

# Art: Private Sensibility Marks Paintings and Water-Colors by Edith Schloss

By JAMES R. MELLOW

The paintings and water-colors of Edith Schloss, on view at the Green Mountain Gallery, 17 Perry Street, are as much acts of the private sensibility as they are works of art. Miss Schloss is an American painter with a distinctly personal style who has been living in Italy for several years. Her paintings depict her studio at La Serra di Lerici with its still-life objects, its bouquets of spring flowers; its glimpses of the sea. If her generally small canvases recall Klee on occasion, it has less to do with the influence of that modern master than with the fact that the artist's patchwork quilt figures as a prominent structural device in many of her paintings.

There is a wonderful untidiness to these pictures with their smudges of paint, their bits of nervous drawing, their childlike simplifications of form. There are great empty spaces drenched

in white light and sudden bursts of expressionist painting, usually illustrating the sea, changing color — from one picture to the next— from periwinkle blue to the brightest azure. Among the boldest simplifications is the handsome "Sunday in August"—a stippled vase with some plump flowers, a sea as fresh and bleached as Monday's wash and, in the distance, a scraggly island tufted with trees.

No less delightful are "Spring," a very economical still-life arrangement, and a small oval still-life crammed with fruit and flowers, vases, a clay pigeon. In "Poem," in homage to the poet Gastone Novelli, the scrawled pencil lines of a poem take up much of the canvas, but leave enough space for several honorary bouquets. Miss Schloss seems to make room in her pictures for all kinds of asides and enjoyments, novel ways of looking at familiar objects and an ever-present view of the sea. Hers is a very refreshing show.

Other exhibitions of note include the following:

**Clement Meadmore and Julius Tobias** (Max Hutchinson Gallery, 127 Greene Street): Two sculpture exhibitions of uncompromising straightforwardness. Meadmore is exhibiting several large standing pieces of blackened Corten steel, the forms blunt and rectangular with all the elements positioned strictly at right angles. In the midst of all this rectitude, only the large "Bent Column," swollen out of shape in the midriff, hints at the more interesting waywardness of his recent work.

Tobias is showing scale models for more ambitious projects to be constructed of low-lying concrete slabs that he has been executing of late. The most ambitious, probably, is titled "Slab City," an environmental sequence of slab units thrusting up out of the ground, but I much preferred the more concise and integral "Butterfly," a structure of four joined slabs on a ramped footing that in its final state would be a

large walk-on environment, measuring some 20 by 40 feet.

**Navaho Weaving** (Visual Arts Gallery, 203 East 23d Street): A fine, small exhibition of Indian blankets and rugs, borrowed from public and private collections. One

can judge that the striking geometric patterns executed during the latter half of the 19th century have a certain kinship with contemporary tastes in art from the fact that at least two noted American abstractionists — Kenneth Noland and Frank Stella

— are among the lenders. It is perhaps indicative of something that a Noland loan should display a pattern of emphatic stripes and diagonals, while Stella's should be classed as transitional, combining "old and new style features."