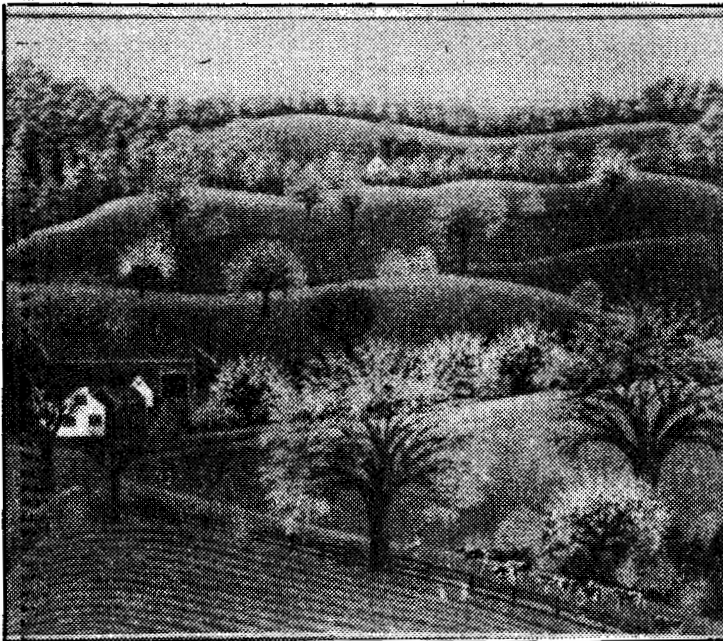


### Viewpoints at Liberty

"Different Points of View," the current exhibition at the Liberty Gallery, can be read from several directions. It's casual, relaxed, technically sound, with the leanings to folk art, realism, abstraction and something deeper and more bitter in the work of at least one painter.



Pamela Miles' "Bringing the Cows Home" is in "Different Points of View" at Liberty Gallery. Miles' work looks like folk art, but actually is carefully planned for a primitive look.

The show will be in residence through Oct. 1. The long run reflects a fairly widespread new attitude toward scheduling on the part of Louisville galleries. This extended summer show and others around town apparently are an indication that the opening of a new season will either (a) creep up on us gradually or (b) burst upon us after Nov. 1. (Old-timers can remember when that and even later was quite a fashionable time for season-launching.)

The bitter viewpoint appears in the work of Jeff Tull, an admirer of British painter Francis Bacon. Tull is showing a portrait of Bacon and a painting of a "Laughing Fat Man," strongly influenced by Bacon's style and search for the desperation and horror that may lie within the human mind.

Not all of Tull's paintings are so fearsome. "The Little Ladies," two chubbies on a beach with a parasol, are endearing, though not without their own alienation.

It's a switch to charm to turn about-face

and view the carefully charted folklike art of Pamela Miles, one piece of which is her oldtime re-creation of Locust Grove. In "Bringing the Cows Home," her Holstein's look more like Appaloosas, but that does not dim the warm folk feeling.

Anne Stewart Anderson is producing some her best work in several years, still pursuing a return to the Expressionist style of her early career. Nancy Comstock continues her "Markscapes," with chalky graffiti that show a growing strength in abstraction.

A new realist on the Louisville scene is Mary Louise Schrodt. Her street scenes at first flash "Rex Robinson," but they are more geometric and severe than Robinson's.

Other exhibitors are Elsie Kay Harris, who contributes spare "Landforms" in pastel colors, and Ed Perry, whose large exotic designs are carpentry as well as painting.

### Seven at Spalding

Work by seven Louisvillians in Spalding

College Gallery is another relaxed mixture with good professional underpinnings. The seven are the nucleus of a group working toward a cooperative gallery in Louisville.

The gallery plan is "on the back burner," for the present, said a spokesman, Paul Cundiff, but the group is showing cooperatively, with a workable measure of harmony and contrast among their pieces.

Cundiff leans to small, bright, heartwarming works in an Expressionist manner. Dennis Whitehouse is represented by a typical chiaroscuro portrait made abstract by the juxtaposition of light and dark areas.

Color fields of Loretta Snyder and Bernice Mazin seem even now to show the influence of former University of Louisville professor Carl Holty and, through him, Hans Hofmann. Ken Reker has put together several of his intricate frivolities. Teresa Waller is showing a sound portrait. The feminist-centered photographs of Pam Tomchey promise to become an important part of the Louisville scene.