

CARLYLE BROWN: Firmer definition of shapes and forms curiously enough results in a more marked abstraction in Brown's newest oils, gouaches and drawings. The largest still-lives shown here are rigorously designed though they contain many complex details. Many of them seem to flow up to an apex. Enclosed within this pyramid, there is the intercalation of horizontals, the thrust of verticals, and frequently—to soften the rigidity of the formalized arrangement—the fluent rippling of draperies.

Brown's color is on a subdued scale. Often a canvas is carried out in delicate modulations of one hue. A magical light unexpectedly plays over some surfaces and leaves others in shadow, accenting the spatial relevancy of objects. One is reminded here—particularly in *Bottle and Napkin*, which shows the neck and shoulders of a bottle projecting from an enfolding napkin—of how Chardin ignored the banality of his subjects, instead depending on the arrangement of forms in the picture space to create an impression of poise and inevitability.

Brown's gouaches have much the same thematic range as his oils, with perhaps an increased subtlety of texture. His drawings reveal the bases of all his paintings. Now that it is not chic to know how to draw, it is astonishing to discover an artist with such command of line. (Viviano, to Feb. 7.)

—M. B.



BROWN: *Still-Life with Basket and Cloth*