



Gottfried Honegger, shown here in his Paris studio, is one of the artists whose works set up textural and tension comparisons and contrasts in current group exhibition at Valley House Gallery on Spring Valley Road.

## Scene in Art

# Valley House Show Plays Visual Game

By JANET KUTNER  
Art Critic of The News

Playing visual games with art—making comparisons and contrasts between various paintings and sculptures—is something the most inexperienced or more sophisticated viewer can enjoy. The current show at Valley House Gallery on Spring Valley Road provides such an opportunity by presenting a diverse grouping centered on the general theme of textures and tensions.

Works vary in surface from Lyle Novinsky's sensually soft stitched suede and leather on canvas to John Safer's shiny sleek acrylic sculptures, Gottfried Honegger's cast black polyester sculpture with comparable sleek finish and Antoine Poncet's cold white marble piece.

Two highly textural tapestry wall hangings by contem-

porary artists, one titled "First Saddle," the other "Algonquin Chief and Warrior." Complementing the Jacksons are a large oil on canvas painting of "Indians Camping" by George-Frederick Bensell and a circa 1847 oil painting of a "Barn Interior" by Harrington Fitzgerald.

**THE STRUCTURAL** tension of Arthur Osver's two canvases from the "Grand Palais" series, though abstract in nature, provide an interesting contrast to Valton Tyler's surrealist painting even while the brown tones and the verticality typical of each evoke counterpoints of similarities.

The Valley House show derives its focus as much from the way the works relate and contrast to one another as from the composite effect of the works as a group. The show illustrates how art can complement other art regardless of how wide the



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Two highly textural tapestry wall hangings by contemporary Polish artist Krystyna Wojtyna-Drouet are particularly interesting in their rough natural and earth tones fibers. Their 3-dimensionality makes marked contrasts with Honegger's silver and black tableau reliefs which hang on either side.

**BEYOND THE** obvious texture and tension situations set up in the Valley House show, the context ranges from immediately contemporary to more historically contemporary works such as Morgan Russell's beautiful "Synchronism" examples and color studies by Hugh Breckenridge.

The Russells are the most exciting works in the show and are displayed here in light boxes so the color and brush strokes draw attention to the rhythmic balance of color which Russell pioneered in developing in the "Synchronist" style.

Total contrasts to the sleek abstractions of the Honegger, Safer and Poncet sculptures are two textural Wild West bronzes by Harry Jackson—

one titled "First Saddle," the other "Algonquin Chief and Warrior." Complementing the Jacksons are a large oil on canvas painting of "Indians Camping" by George-Frederick Bensell and a circa 1847 oil painting of a "Barn Interior" by Harrington Fitzgerald.

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The game of comparing and contrasting works of art is fun partly because it is never the same for any two viewers; what one sees as relationships, the next may miss entirely. To me, one of the most intriguing sets of contrasts here is that between the brushed color "sections" of the Russell "Synchronism" paintings and the much less colorful and obvious "sections" of the Novinsky suede and leather work.