

possibly more easily than in the mediums of painting and the graphic arts. At any rate, artists who rely on the older mediums will have to substitute for the unflinching fidelity of the camera eye an equal vigilance of the human and more fallible human vision. In calling for a greater degree of observation from social artists, the critic has this important precedent.

The recent exhibition at the ACA Gallery, New York City, "Paintings by Seventeen Artists on Social Themes," indicates that indeed artists are more and more coming to understand that no art can be born of lack of experience and knowledge. Even if they have not always been able to study their subjects from the life, as in Harriton's *Memorial Day, Chicago, 1937*, nevertheless the themes they choose to present are from life, though but reported. Other subjects, as Tromka's sharecroppers and coal town and Gottlieb's fishermen, have been directly observed.

A further step in growth is that artists are finding time to "think of their painting problems in esthetic terms." This fact, continues the brief introductory note in the exhibition's catalogue, means that "their works have plastic as well as pictorial meaning." An admirable instance is Evergood's *The Hurricane*, in which plastic values are created not for their own sake, but to enhance the psychological impact of the painting. This picture is built around the idea of the needless waste and devastation of the hurricane; horror great enough to arouse the human will to action is its method of protest. Here method and meaning are fused. Here, also, we have the argument of fact that form and content must be fused if the work of art is to achieve its objective.

An experiment in form and content which has a useful purpose of a somewhat different nature is the photographic documentation of the modern dance now being carried on by Barbara Morgan. Recently her photographs of Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, José Limon, and younger dancers dancing have been exhibited at Columbia and Barnard. They are now being circulated throughout the country to numerous dance centers, including the West Coast, Chicago, New England colleges, Philadelphia, and elsewhere. For communities which have not had an opportunity to see in reality the revolution which has overtaken the dance in our era, these photographs are a revelation. For students of the dance and for future ages, they are indispensable documents.

ELIZABETH NOBLE.

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Another form in which the struggle goes on against uptown managerial pressure is exemplified by two popular-priced concerts which will be given the evenings of January 30 and February 20, at the Washington Irving High School, New York City. These concerts will be by the New York Sinfonietta, an organization which has made a remarkable success under the conductorship of Max Goberman. As a conductor, Goberman showed such talent in the recordings made for Timely Records as to elicit praise from every record critic of reputation for his crisp and sure conducting of unfamiliar music, old and new. The first concert, which will be assisted by Ralph Kirkpatrick, harpsichordist, and Norman Dello Joio, organist, features music by Corelli (*Christmas Concerto*), Bach (*Clavier Concerto in D-Minor*), Mozart (*Notturmo—Serenade No. 6*), and Shostakovich (*Two Pieces for String Octet*)—a program which promises to be of exceptional interest, and which may be heard at movie prices.

Another series deserving of a support which it has not yet had, is the Subscription Concert Series sponsored by the Musicians Committee to Aid Spanish Democracy. Musically, these evenings are of top rank, the Budapest and Mischakoff quartets having already played. Yet to come are the Perole String Quartet, an evening devoted to the music of Spain, and the Coolidge String Quartet. These concerts will also feature soloists of distinction, including Eduard Steurmann, pianist; Simeon Bellison, clarinetist; Vincente Gomez, guitarist; and Frank Sheridan, pianist. In order, the dates will be February 10, March 10, and April 7; all concerts are at the New School, New York City.

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Dance Events

FOR the Dave Doran Memorial Committee at the Mecca Temple, New York City, in order of appearance, Jane Dudley, Sophie Maslow, Bill Matons, Ailes Gilmour, Miriam Blecher, Anna Sokolow, Mira Slavonica, José Limon, Katherine Litz, Martinez and Antonita, and the Theater Dance Company, in a program of concert and theater dances, most of which have been seen and well received in these parts a number of times.

The high spot of the evening was Anna Sokolow's *Case History No.*—, the solo study of the slum-tenement boy caught in the trap of insecurity and, jobless, relentlessly shoved by the forces of his environment into lawlessness. With five mothers up at Albany, pleading with the governor for the lives of five such boys, it was especially poignant.

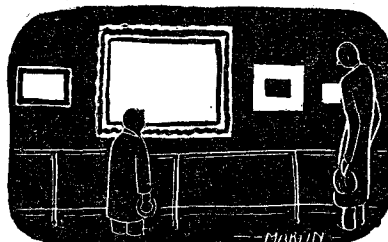
Jane Dudley and Sophie Maslow have a good idea in *Women of Spain*, and "Yesterday," the first part of the dance, has especially good movement and choreography. The "aristocrat" of the work, however, is much too capricious in his oppressing of the people—and the people a little too pliable.

Miriam Blecher composes and moves with considerable inventiveness and ingenuity, on such materials of importance as *Three Jewish Songs*. Her treatment, however, inclines to the sentimental and tends to dissipate much of the dancer's vitality and good direction.

Bill Matons, dealing in violent gestures and sometimes in antics, offers no dull moment in the concert hall. His *American Rhapsody* treats of the emotional struggle of the young people who can't make love on a dime; his *Edward and Wally* is a satiric rhumba built on the great Windsor-Simpson romance as sung in Trinidad. Ailes Gilmour, whose poise and lyricism scarcely suggest such movement, nevertheless proves an excellent partner for the percussive Matons.

Mira Slavonica, anti-fascist refugee from Czechoslovakia, presented interpretive folk dances that date a bit in the American dance theater. Martinez and Antonita danced a Bolero and a Jamba Gitana. The dances of José Limon, Katherine Litz, and the Theater Dance Company have been reviewed recently in these columns.

Of the younger dancers, incidentally, the American Dance Association began a series of studio recitals at Studio 61, Carnegie Hall, New York City, Sunday afternoon, January 22. The association will hold the second of its national conventions at Mecca Temple, February 4 and 5. OWEN BURKE.



Charles Martin

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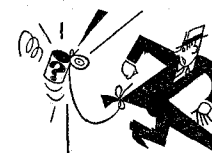
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