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Art: A Stroll Downtown

Group Shows and One-Man Exhibitions Offer Various Rewards in Painting

By DORE ASHTON

A STROLL in the downtown gallery district offers varied rewards. At the Brata Gallery, 89 East Tenth Street, three young men pool talents in a group show.

Takeshi Asada exhibits oils—densely colored, massively designed variations on what appear to be landscape themes. Boy Kobayashi shows several canvases and a sculpture, all based on a wiry, expansive imagery composed of tensile lines vibrating from central axes.

Nicholas exhibits an amusing group of constructions—that is, boxes containing cut-out and constructed parts—which range from Victorian family histories to nearly abstract combinations of fragments.

In the March Gallery, 95 East Tenth Street, Boris Lurie exhibits a group of black-and-white paintings that are strange amalgams of suggestion, such as Japanese sumi paintings and silent film publicity photos.

There are two series: "Pin-up" and "Dancehall." In the dance-hall group, apache-like figures are swathed in gloom, a sharp light capturing only the contour of a muscle or the stretch of a hand. Breasts, thighs and fevered eyes lurk

behind the black scrim Lurie likes to throw across the actors in his dramas.

Like a photographic Svengali, Lurie makes over the goddesses of another epoch, giving them a sinister, ambiguous contemporary significance.

Across the way at 90 East Tenth Street, Charles Duback, in his first one-man show at the Tanager Gallery, shows oils and water-colors in varying degrees of abstraction. His oils are bright, abstract patterns while the smaller water-colors are simple, sunny impressions of summer life.

At the Camino Gallery, 92 East Tenth Street, Andrée Golbin is showing landscape impressions painted in a loose—often too loose—technique that stresses the spontaneity of her vision.

In the New York University gallery, 80 Washington Square, Salvatore Grippi has a small show of drawings and oils, mostly representing human figures. His analysis of the figure breaks it up into masses surrounded, stone like, with mortar outlines. Movement is minimized and at times these groupings of pale figures seem like academic studies rather than dynamic paintings in themselves.