

sies of floating, somersaulting figures. The neat placement on white mats produces a tension with the multi-positioned crowds and the bulges in the textured paper. V.H.A.

**Richard Wagner** [Grand Central; to Feb. 7] paints skyscrapers, rocky shores, "white water," in somewhat harsh colors and agitated compositions. He is best when most tranquil as in a glimpse of a white launch docking against a frieze of mat, dark-olive pines. R.P.

**Gerald S. Walburg** [Royal Marks] showed small, generally square wall reliefs with simple geometric elements; these depend upon a plating process giving a surface like that of a blackened or tarnished mirror which is intended to pick them up, but it doesn't. A.B.

**Alfred Wallis** [La Boetie; to Feb. 22]—now famous in England—was a sailor and junkman who made naïve paintings with ship's paint on bits of scrap-board. If the handful of parochial port scenes and landscapes of Devon and Cornwall displayed in this show are representative, it is difficult to see just what charm led the likes of Ben Nicholson, Henry Moore and Barbara Hepworth to collect them. M.L.

**Marilyn Weber** [DeMena; to Feb. 15] concentrates on the image of the bull as a source for design variations, emphasizing

ing horns, loins and head in heavy black outlines. W.J.

**Florence Weinstein** [Phoenix; Feb. 18-March 8] studied with Hofmann, et al., and is a Tenth Street veteran. Her current show includes paintings that feature horizontal and vertical bands of fuzzy color, oil paintings on paper and crushed metal collages. J.P.

**Charles Wells** [FAR; Feb. 15-28] was once apprenticed to Leonard Baskin and it shows. The best of his new marble figures assume fetal positions that create a delicate feeling of vulnerability without pathos. J.P.

**Jack Whitten** [Stone] is a painter—a rarity among young artists being exhibited today. The intimacy of the hand which leaves its imprint and the glyphs and gestures of a spontaneous approach reveal his enthusiasm for painting. A certain exuberance carries through—through the abstract landscapes which start from a matrix of simple shapes and explode out into instantaneous fragments, through the studies of the nude and other experiments. N.E.

**Marie Wilner** [Pietrantonio; Feb. 1-28] crowds her canvas with multiple, contrastingly textured layers of pigment in small knifed strokes to form romanticized visions of landscape, family and private worlds. W.J.

## Chamberlain Films at Hunter

What may be the first on-location historical costume-drama of underground films is sculptor John Chamberlain's *The Secret Life of Hernando Cortez*, a 69-minute color epic starring Ultra Violet and Taylor Mead, to be shown at

Hunter College, New York, on Feb. 6, 7 and 8. Also on the program is *Wide Point*, Chamberlain's second film, again featuring Taylor Mead; it will be projected simultaneously on 7 horizontally-arranged screens.

## Duncan Phillips as Critic

As one of the few collectors who has written extensively about art, the late Duncan Phillips is the subject of an unusual exhibition titled "Retrospective for a Critic," at the University of Maryland Gallery, Rockville (Feb. 12-March 16). The show, which commemorates the 50th anniversary of the founding of the Phillips Gallery in Wash-

ington, D.C., correlates quotations from his writings with paintings on loan from the Gallery, juxtaposed to present parallel developments between his writing and collecting. The paintings range from Corot, Puvis de Chavannes and Cézanne through Ryder and Prendergast to Giacometti and Motherwell.

## People in the Art News

**James Monte**, Assistant Curator at the Los Angeles County Museum, and **Mrs. Marcia Tucker**, instructor of art history at Rhode Island University and the City University of New York, and an ARTNEWS Editorial Associate, have been appointed Associate Curators at the Whitney Museum, New York.

**H. Harvard Arnason**, Vice-President of the Guggenheim Museum since 1960, has announced his retirement.

**E. John Bullard** has been appointed a Museum Curator at the National Gallery of Art, Washington, D.C.

**Robert Tyler Davis** is new Assistant Director of the National Collection of Fine Arts, Washington, D.C.

## Art News in the Art Schools

The Samuel H. Kress Foundation, New York, approved over \$2 million in grants for various art history projects, renewing its Graduate Art History Fellowship Program for another five years and increasing the annual stipend from \$10,000 to \$12,500. The renewal immediately affects the art history departments of the University of California at Berkeley and at Los Angeles, the University of Chicago, Columbia University, the University of Michigan, New York University, the University of North Carolina, Oberlin College, Princeton University, Stanford University, the University of Wisconsin and Yale University.

Courses will be in art history, drawing and painting and will carry either graduate or undergraduate credit. The group will spend four weeks in Florence, and two weeks in visiting other cities in Italy, including Rome, Milan and Venice.

Intermedia Workshop, of New York University's School of Continuing Education, offers a program in light control, sound equipment, film production and the uses of technology in art. Neither technical background nor matriculation in the University is required. The program was developed by kinetic sculptor Lawrence Warshaw, the work-