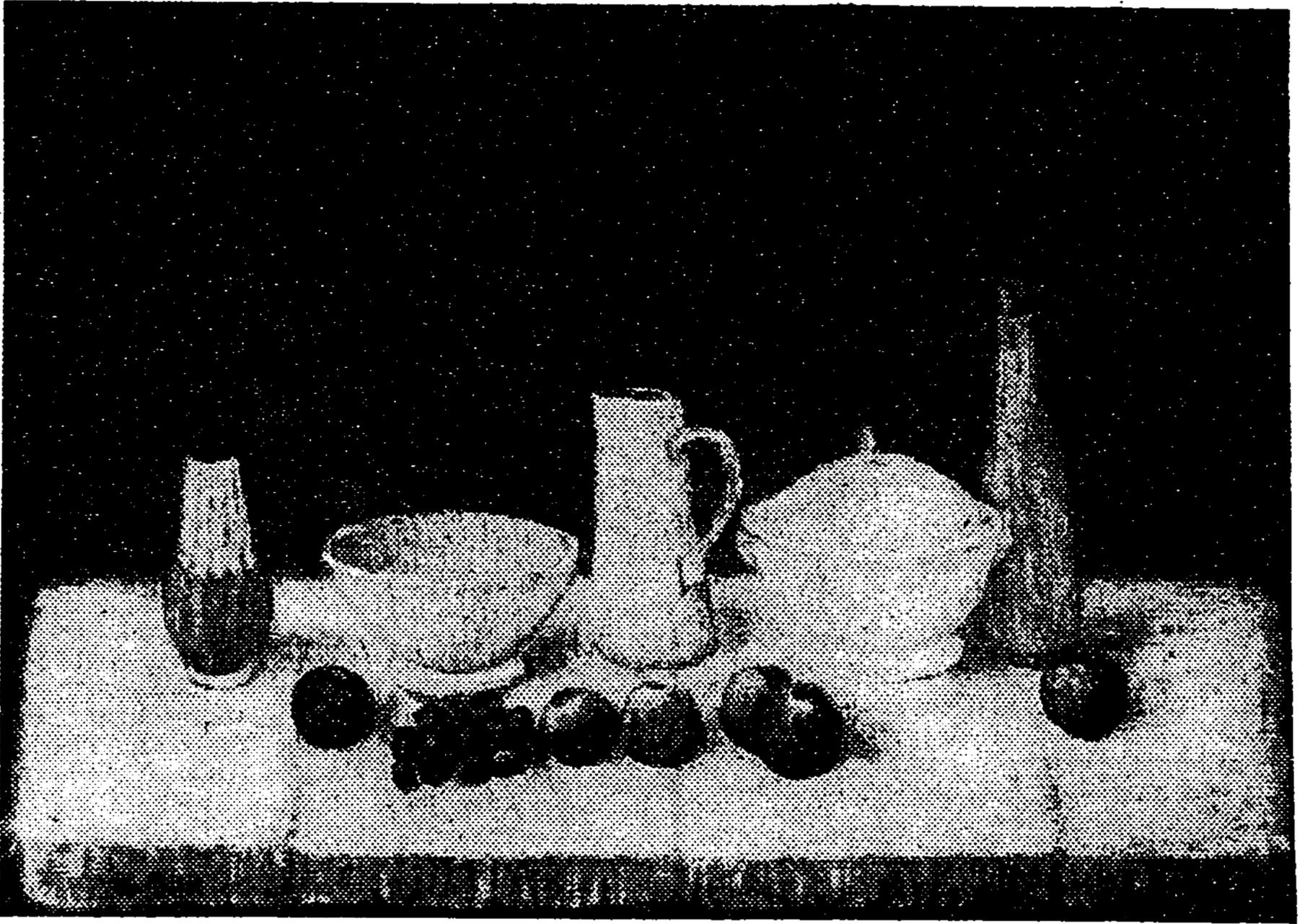


Art: American Still-Life Is Surveyed



"Still Life With Fruit," by Leon Hartl is in "American Still Life Painting Today" show

Paintings by Pollock at Peridot Gallery

By **DORE ASHTON**

"**H**OW can you think of everything when roses smell the most and teapots lean on elephants and a spring is lost."—Gertrude Stein.

With this quotation as a motto, the Peridot Gallery, 820 Madison Avenue, presents a modest survey of American still-life painting today. While roses smell the most in it, the spring is not quite lost, for nearly all of the painters represented, take a calm and loving view of their subjects. And the light of spring prevails.

Highlights in the show include Reginald Pollock's focused glow of a suggested still life against a shadowy human figure; Rosemarie Beck's even-paced, well-constructed image of roses and fruit; Robert Goodnough's boldly analytic abstract still-life; Leon Hartl's gentle composition and Fannie Hill-

smith's crisp semiabstractions. Other noteworthy paintings are by Nell Blaine, Edith Schloss, Ernest Hacker, Fairfield Porter, Abram Lerner, Seymour Remenick and Robert de Niro.

The late Attilio Salemmé used the cool, rectilinear principles established early in the century toward a symbolic end. His paintings from 1946 to 1955 on view at the Catherine Viviano Gallery, 42 East Fifty-seventh Street, show long, flat verticals that distinctly suggest human figures performing ritual acts.

Mr. Salemmé's attention to paint quality—specially, to the light he could coax from his clean, even surfaces—was notable. His symbolism, however, tended to be repetitive.

Jane Wilson's imaginary landscapes at the Tibor de Nagy Gallery, 24 East Sixty-seventh Street, roll away into mists that can only approach the sea. Clouds swoop down to meet them as they reach the distant horizon.

With the affection of a

Works of Goodnough and Hartl Included

Dutch landscape painter, Miss Wilson enumerates the details of the low-lying shrubbery stretching back in her paintings. Her brush draws rather than models forms, and her key colors—purples, blues and moss greens—are used as tonalities rather than solids. One of the most lyrical paintings, "Waiting for Dawn," dispenses almost entirely with the rapid brushwork, leaving a faint and accurate impression of the theme.

Judith Godwin in her second show at Betty Parsons Section Eleven Gallery, 11 East Fifty-seventh Street, has strengthened the compositions of her paintings by eliminating half-tones. The large black and blue structures that dominate her paintings seem inspired by those of Franz Kline, but have been altered by soft suggestions of light behind and around them.