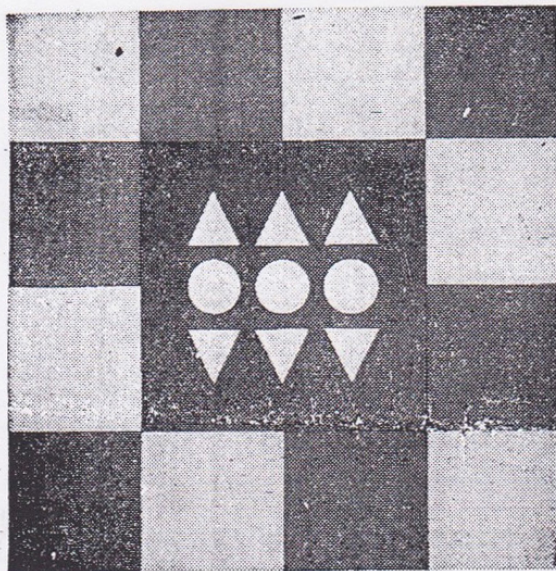


## The New York Times

### Art: On the Younger Side



Rudolph Burckhardt

The Stable Gallery is showing this construction done in 1959 by George Ortman, entitled "Tales of Love."

### George Ortman Among 5 Painters With One-Man Shows Opened This Week

By DORE ASHTON

BY coincidence, a respectable number of shows by respectable younger artists—mostly in their early and mid-thirties—opened this week.

The veteran exhibitor in the group is George Ortman, at the Stable Gallery, Seventh Avenue and Fifty-eighth Street, who has had several one-man shows previously. Mr. Ortman's earlier work was strongly tinged with surrealist overtones. He often juxtaposed plaster objects—and fragments of objects—with abstract elements, trying for the shocking or dreamlike effects familiar in the surrealist vocabulary.

But recently Mr. Ortman's work has taken a Pythagorean turn. Most of his compositions appear to be more like the colorful, clean-cut geometric paintings of the Parisian "concrete" school than surrealist fantasies. They look like paintings, but they are in fact constructions compiled of separate sections fitted together, with deep holes in their centers, and considerable collage on their surfaces.

There is stressed repetition in Mr. Ortman's variations on geometric forms. He bases a composition on a circle or a triangle, repeating symmetrical shapes. Within the boundaries of the specific geometric figures, he opens a deep hole and, within the hole, he mounts small white spheres. By placing the spheres in slightly irregular positions, Mr. Ortman creates a vital flaw, giving his compositions an excitement that repeated rhythms alone could not effect.