

MEXICO, as seen through the eyes of Arthur Ewart, Scottish-born painter, is a pleasant rather high-keyed realm of sunlit walls and tree-shaded plazas as background for patterns of well-spaced human figures. Ewart seems avid of color, weaving it persuasively through his landscapes. Brightly decorative work this, with considerable forthright emotional appeal. At the American British Art Center.

Born in Finland of Russian parents, Alexandra Pregel, whose paintings are being shown at the New School for Social Research, lost practically everything in the occupation of France by the Nazis. The work now exhibited has all been done in this country. Notable in these canvases is her ability to use whites and grays, as in a still-life of a bottle of milk, glasses, eggs and tablecloth. She gives beauty to humble things: an old pair of shoes which are painted as lovingly as a bright flower piece. A large slantwise-designed painting of a seated nude is sculptural and convincing.

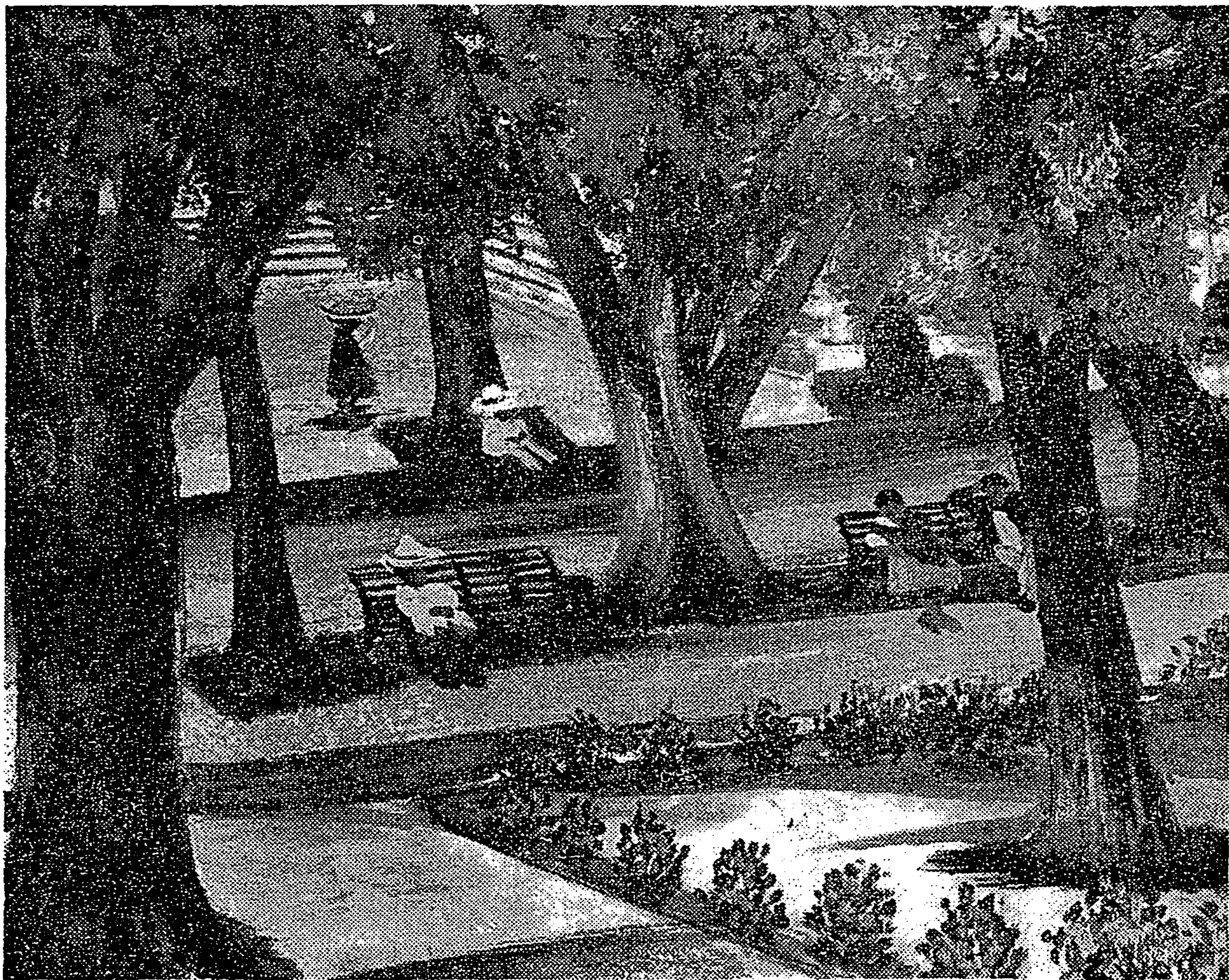
Father Philip Pieck, a missionary in the Philippines for more than thirty years, is the current members' invitation exhibitor at Contemporary Arts. Flatly and rather thinly brushed and rather airless, these canvases lean coolly to variations of grays with touches of brightness—park and street scenes with groups of figures in interesting patterns. There is gentle humor, too, in the depicting of some rather streamlined nuns out for a sedate walk. And the artist can use brighter pigment when he wishes, as in the smoldering little flower piece.

Small sculpture and drawings by Lucile Swan may be seen at the Mathias Komor Gallery, 38 East Fifty-first Street. Even without the Chinese subjects the work would bear evidence that the artist had felt the influence of the mysterious East and the spell of the irresistible little tomb figurines. But she has not contented herself with slavish acceptance: she has made something Oriental her own and caught something of the secret of subtle and serene rhythm in her figures. The little ivory madonna has a flower-and-flame-like quality and here and there she has captured enigmatic beauty in a face. She has worked in wood, pewter, bronze and terra cotta—all to good effect. Drawings are sculptural and sensitive in their

flowing line.

H. D.

*A Mexican Scene by an English Artist*



"Plazuela del Carmen," by Arthur Ewart, at the American British Art Center.