

Art: Ornamental Forms

Work of Ron Gorchoy at Tibor de Nagy Suggests Aspects of all Cultures

By **DORE ASHTON**

ROUTING out "new talent" has gotten to be such a tiresome game that genuine new talent is sometimes drowned in the brouhaha. This should not happen to Ron Gorchoy, a painter still in his twenties whose exhibition at the Tibor de Nagy Gallery, 24 East Sixty-seventh Street, really deserves serious attention.

Mr. Gorchoy's vividly ornamental forms evoke associations with Oriental—more specifically, Persian—motifs while at the same time they suggest the broader ritualistic aspects of all cultures. In the summary shapes of what could be diadems, candelabras, jeweled thrones and classical columns, he summons an Arabian Nights atmosphere.

Unlike many painters of his generation, Mr. Gorchoy handles color with ease, and his canvases combine peacock blues, sea greens, carmine reds and pinks in sumptuous profusion. But these colors are applied gracefully, sometimes overpainted with luminous tonal films. In this, Mr. Gorchoy shows an affinity with the late Arshile Gorky who often threw partial veils of light over rich underpainting.

Although Mr. Gorchoy keeps his varied shapes close to the surface, he can give his images depth with the overpainting. In "Sorcerer's Gear," for instance, a large vertical canvas, the depth of warm reds is the result of dense, dark paint beneath the final sur-

face. By this richness of surface Mr. Gorchoy avoids overelaboration of the ornamental, curvilinear shapes that come so naturally to him.

Sally Hazelet, whose new abstractions are exhibited at the Tanager Gallery, 90 East Tenth Street, has taken the principle of pointillism (small touches of color juxtaposed to produce varied optical effects) and applied it to an abstract vision of harmony.

Her pictures with their hundreds of brush marks are carefully composed as units. Usually there is a core: a circular centered mass that seems to revolve slowly toward the light at the edges of the canvases. And the light itself, as it orbits around the center, is graduated.

Titles such as "The Wings of the Dove," "Voice of Silence" and "Presence of the Heart" give the clues in this lyrical, self-limiting style. Miss Hazelet's tact, the self-sufficiency of her image and the beauty of her color harmonies distinguish these paintings.

Exhibition notes: At The Contemporaries Gallery, 992 Madison Avenue, Enrico Pontremoli, a French painter, shows pleasant still-lives, nude studies and semi-abstractions, painted in a mild, post-Impressionist palette.

At the Brata Gallery, 89 East Tenth Street, Knute Stiles exhibits spritely collages liberally pasted with fragments of intriguing, handwritten letters.