Soc and Sac," "Tara" or "Vortigern," and even in "Tumblers" (a witty black and white) because he is the skillful acrobat. In fact, all these works are superb puns — in their titles and in themselves. At last, a marriage of wit and sculpture. (to Nov. 13)

JULIO DA CUNHA, at Pleiades, 252 Wooster, also combines sophistication with great skill in paintings and other media. His is a 'strictly for grown-ups, tongue-in-cheek Romanesque fairy tale,' full of sex, violence, delicacy and beauty. The many works are descriptions of palace intrigue and seductions, of humans, demigods and demi-humans. The influences are early Renaissance and nineteenth century English painting and present day fantasy. The colors are very agreeable, the line delicate, but the subjects vary. (to Nov. 20)

Also at Pleiades is *GAIL COHEN EDELMAN* in the second gallery with recent etchings, in color and in black and white. They are landscapes of the mountain West, with many of the details and the effects available to the skilled etcher. These large works are filled with vigor and movement. The black and white "Bay of Turtles" is one of the more dramatic, and still has much richness of movement,

often highly dramatic action. The young have more boldness (and vigor) than angels, it is said. Fedorov is not yet technically refined, but he has the best of pictorial instincts and talent. (to Nov. 19)

As to the *JERRY ATKINS* sculpture at Roko Gallery, again a few blocks farther north at 90 East Tenth, this is art that reduces the human form to simple, tubular-like elements. Fired terra cotta is the medium, painted each in an 'appropriate' single color, again reducing the means in order to get across a message. The subjects are a mother and child; a boy sitting in a tall rigid chair, sucking his thumb; a standing bald fat man; a child, seated, chin on the wooden table; a reclining fat woman, etc. It is all somewhat funky, lonely and even sad as a picture of life, but inwardly felt. (to Nov. 26)

In *ANN GREENMAN MARGIN*'s large pencil drawings on paper at Nobé Gallery, 250 West 57 Street, cellular structures that look like insects, the antennae and the scales of the wings, torsos etc. The images of these parts are positioned separately on the open space with skill and taste. The touch is light but meaningful. The lines are rhythmic and graceful, while the surface is active and vibrant. What in earlier work seemed separate takes on more cohesion and a format that gathers the elements together into a new totality in the later work. (to Nov. 12)