

'Executive View' Exhibit Is Extended Through June 6

By ANSON B. CUTTS

The big exhibition of 20th century paintings, "Executive View," which fills the ground floor lounge and the mezzanine gallery in the Memorial Union at Arizona State has been extended through June 6.



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It deserves the attention of every art lover and art student in the Valley, not only because it is the most

extensive survey of first-rate painting during the past 50 years that we are likely to see for some time, but a unique barometer of what the American business executive chooses to embellish his place of business.

The American Federation of Arts, which is circulating the show, is to be congratulated for having tapped such a rewarding source.

WHILE THE general tenor of the show is toward the so-called "radical" forms of artistic expression—just as the current of this century's painting has been, both in this country and abroad—there are sufficient examples of the realistic tendencies of many painters during the '30s, and of the modern "primitives" to give a well-rounded view of what has been happening to art in America, since it broke away

from the pallid tenuousness of the 19th century academic tradition.

But "Executive View" is confined to no geographic limitations, embracing as it does the work of painters from the whole western world, many of wide reputation, others in the early stages of their careers.

Expressionism, abstraction, abstract impressionism, realism, primitivism, and non-representational works are included among the 40 examples, and the only major development of the period that seems to be slighted is the cubism and kindred stylistic deviations of the first two decades.

Among the more realistic paintings are regionalist Thomas Hart Benton's "Fire in The Barnyard, 1944," in which he captures the tense excitement of the moment at night with a fine play of firelight on the haystack in the background, against which the figures of men leading a horse from the barn, filling pails with water, and beating out the flames are dramatically silhouetted.

THE VIRTUOSO drawing and brushwork of Reginald Marsh shows to advantage in his "Tugs and New York Skyline 1936," the towers of lower Manhattan looming beyond the choppy water of the bay and tugs puffing smoke into the soft bluish atmosphere, which pro-

jects a feeling of fresh sea breezes and whipped spray.

This is quite different from the tempera "Coastal, Lights, 1955" of Jack Boynton, whose nocturnal impression of dark coastline and vague lights reflected in the blue water is presented with a minimum of detail, and angularly vignettied at the edges.

Clara MacDonald Williamson's realism partakes of the Grandma Moses primitive manner, her large panoramic "Autumn Outing, 1952" depicting the rolling countryside of fields and timbered areas beyond the crowd of picnickers, horses and carriages, and checkered table cloth in minute detail and grayed colors.

Marsden Hartley's "Garmisch Partenkirchen, 1933," on the other hand, is strongly patternistic and stylized treatment of mountain uplifts and pine trees, grayed in tone, separated by diagonals of warmer earth colors. Richard Haines's presentation of seedy architecture—a horizontal progression of doors and vistas into kitchen, toilet, sleeping room, and closet—constitutes more of a symbolistic social commentary in realistic terms, low in key and blue-green-gray in tonality.

"MARCH IN Castile, 1956" illustrates William Thon's segmental abstraction of recognizable elements, representing orchards and tilled fields, in sgraffito detail, with broadly brushed sun and sky in evocatively

fresh shades of green, yellow, and blue.

More in the fluid and rotund manner of Cezanne's "Bathers" are Max Weber's recumbent and cavorting nudes in his tree-shaded "Pleasures of Summer," keyed to a chalky gray palette.

Georges Rouault's head study, "Pierrot," in gouache, very typical of his rich color and heavy outline drawing, seems realistic compared to the intricate network of color lines without substance, in Pavel Tchelitchew's "Geometric Head," and Matta's mechanistic conception of human form laced with dynamic lines of force, "Je M'Honte."

The non-representational paintings range all the way from "Pierre Soulages' '21 Mars 54" a huge panel of typically bituminous brown bands of pigment, laid on heavily with a six-inch brush in overlapping vertical and horizontal stripes on a gray background, to the Jean Paul Riopelle's fascinating melee of multicolored ribbons of thick pigment applied with a palette knife to form a subtly balanced interplay of hues, predominately red, black, green, and white.

Still lifes illustrate almost every phase of expressionism, two of the most powerful, yet simple presentations being Karl Zerbe's somber "Still Life With Pitcher, 1937," and Walt Kuhn's plastically luscious "Green Bananas and Oranges, 1945."