NEW TALENT

The final show of the season at Allan Stone again testifies to this gallery's catholic taste. The show, a large body of paintings and sculptures in an already compacted exhibition space, randomly touches upon several current modes: from photo and romantic realism to biomorphic and lyric abstraction. Simkin's atmospheric pastel colored pieces with gridded textural surfaces are reminiscent of the poetic lyricism of Robert Natkin. John Parks presents a number of lovely, elegiac urban realist gouaches. Their clarity of color and light and precision of drawing suggest antecedents of a Romantic order—Edward Hopper and John Button.

Dove Bradshaw's quirky porcelain sculptures reveal a distinctly personal approach unallied with any aesthetic school. His line-up of 'chairs' with pinched legs variously posed along one edge of an elliptical porcelain 'floor' makes of these miniature four-legged creatures a study in individual skeletal postures. This is delicately witty anthropomorphism.

Randy Diehl's astute black and white photo-realist drawings of two wrestlers is a compelling image; the bearded men in boxer shorts appear in turn-of-the-century style, but Diehl's presentation is potently sharp focus, frontal, and contemporary. Don Grey's rich impasto homages to European masters such as Gauvin, Picasso, and Renoir are achieved in glazed and painterly still lifes in which appropriate art history reproductions appear. Color is dark and resonant, surface thick and material. Grey has learned the lessons of his masters.

The realist watercolor interiors of Joseph Patrick, full of patterns, rugs, and plants, are handsomely, clearly drawn; the artist's concern is as well with the abstract component of his composition so that unusual perspectives hold. Stephan McKeown's objects out of context—socks, gloves, shoes, eggs, on gray paper grounds—may remind us of the food and object watercolors of Don Nice, though McKeown's work has a more expressionist tendency than the wholly objectified view of Nice. Sid Levitt's wavering shapes compressed within the confines of square canvases are curious, intensified expressions of the organic. This is a wide ranging group show and a refreshingly informal way to discover new talent. (Allan Stone, through June 30)

GROUP SHOW

This random sampling of contemporary graphics attests to the conceptual tendency of Multiples' publications and the high level of achievement of artists working under its auspices. From the 1975 portfolio Artists and Photographs, the examples exhibited by Jan Dibbets and Ger van Elk reveal the current use of the photographic medium by artists to achieve ends unconcerned with traditional photographic aesthetics. Dibbets' five abutted photographs of a detail of a rhododendron bush, each presenting a variant perspective, acts as a lush verdant 'frieze' of leaves. Deep shadow areas change frame to frame, as do the size and formation of the clumps of the lozenge-shaped forms. Though individually frontal and static in their presentation of an overall dense network of leaves, the five photo-