



PARIS

Chinese masters at Queens Museum



By JEANNE PARIS

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"Landscape in the Style of Mi Fei," by Chang Jui-Tu, at the Queens Museum

a mountain scene rising above you peak upon peak, with trees and houses caught in clefts of the mountain.

There are many pieces in the exhibit which seem to have been painted with gossamer strokes, others with bold slashing strokes, making for constant comparisons. Facing you as you enter is a large fan covered with calligraphy and painted by Ch'en Shun (1483-1544), introducing you to the mood and beauty you are about to be enveloped with. The Ch'en Shun calligraphy reads about listening to the rain on an autumn night.

In the rear gallery is another exhibit by the contemporary artist Chung-Hsiang Chao. It is titled "Life Ripening into Fullness." These are somewhat surreal in content, but what makes them most interesting is the use of contemporary ideas in an ancient format. The brush work is strong and powerful, with large black masses floating through space, and in some of the more authoritative forms you will find young birds nestling most charmingly in contemporary shapes. There is even a shaped canvas included in the collection, with a traditional bird painted on the left of the circular shape.

Do not overlook the ancient seals with which Chinese paintings are stamped; there is a case filled with them. These are unusual works in themselves. Each artist has his own stamp, or several stamps, depending on which class and family he comes from, or which guild or equivalent to a guild he is associated with. Each seal contains a message.

On the whole, this is one of the loveliest exhibitions held at the Queens Museum. They are to be congratulated.

JOHN FERREN — A.M. Sachs, 29 West 57 Street, Manhattan, through Feb. 3. These are works not seen since 1957 by the late John Ferren, but they are works which should be seen often, since they are a treat for the eye and mind. Vase shapes fill the entire scene, with a hard edge bar across the middle separating two interesting

affair, with a hard edge bar across the middle separating two interesting abstract forms. The upper, which is in the smaller part of the vase, has a shape which resembles a tiger if one wishes to identify the form, which is probably the reason for the name, but below the dark hardedge form, there is an explosive quality in the form which fills the entire shape.

The "Blue Vase" is set in a bowl. It is painted in turquoise, with a brilliant red spot in the lower part, through the bowl section. The upper part of the bowl is multi-colored, the lower is a greyish tone.

John Ferren was a vital part of the art scene on Long Island, where he made his home for many years. His work is in too many private and public collections to mention.

SHIRLEY GORELICK — Soho 20, 99 Spring St., Manhattan, through Feb. 2. Six large paintings of sisters in a state of dress and undress, to show the different aspects of their personality, their stance and gestures, their mood. These figures are placed in a setting of total greenery, which becomes a wall behind them, at times too artificial. But in a few, their warmth, and their relationship to each other, through their touching comes through in a quiet way. At no time do they overwhelm you. In fact, one has to study them to find the various differences that exist in their presentation.

Ms. Gorelick has become a fine draftsman, and her work shows best in her drawings, particularly those of Frida Kahlo, done in silverpoint. This woman, the wife of Diego Rivera and an artist herself, comes through most meaningfully in one drawing with a shawl about her head. Her strength, determination and her womanliness are all there and the artist is to be congratulated on capturing these facets of this woman who meant and still means so much to all of us.