

Merton Clivette

Any one who was formerly in the habit of passing the "Soul Shrine" on the junction of Washington place and Fourth street, where works of Merton Clivette adorned the windows, will share an honest amazement at the announcement of an exhibition of paintings by Clivette this week at the New Gallery.

It is still more amazing to see that besides the familiar canvases piled up with muddy pigment which seems scooped into topographical reliefs, there are also paintings of brilliant, uncannily brilliant, color and a sort of dynamic intensity that almost makes one gasp.

"Outriding the Blizzard" is such a surprising work with its horses galloping down upon one driven ahead of the swirling wind that sweeps them along. Or the fish swimming in varying depths of an aquarium like jewels breaking up the translucent planes of water into refracting mirrors that distort forms and awake a new rainbow spectrum.

In fact, Clivette is at his best painting fish. He does it over and over again. No one who goes to this show will ever say "Poor Fish" again with any degree of commiseration, for this artist has made them a handsome people who range tropical waters with gay freedom and enrich them with the elegance of their lithe movements and flaming color.

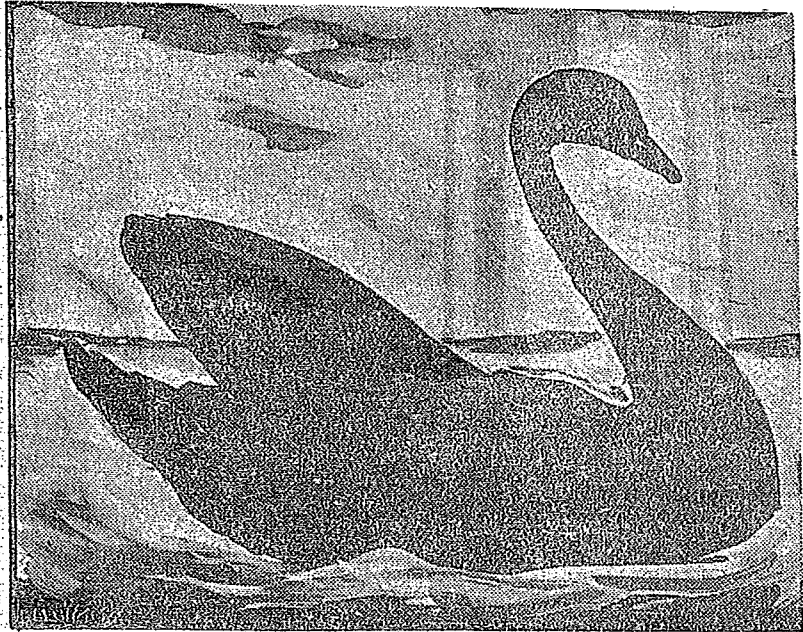
Color and Movement

Color and movement are the two striking characteristics of this unusual painter. For that reason his water colors are most attractive, for they have greater fluency and brilliance.

The artist appears innocent of interest in design in most of his work. At times he makes the pattern of his exotic weaving count decidedly.

The enormous tiger head, burning as brightly as Blake fancied it, or any of the strange animals of tropical climes (or, perhaps, of mystic vision), make a remarkable impression.

One feels that one has been participating in an orgy of emotion, color, and a certain illusion quite removed from



(Upper left) "Danseuse," by Degas, in Exhibition of Fifty Years of French Art, at Knoedler's. (Upper right) "Mary Magdalene," by Veronese, at Durlacher Brothers. (Lower left) "Adonis," by Paul Jennewein, at Grand Central, and (above) "Black Swan," by Merton Clivette, at the New Gallery.